Serban NICHIFOR

Dedicated to the HOLOCAUST Martyrs

SHOAH

Visual Chamber Music

for Soprano, Cello and Piano

- I.) Echoes (p. 1)
- II.) Summer Memories (p. 14)
- III.) Remember (p. 38)
- IV.) Cries from Earth to Heaven (p. 51)

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I

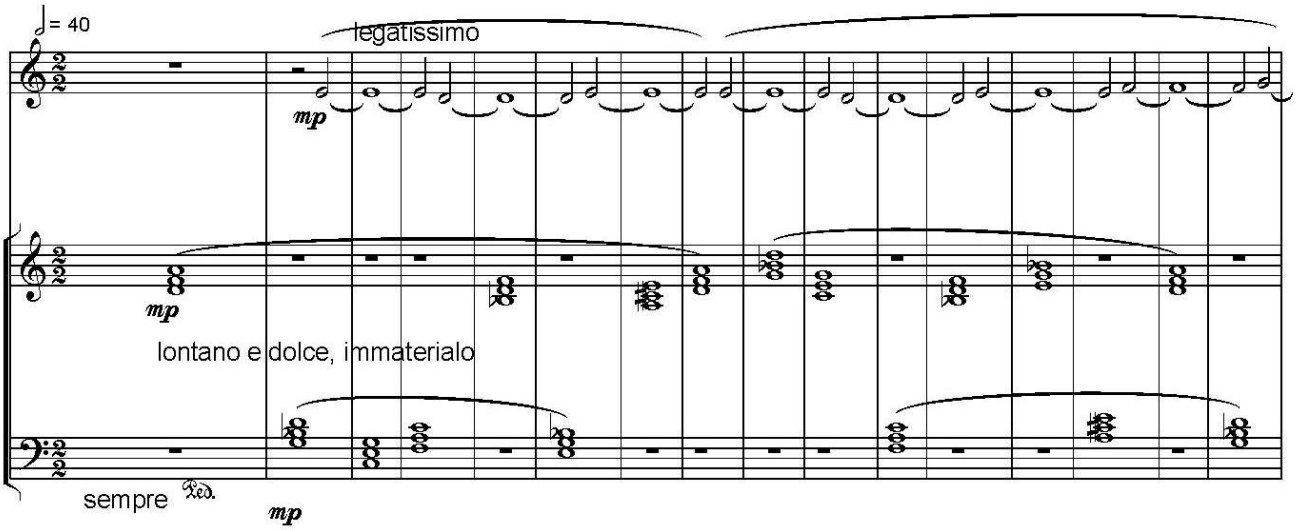
ECHOES

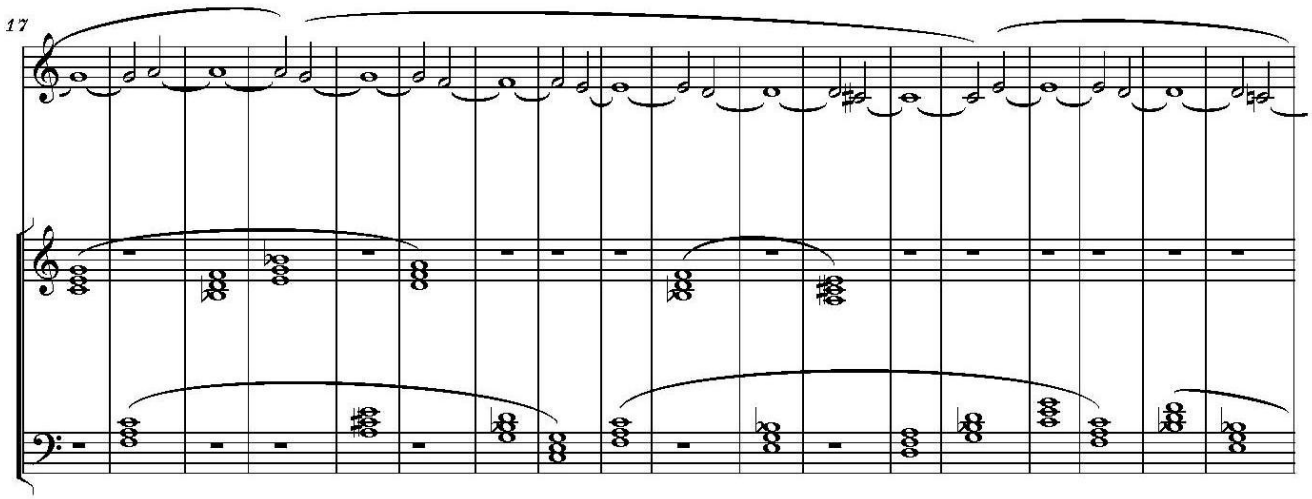
- **Echoes**
- **Siemens Werke**
- **Monsters Souvenir 1**
- **Monsters Souvenir 2**

ECHOES

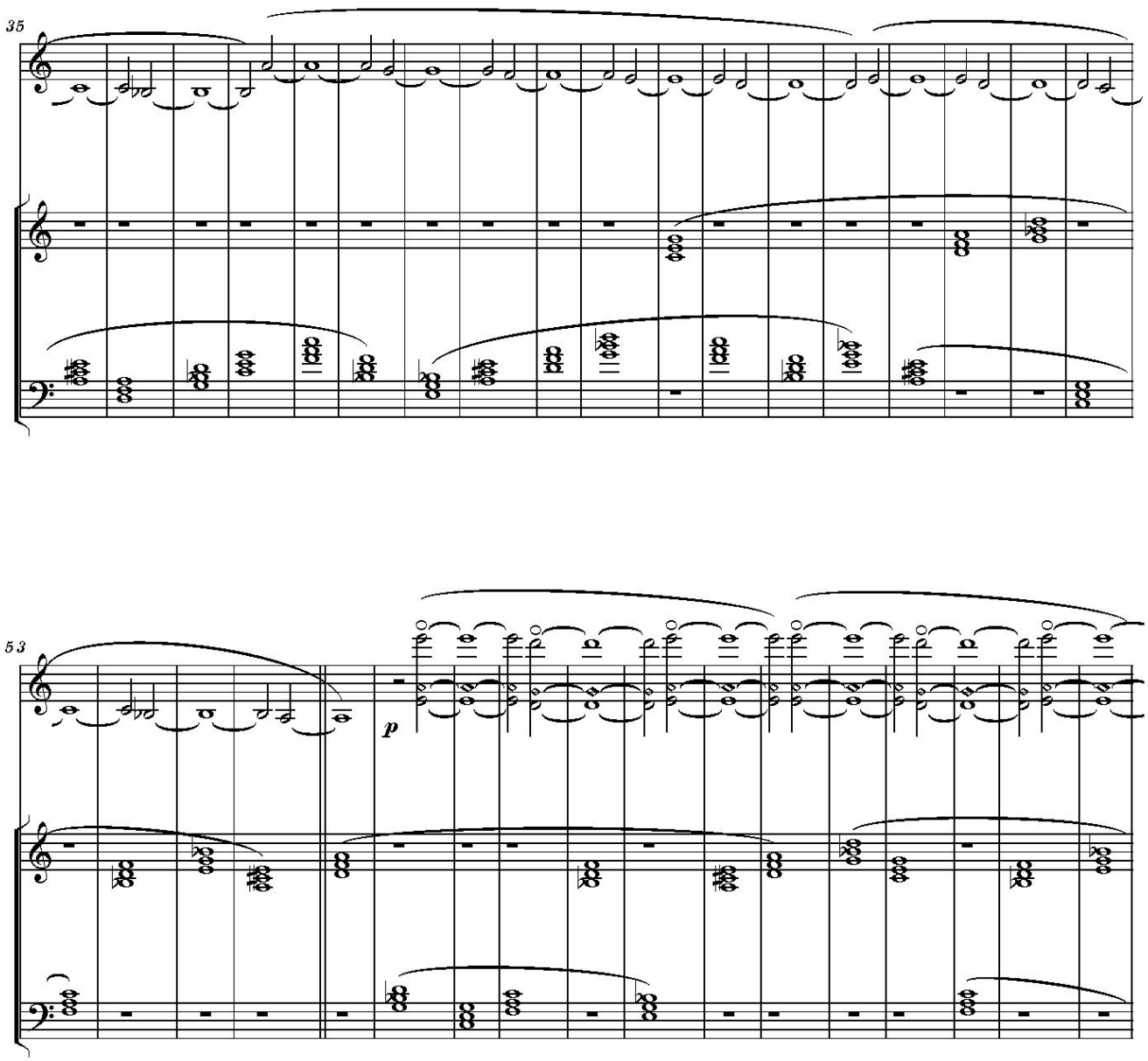
Estatico, quasi senza tempo

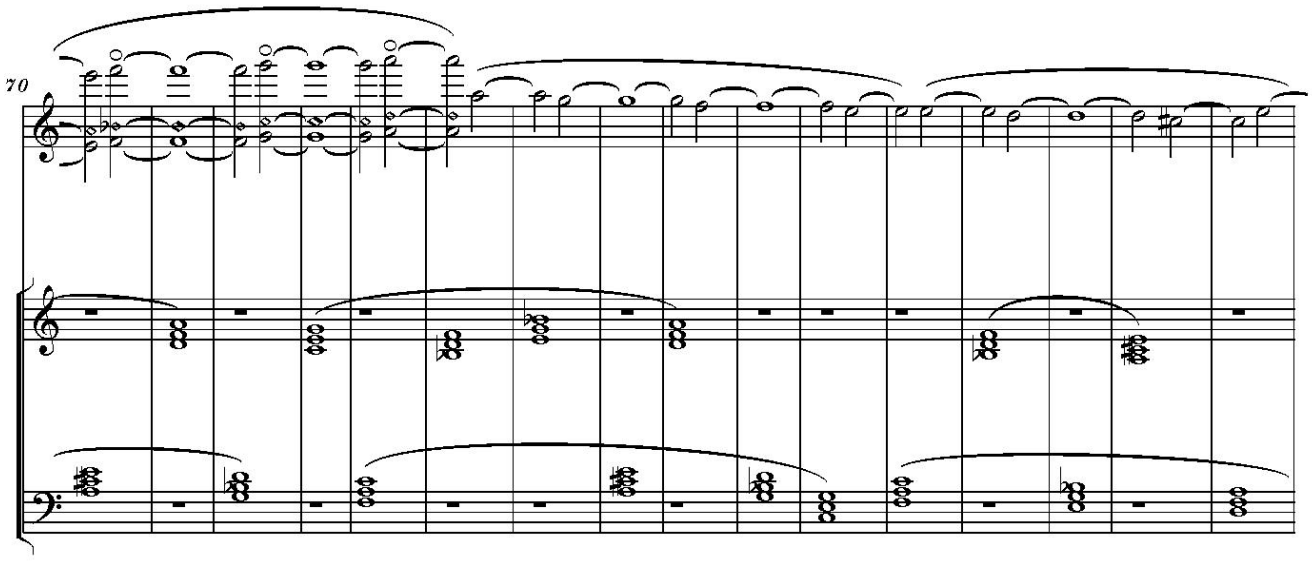
Serban Nichifor

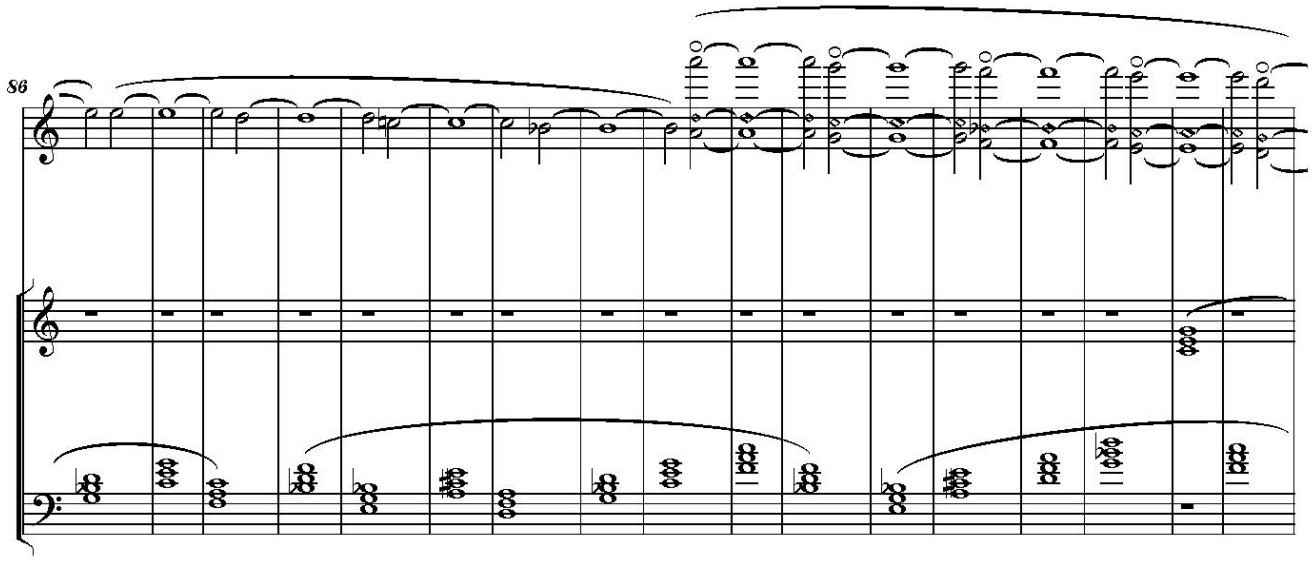


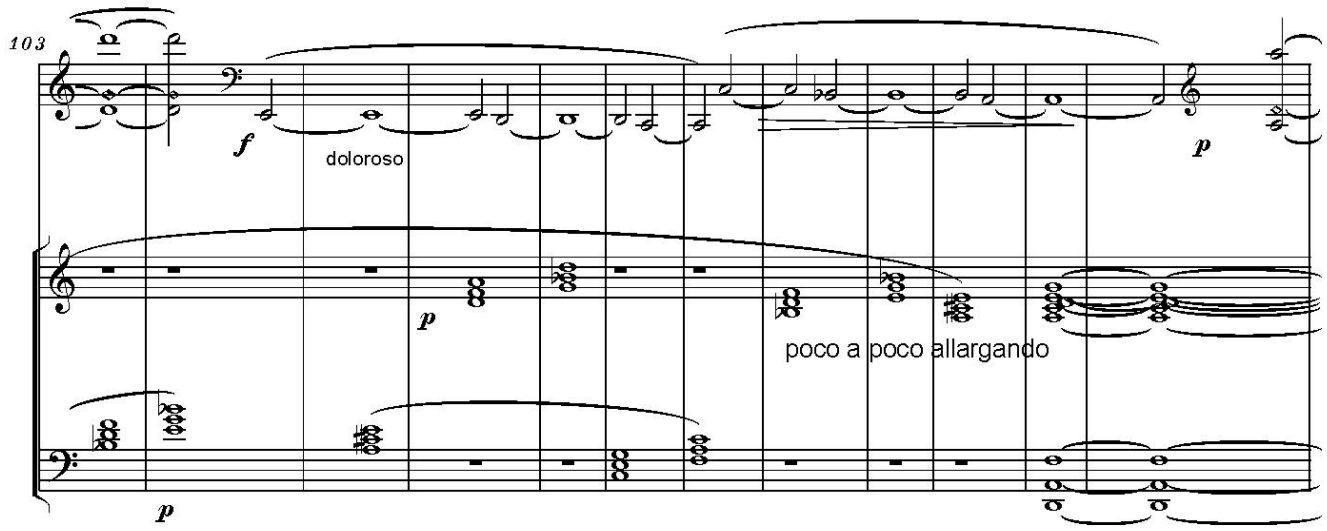


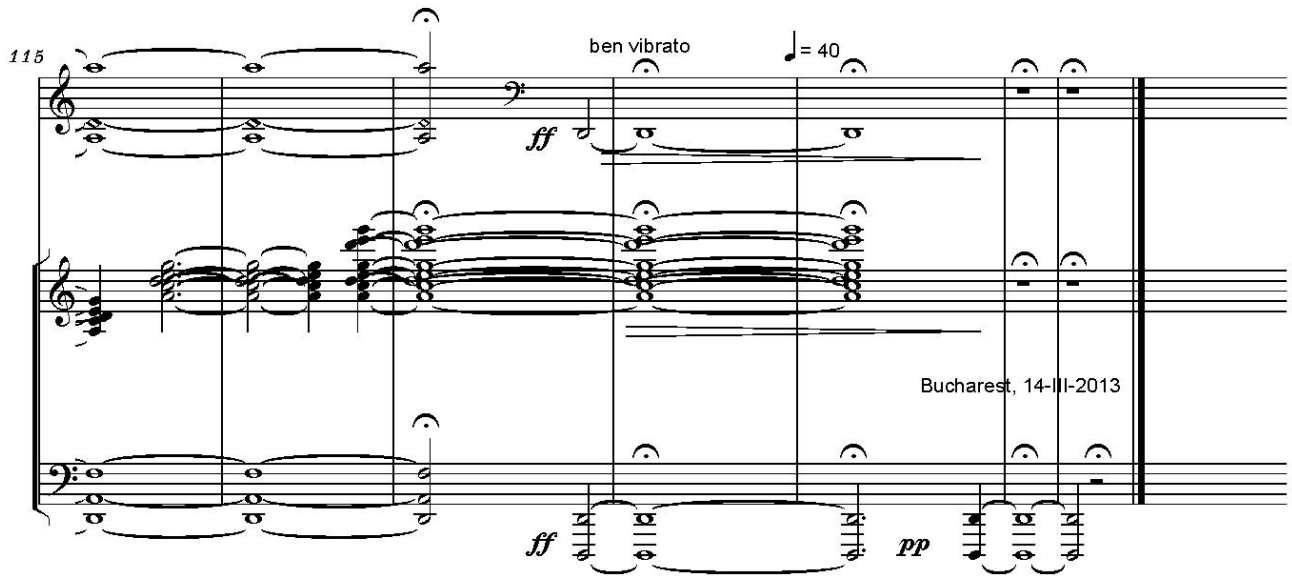
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35
53
p


70


86

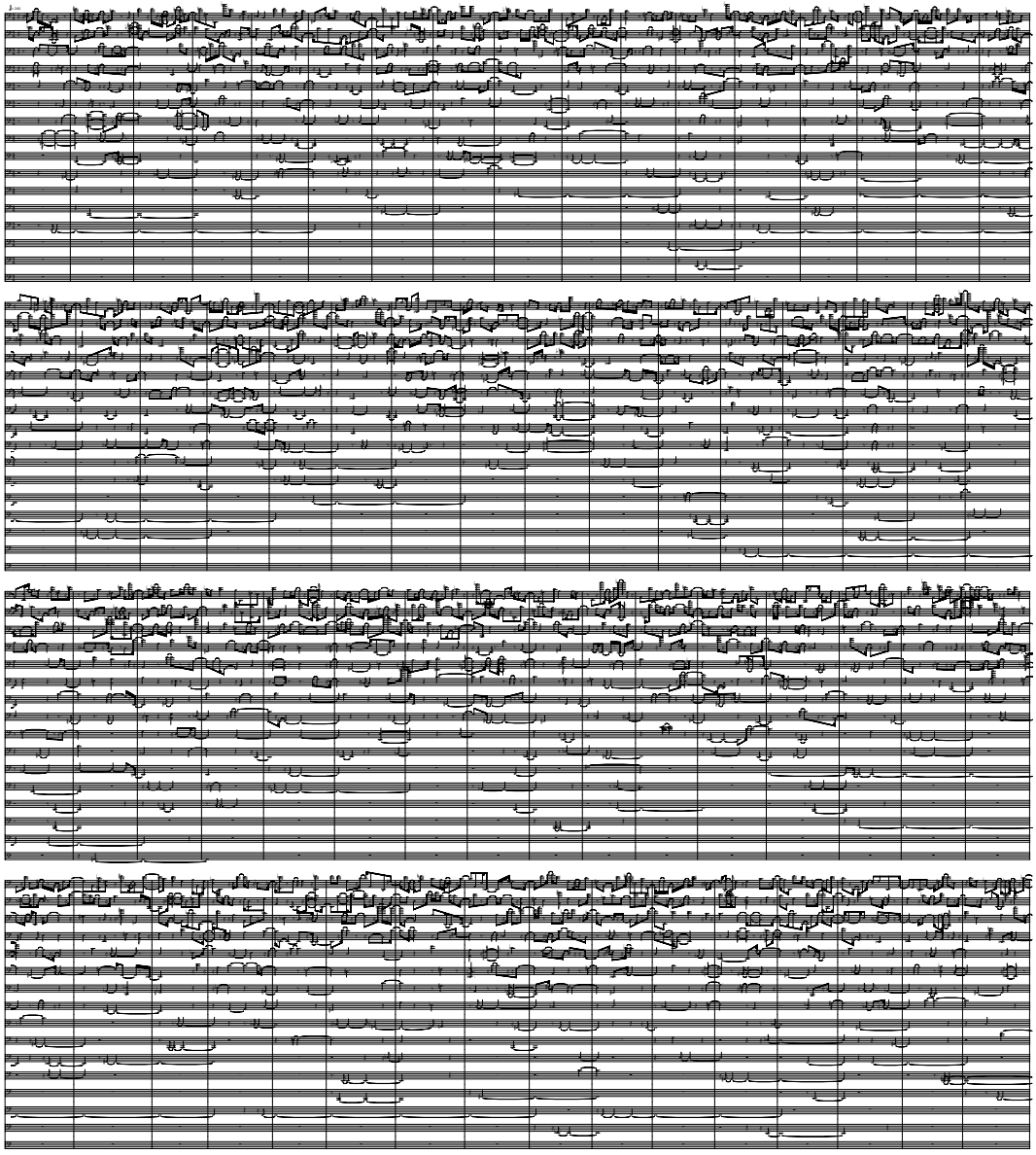

103
f
doloroso
p
p
poco a poco allargando
p

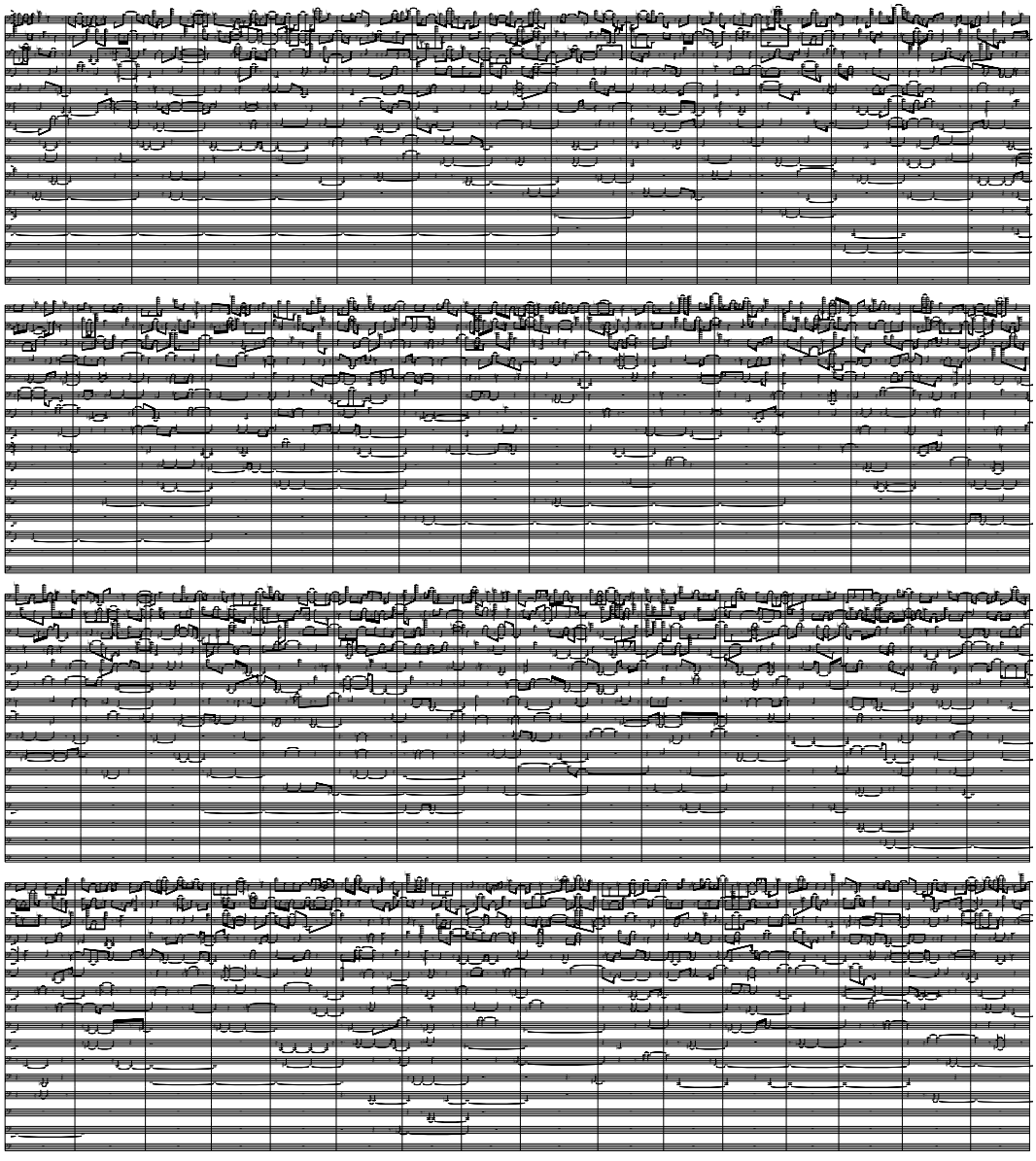

115
ben vibrato
= 40
ff
Bucharest, 14-III-2013
ff
pp

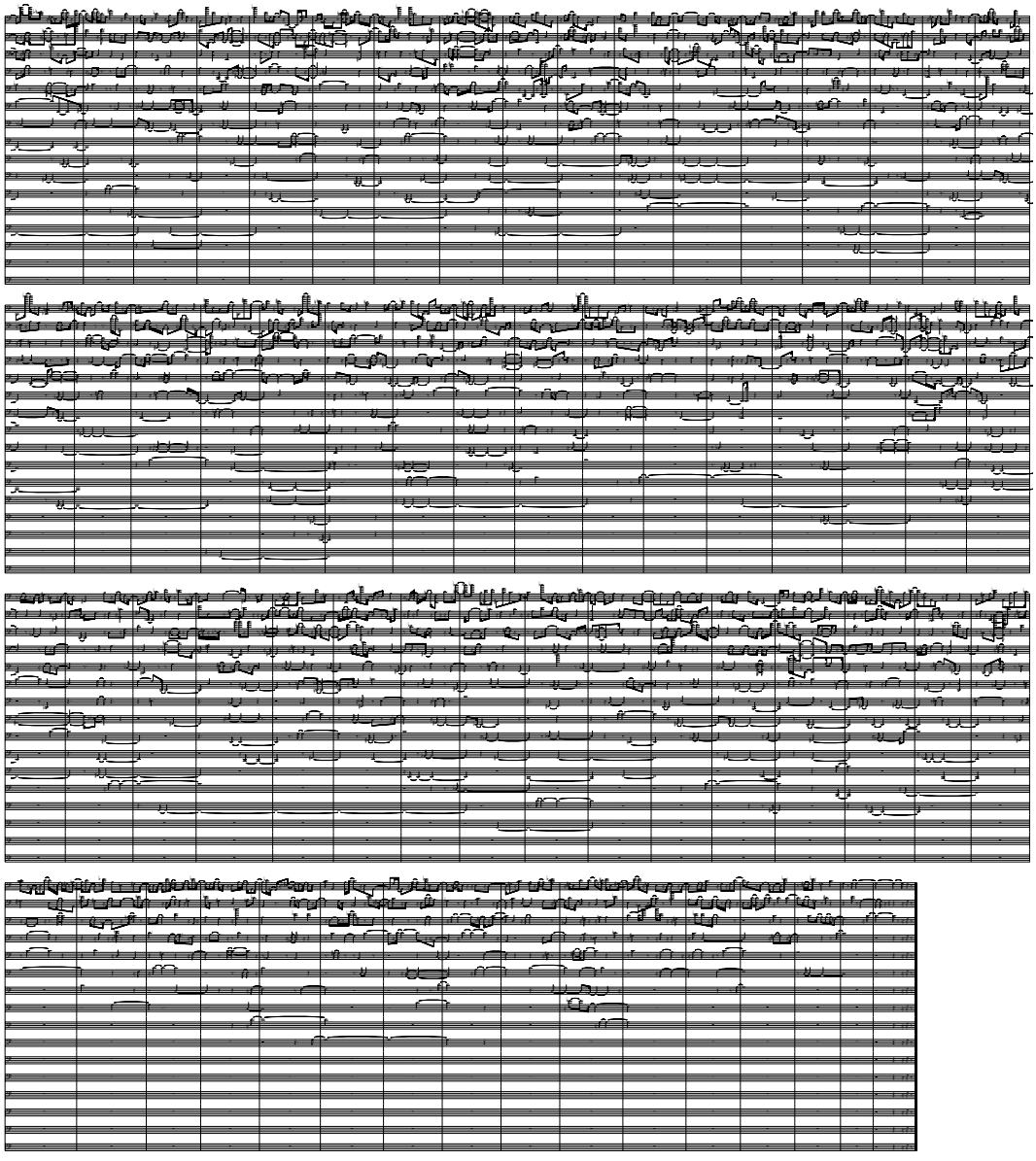
Pseudo "Horst-Wessel-Lied"

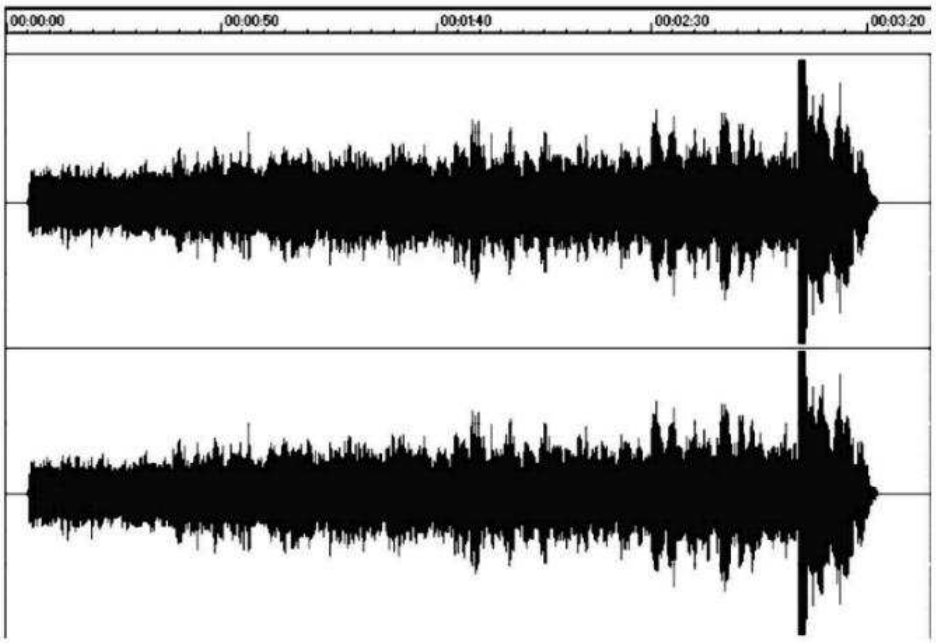
SIEMENS-WERKEN

Serban Nichifor








00:00:00
00:00:50
00:01:40
00:02:30
00:03:20

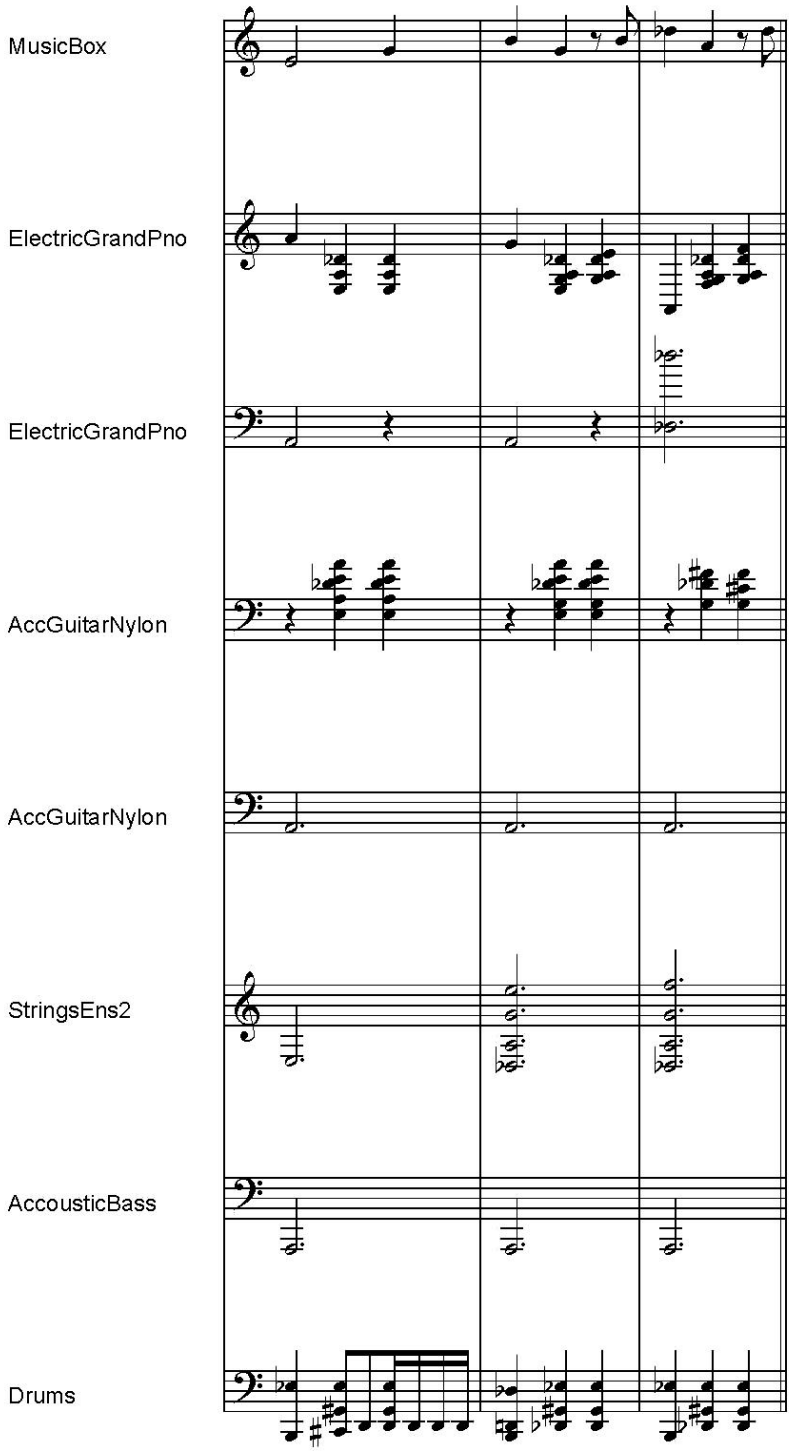
MONSTERS SOUVENIR 1

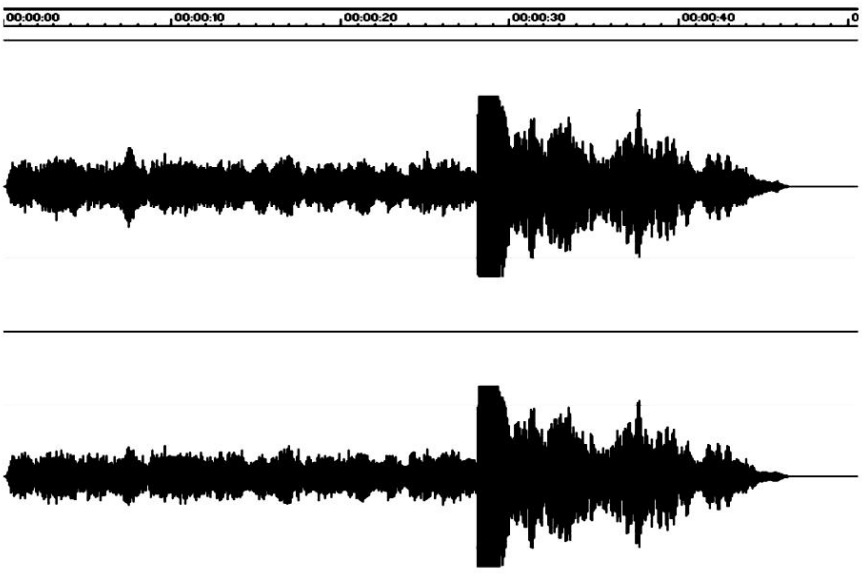


MONSTERS SOUVENIR 2




MusicBox
ElectricGrandPno
ElectricGrandPno
AccGuitarNylon
AccGuitarNylon
StringsEns2
AccousticBass
Drums


MusicBox
ElectricGrandPno
ElectricGrandPno
AccGuitarNylon
AccGuitarNylon
StringsEns2
AccoustiBass
Drums


00:00:00
00:00:10
00:00:20
00:00:30
00:00:40

II

SUMMER MEMORIES

GRAVE

SUMMER MEMORIES
- for Soprano, Cello and Piano -

Poem by LEON VOLOVICI
Music by SERBAN NICHIFOR



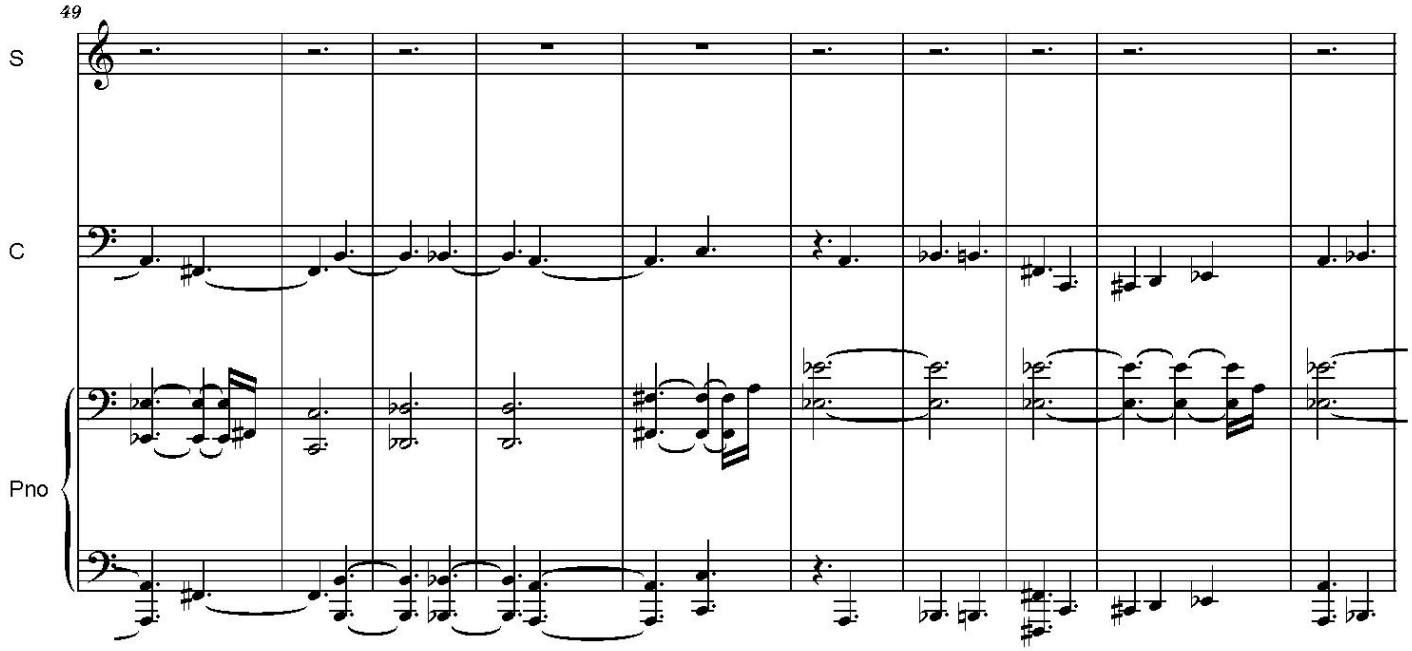
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10
S
C
Pno
al te ha si
et da mam
♩= 60
14
S
C
Pno


22
S
C
Pno
29
S
C
Pno

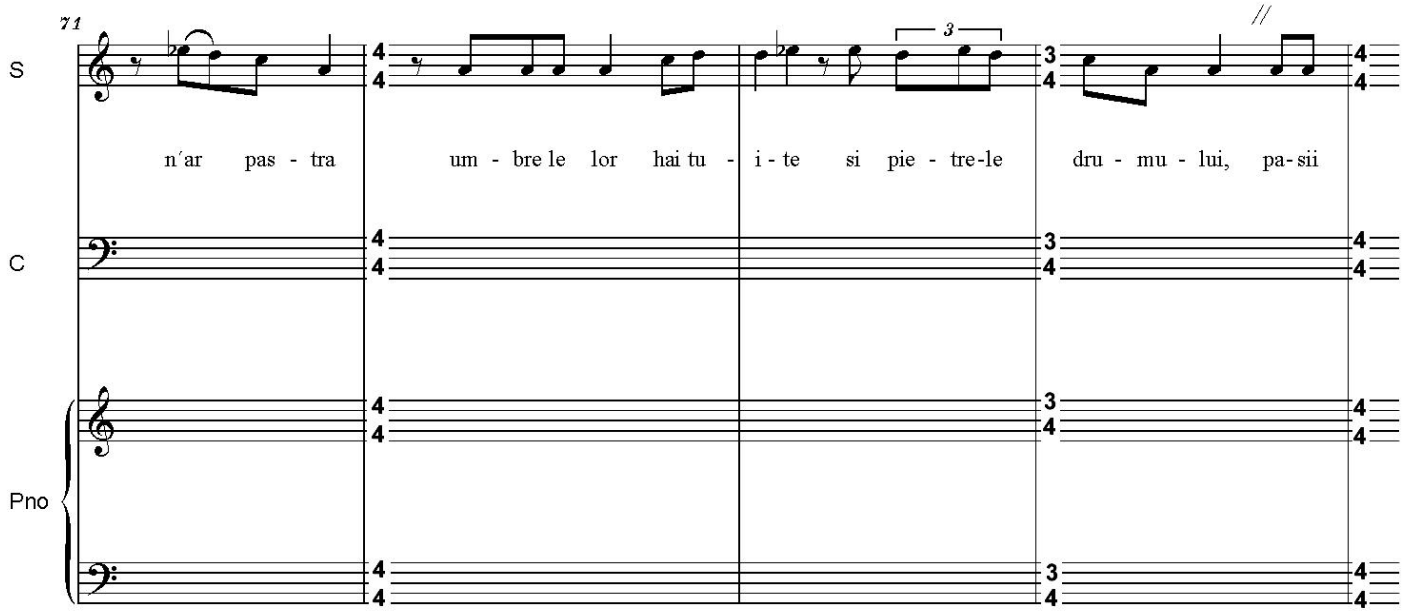

35
S
C
Pno
3
3
7
9
3
3


40
S
C
Pno


49
S
C
Pno


59
S
C
Pno
5
5


62
♩= 60
S
C
Pno
f
Pe toti i`am pu-tea ui-ta Da ca a - e - rul in - mi - res - mat al ve-rii n´ar
66
fre - ma-ta de glasu-ri-le lor rasco - li-te de spai ma, da-ca zi - du-ri-le in-ne - gri-te a-le ca-se - lor


71
S
C
Pno
n´ar pas - tra um - bre le lor hai tu - i - te si pie - tre-le dru - mu - lui, pa-sii
3
//

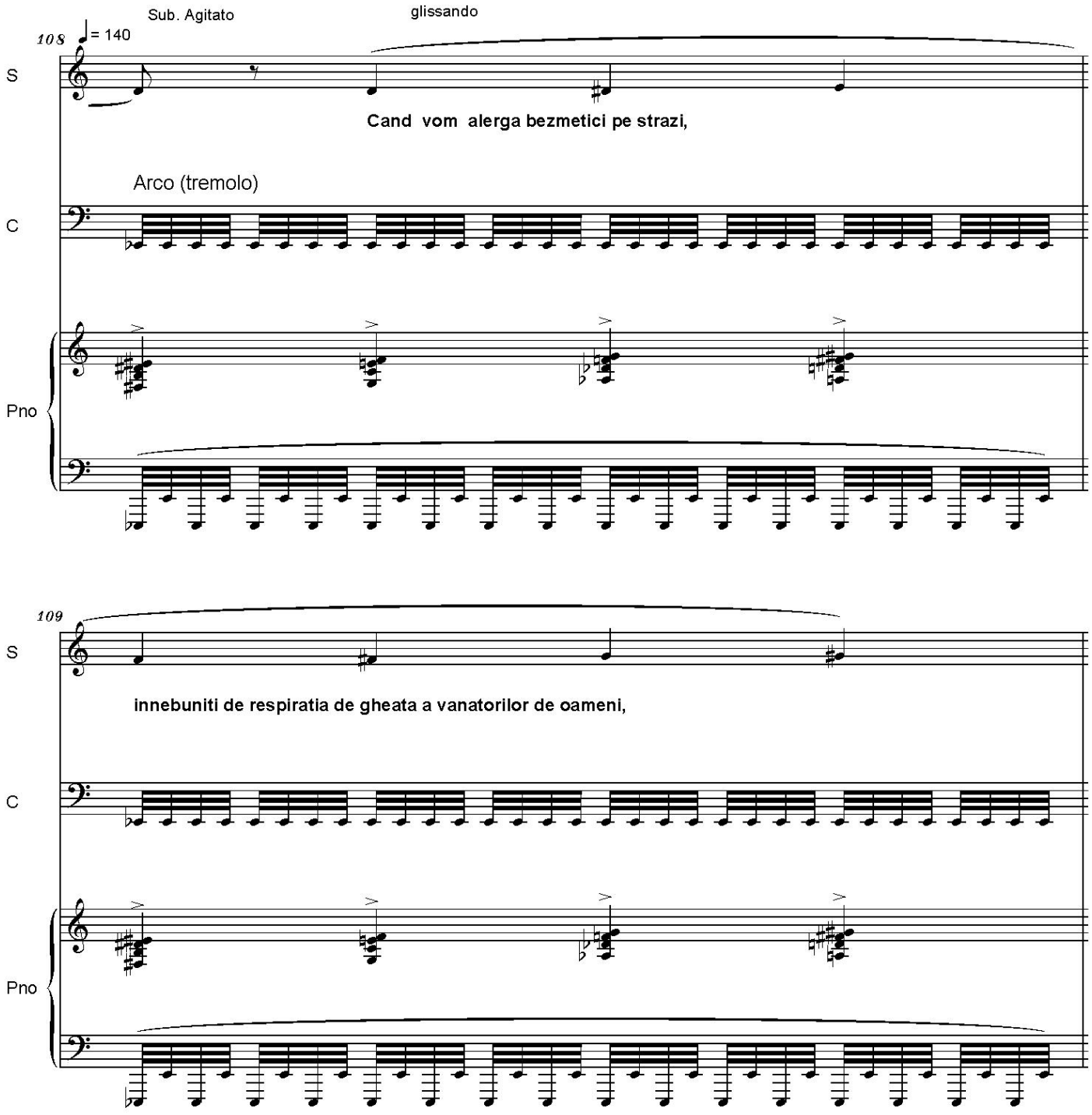

75
S
C
Pno
lor preci-pi - tati si so-va-i - tori Da - ca frunze-
3
Pizz.


82
S
C
Pno
- le co - pa-ci - lor
lu- cind de ro-ua
n´ar ras - fran - ge
Pri-vi-ri-le lor
blan- de si in - tre ba-
87
S
C
Pno
- toa re
Da - ca ce - rul i
nalt al nop ti lor de
iu ni e nu s`ar - bol


91
S
C
Pno
ti de stri ga te sa cre si
fa ra na dej de
Arco
93
= 64
ff
ff
ff


96
S
C
Pno
ff
ff
99
♩= 56
Sub. Lontano
S
C
Pno
Pizz.
fff
fff
mp
mp


Dolce, quasi mormorando
102
S
In ro ti rea fa ra de sfar sit a a no tim pu ri lor
C
Pno
105
S
fi e ca re va ra va a vea ca te va zi le si ca te va nopti mon struos de fru moæe si de ne pa sa toare
C
Pno


Sub. Agitato
glissando
108
= 140
S
Cand vom alerga bezmetici pe strazi,
Arco (tremolo)
C
Pno
109
S
innebuniti de respiratia de gheata a vanatorilor de oameni,
C
Pno


110
S
cand vom blestama soarele si caldura deliranta a amiezii,
C
Pno
111
S
parfumul sufocant si buimac al florilor,
cand inchipuirea incendiata de sete
C
Pno


113
S
C
Pno
♩= 60
Sub. Tempo I
ne va tortura cu nalucirea apelor de munte
mf
mp
117
3/4
mp
p


121
S
C
Pno
In fi e ca re va ra i a ce easizi plan sul in du re rat al co pi i lor
125
S
C
Pno
ne va sfre de li cre ie rul si ne va co ple si su fle tul de vi no va ti a lu mii


128
S
C
Pno
in fi e ca re va ra in a ce easi noap te sub lu mi na ha lu ci nan ta a lu nii
131
S
C
Pno
sange le lor san ge le lor va maiin fio ra fi re le de iar ba
l. v.
l. v.


137
p
S
C
Pno
iar ba tra nul a ce la va re ve ni la margi nea pa du rii sa ca u te tru pul fi u lui sau
141
S
C
Pno
si gla sul lui va ra su na li nis tit si grav in ga nand un can tec stra vechi de in gro pa


146
♩= 60
S
C
Pno
ciu ne
E retz al te ha si et da mam
Pizz.
152
E retz al te ha si et da mam
E retz al te ha si et da mam


156
♩= 64
S
E retz al te ha si et da mam
E retz al te ha si et da mam
C
Pno
160
♩= 62
♩= 60
S
E retz al te ha si et da mam
E retz al te ha si et da
C
Pno

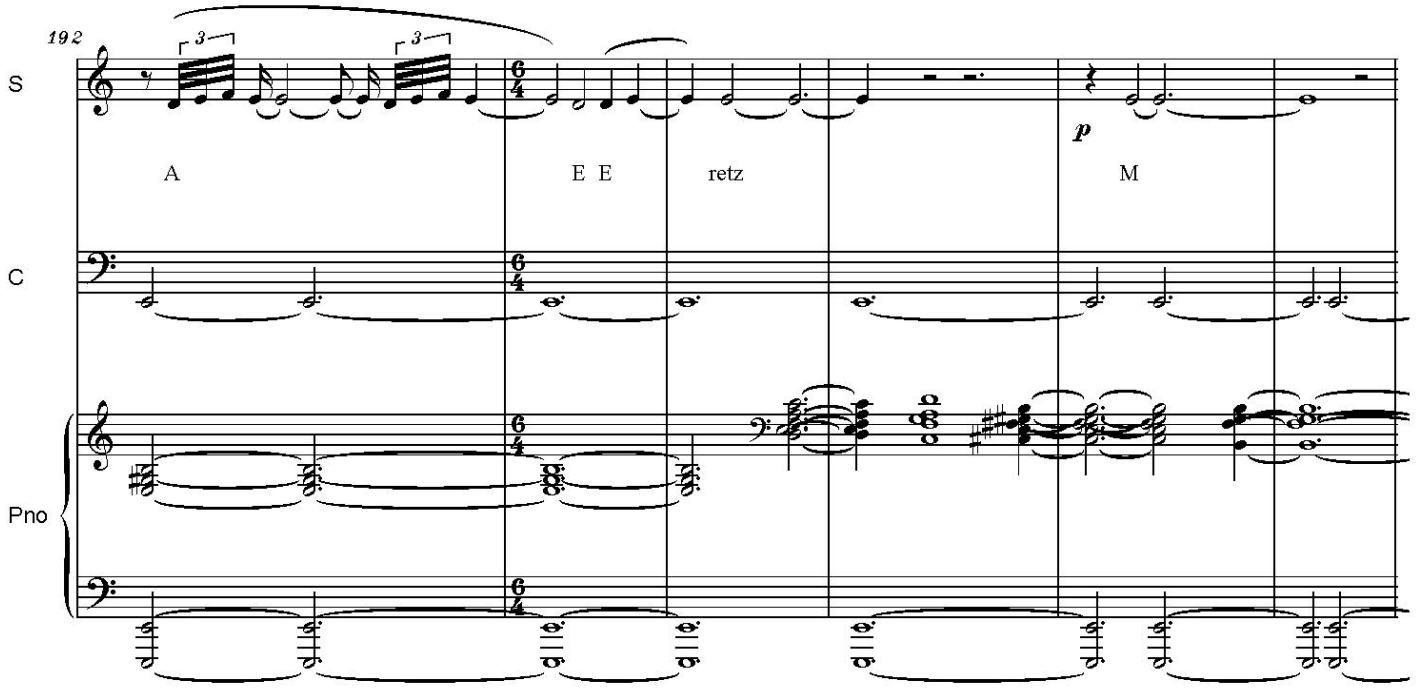

164
♩= 100
♩= 110
♩= 120
♩= 130
S
mam
E retz
al te ha si
C
Arco
Pno
p
mp
mp
p
mp


168
♩= 140
S
al te ha si al te ha si
et et da
C
Pno
mf
mf
mf


172
S
C
Pno
mam
= 150
= 170
= 120
f
ff
fff
3

176
S
C
Pno
= 100
= 60
mp
p
E retz
al te ha
3


184
S
C
Pno
si
et da
mam
E retz
p
189
S
C
Pno
al te ha si
et da mam





Bucuresti,
07-XII-2008

III

REMEMBER

REMEMBER

- victimelor Holocaustului din Transilvania (1940-44) -

Versurile: Victor BARLADEANU
Muzica: Şerban NICHIFOR

La Ip, la Treznea,
La Moisei şi la Băiţa,
La Sărmaş şi la Sighet,
La Borod şi la Ileanda,
La Reghin şi la Vişeu
Şi la Dej şi la Oradea,
în zeci de locuri presărate
pe dulcele pămînt ardelenesc
s-a pogorît în toamn-acelui an
o pîclă ca un giulgiu fără margini...

Un timp al omeniei răvăşite
în care eu, eu maica omenirii
eu, căreia i-au smuls din braţe pruncii
spre-a fi zvîrliţi în gropile comune,
în haurile crematoriilor,
n-aveam, n-aveam cu mine altă armă
decît un strigăt fără de sfîrşit,
un ţipăt de durere fără seamăn,
un urlet şi amarnic şi besmetic,
căci şi cîntarea era interzisă
pînă şi cîntecul fusese retezat
şi rămăsese doar un strigăt şi un vaier:
doar atît !

Şi s-a lăsat o beznă peste-Ardeal
cum n-au mai fost pe lume bezne ca aceasta...
Şi strînşi au fost din case liniştite,
mii, zeci de mii, sute de mii de oameni...
Erau bieţi oameni simpli ca şi voi !
Şi învăţau să moară cu fruntea către ceruri !
Duşi toţi în bolgiile iadului terestru,
acolo, în cuptoare...
Şi moartea s-a întins pe lume-atotstăpînitoare !

Dreptate, dreptate cereau sufletele lor,
Dreptate pentru vieţile lor veşnic pustiite,
Dreptate pentru crudele masacre,
Dreptate pentru crima cea mai grea
ce-a fost vreodată săvîrşită

./.

nu împotriva oamenilor
ci împotriva omenirii însăşi:
Dreptate pentru Holocaust !
Dreptate pentru Genocid !
Dreptate !!

La Ip, la Treznea,
La Moisei şi la Băiţa,
La Sărmaş şi la Sighet,
La Borod şi la Ileanda,
La Reghin şi la Vişeu
Şi la Dej şi la Oradea,
Nu trebuie să ştergem din memorie
nimic din tot ceea ce s-a-ntîmplat.
Erau bieţi oameni simpli ca şi voi...
bieţi oameni
ca şi voi...
Nu-i vom uita, nu-i vom uita,
Nu-i vom uita....
Şi-acestea-n veci nu se vor repeta !!
Nu-i vom uita, nu-i vom uita...

.----------.

Martirilor Holocaustului din Ardealul de Nord, 1940-1944

Sabau Nichifor
(1988)

Durata: ~12'

REMEMBER

- poem pe versuri de Victor Bârlădeanu -



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(SABAM, UCMR-ADA)
IPI Name No. 46376567
IPI Base No. I-600391194-8


A Tempo (♩=60)
sub. mP doloroso
Un timp al o-me-ni-ei nă-vă-și-te în ca-ne-m-tu-chi-pa-re-a o-me-ni-ră,
sub. P
(8va) secco
21
eu, că-re-ia i-au smuls din brațe prunci spre-a fi zvîr-liți în gro-pi-le co-mu-ne,
în hă-u-ri-le cre-ma-to-ri-i-lor n-a-vea, n-a-vea cu mi-ne al-tă ar-mă
(8va)
molto
de-cît un ți-păt fă-ră de sfîr-șit un stri-găt de du-re-re fă-ră sea-măn
molto
(8va)


f appassionato, poco affrettando
un ur-let si a-mer-nic si bez-me-tic
care si cîn-ta-rea e-ra in-tar-zi-să
f ben marcato
sempre affrettando
pî-nă si cîn-te-cul fu-se-se ne-te-rat si nă-să-se-se doar un stri-găt si un
poco a poco
31
Calmando
ff
glissando
non vibrato
Va
ier
poco a poco
ff poco a poco decrescendo
A Tempo (♩≈60)
P Sotto voce
doar a
fit
(sempre decrescendo)
sempre Ped. l.v.


Funebre (♩N60)
mp quasi parlando
Și s-a lă-sat o ber-nă peste Ardeal cum nu mai fost pe lu-me ber-ne ca a-ceas-ta
p espressivo
p (cluster)
l.v.
(sempre Ped. l.v.)
mf
Și stîn-și au fost din case liniștite mii, zeci de mii din șase milioane... E-rau bieți oameni simpli ca și voi
mp
f
più f
ff
mp
și în-vă-țau să moa-ră cu frun-tea că-tre ce-ruri! Dușmani în bol-gi—
più mf
fsub.
(quasi gridando)
molto
i-le ia-du-lui te-res-tru, a-co-lo în cap-toa-re... Și mon-tea sa în-tins pe lu-me a- tot stă-pî-ni-toa-re!
poco a poco
allargando
8va
ben marcato
sfffz
(sempre Ped. l.v.)
molto
molto


Grave (d=40)
molto espressivo
(l.v.)
(8va)
sempre 1/2 Ped. l.v.
51
mP deciso
Drep-ta-te, drep - ta - te, ce - reau suf-le-te-le lor - Drep-
(8va)
(sempre 1/2 Ped. l.v.)
poco a poco animando
ta-te pen-tru vie-te-le lor ves-nic pus-ti-i-te, Drep-ta-te pen-tru
(8va)
(sempre 1/2 Ped. l.v.)
(sempre animando)
61
mf con passione
cru-de-le ma-sa-cre, Drep-ta-te pen-tru cri-ma cea mai grea Ce-a fost vreo-da-tă
(8va)
mp


(sempre animando)
Patetico (♩=80)
să-vîr-și-tă nu în-po-tri-va oa-me-ni-lor ci în-po-tri-va
(8va)
(sempre 1/2 Ped. l.v.)
Sub. Più Mosso e
allargando
Sonoro (♩=66)
molto
o-me-ni-ii în-Săși Drep-ta-te vic-ti-me-lor Ho-lo-caus-tu-lui ! Drep-
più
ff
(8va)
(1/2 Ped. l.v.)
Sempre allargando
71
più
fff
ben marcato
sffffz
(lunga)
ta-te vic-ti-me-lor ge-no-ci-du-lui ! Drep-ta-te !!
5/4
(lunga)
poco a poco
(8va)
Sempre Ped. l.v.


Sub. Lontano (♩=60)
sempre P doloroso, quasi parlando
La Săr-mas și la Si-ghet, la Borod și la Ileanda, La Moi-
sempre P
molto espress-ivo, quasi improv.
l.v.
(8va) sempre PP ritmico e minacciaso
(sempre Ped. l.v.)
81
sempre poco a poco crescendo
sei și la Băița, la Ip, la Trăznea, La Re-ghin și la Vișeu și la Dej și la Oradea,
(8va) (sempre Ped. l.v.)
mf dolce
poco a poco rallentando
Nu trebuie să ștergem din memorie ... ni-mic din tot-ce-a-fost-ca-să-fie
molto
(8va) (sempre Ped. l.v.)


Sub. Poco Più Mosso (♩≈72)
poco a poco animando
91
PP doloroso
poco
E-roubietă oa-meni simplă ca şi voi
(1.)
PPP immaterială
(8↓)
Ped. l.v. * Ped. l.v. * Ped. l.v. * Ped. l.v. *
(♩≈90) poco a poco animando
e-vrei şi no-mâni
ca şi
(2.)
(8↓)
(♩≈120) poco a poco animando
101
p poco
noi
, mi-i Vom lă-ta
, mi-i Vom lă-
(3.) PP poco a poco
crescendo
(8↓)
(♩≈144) poco a poco animando
mp
mp poco
ta
, mi-i Vom lă-
(4.) P poco a poco
crescendo
(8↓)


(♩=160) poco a poco animando
mf
poco
ta
, nu-i vom ui-
(5.) mp
poco a poco
crescendo
(8va)
(♩=180) sempre animando
111
f
poco
ta
, nu-i vom ui-
(6.) mf
sempre
crescendo
(8va)
(♩=204 / 𝅗𝅥=68) sempre accelerando
ben f
poco
ta
nu, nu-i vom ui-
(7.) f
sempre
crescendo
(8va)
(𝅗𝅥=80) sempre accelerando
ff deciso
121
ta, nu-i vom ui- ta, nu-i vom ui- ta, nu-i vom ui- ta, nu-i vom ui-
ff
sempre
crescendo
(8va)
Ped. l.v. * Ped. l.v. * Ped. l.v. * Ped. l.v. *


(♩.ν90) molto precipitando
sub. allargando
possibile
fff
ta, nu-i vom lui- ta, și-a-ces-tea-n veci nu se vor re-pe-
molto
(8va) Ped. l.v.
Sub. Molto Rubato, quasi Senza Tempo (Cadenza)
poco
sffffz
ta!
sub. P ecco
A
Nu-i vom lui-
sempre Ped. l.v.
P leggiero
Grave e Sostenuto (♩ν56)
poco a poco calando
mp tranquillo
ta
sempre P dolce
l.v.
pp
poco
sempre calando
131
G. P.
(ν12')
P
PP profondo
25-28-III-1988, București
(revăzut 16-20-VIII-1989)

IV

CRIES FROM EARTH TO HEAVEN

TO THE HOLOCAUST MARTYRS
Cries from Earth to Heaven
for Cello And Piano

Molto Cantabile

Serban NICHIFOR



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25
♩= 74
3
♩= 78
3
3
♩= 80
Cello
poco a poco animando
Pno
30
Cello
f
Pno
37
♩= 86
Cello
sempre animando
Pno


44
Cello
Pno
50
Cello
Pno
57
Cello
Pno
♩= 80
rall.
♩= 90
Appassionato


63
Cello
Pno
69
Cello
♩= 90
♩= 86
♩= 76
ff
ff
poco a poco allargando
Pno
74
♩= 60
♩= 70
Dolcissimo (Tempo I)
Cello
mf
mp
mp
Pno



March 3, 2013

HOMAGE TO BENNY GOODMAN

for Solo Clarinet and Jazz Ensemble

- score in C -

Serban Nichifor

With Swing



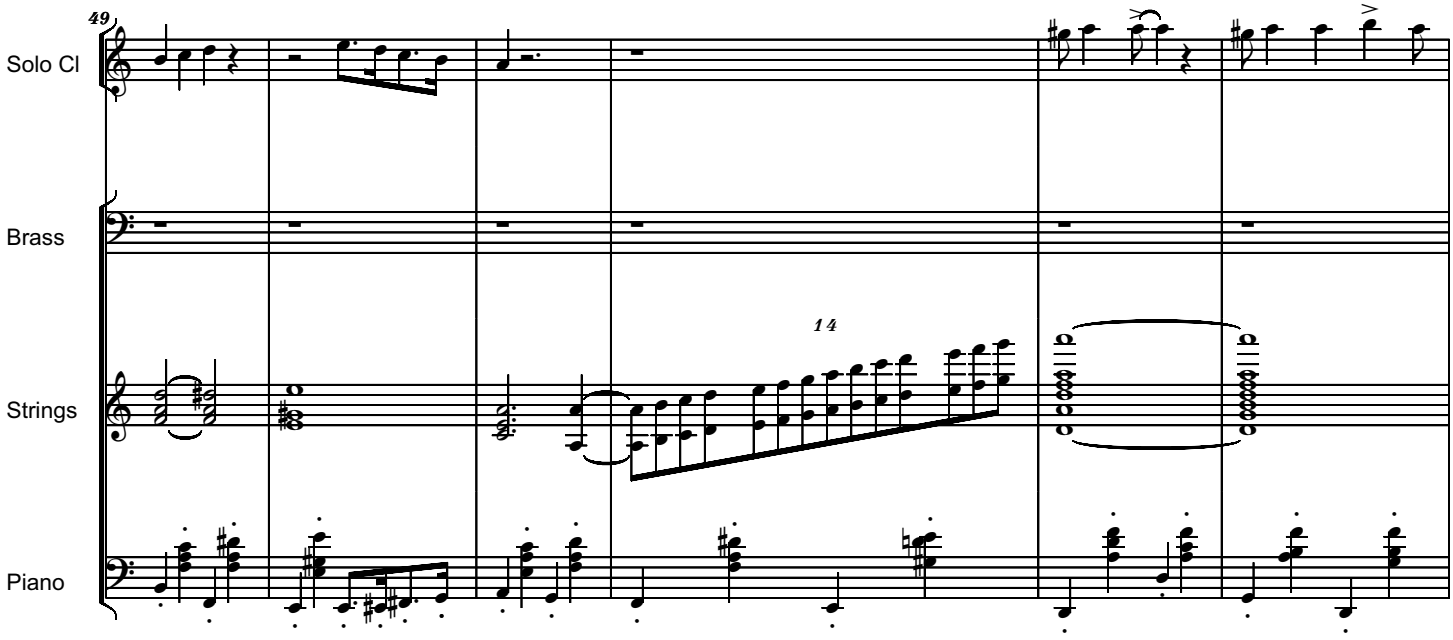
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15
Solo Cl
Brass
Strings
3
Piano
22
Solo Cl
Brass
Strings
Piano


28
Solo Cl
Brass
Strings
Piano

35
Solo Cl
Brass
Strings
mp
Piano


42
Solo Cl
Brass
Strings
Piano


49
Solo Cl
Brass
14
Strings
Piano


55
Solo Cl
Brass
Strings
Piano
62
Solo Cl
Brass
Strings
Piano


68
Solo Cl
Brass
Strings
Piano
74
Solo Cl
Brass
Strings
mp
Piano

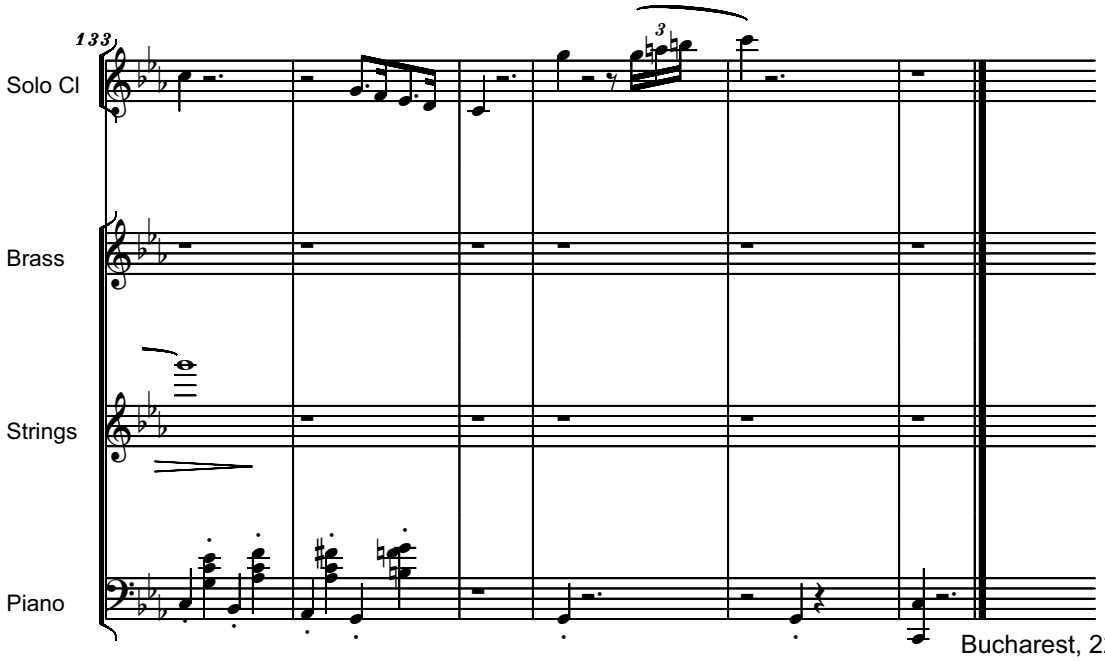

80
Solo Cl
Brass
Strings
Piano
3
86
Solo Cl
Brass
Strings
Piano


92
Solo Cl
Brass
Strings
Piano
98
Solo Cl
Brass
Strings
6
Piano


102
Solo Cl
Brass
Strings
Piano
108
Solo Cl
Brass
Strings
Piano


114
Solo Cl
Brass
Strings
Piano
ff
14
119
Solo Cl
Brass
Strings
Piano





Bucharest, 22 July 2013

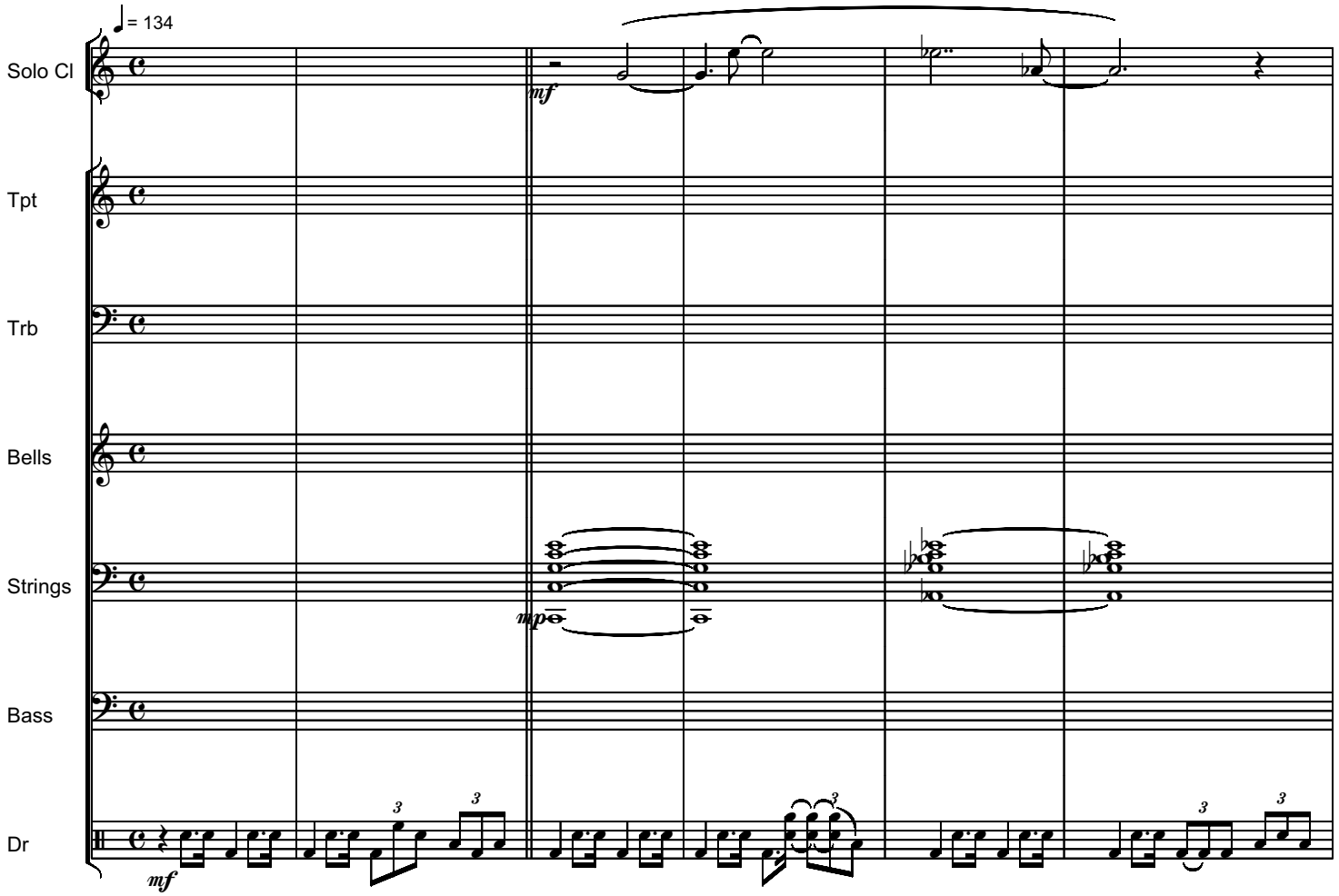
HOMAGE TO THE AMERICAN PIONEERS

for Solo Clarinet and Jazz Ensemble

- score in C -

With Swing

Serban Nichifor



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7
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr
13
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr


18
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr
mp
mp
23
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr

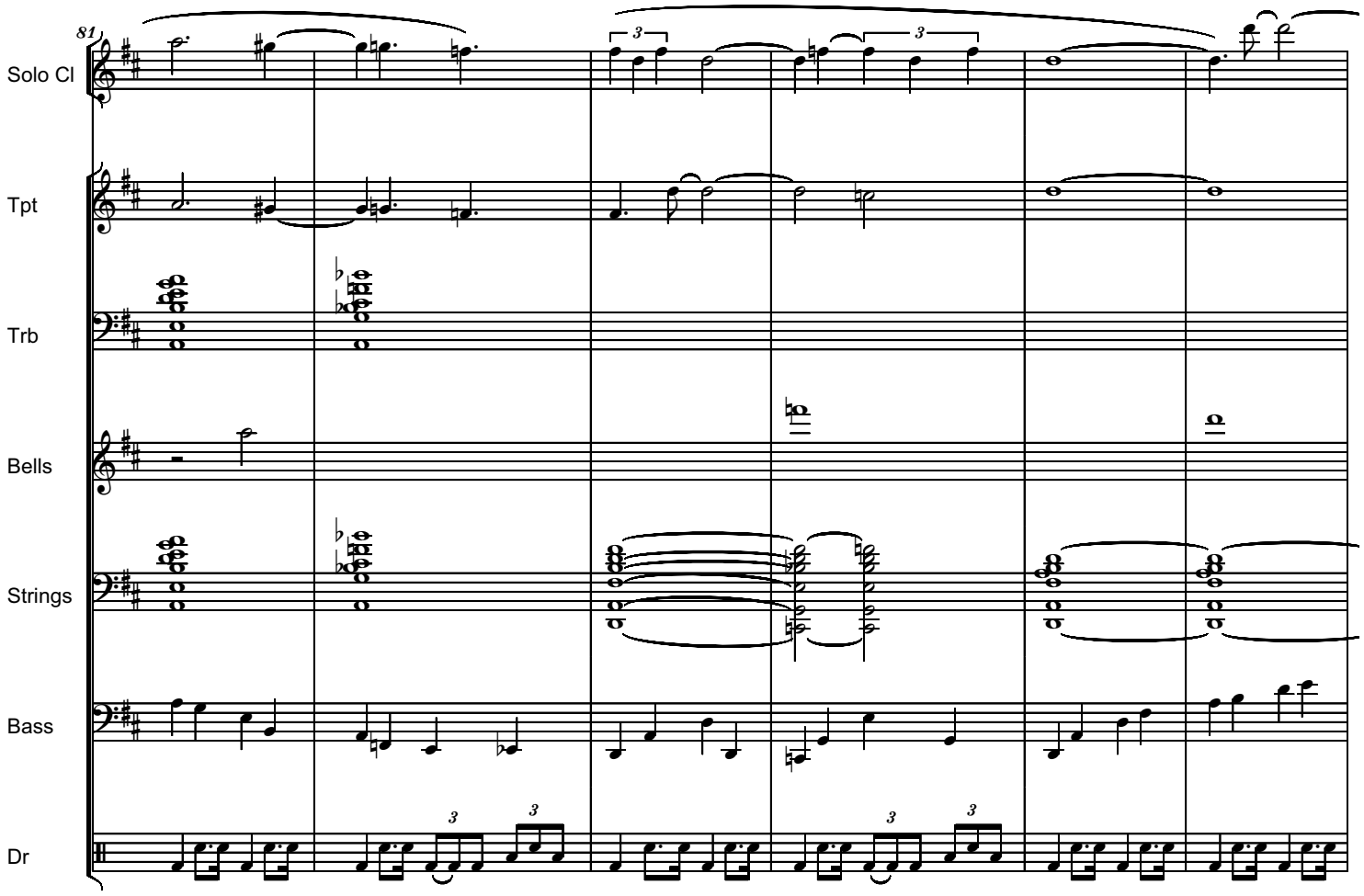

29
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr
35
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr

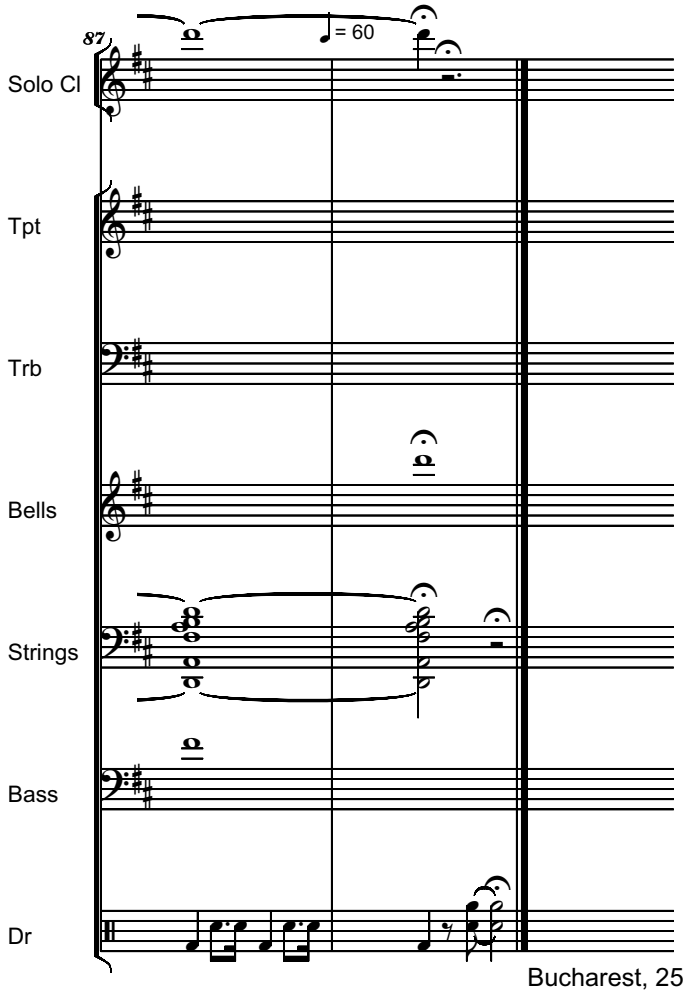

40
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr
45
Solo Cl
Tpt
Trb
mp
Bells
Strings
Bass
Dr


50
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr
f
fff
mf
55


60
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr
mp
ff
66
fff
f


71
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr
76
Solo Cl
Tpt
Trb
Bells
Strings
Bass
Dr





Bucharest, 25 July 2013

Serban NICHIFOR: Country Song




Cm7
Cm6
Cm9
Cm13
Cdim
Ddim/C
DbMaj7
Tab


C
C6
C7
Tab
Tab


F
C
G7/D
G7/C#
15a
16a
Tab


C
C6
CMaj7
C9
Tab
Tab


D
D9
D9/G#
G
Bm7b5/G
Bdim/G
24a
Tab


C
C9
F
C
Am
Tab
Tab


C/G
F/G
Dm/G
C6
FMaj7/G
F7b5/G
Tab
Tab


C
C6
C7
Tab


F
C
G7/D
G7/C#
15a (2)
16a (2)
Tab


C
C6
CMaj7
C9
Tab
Tab


D
D9
D9/G#
G
Bm7b5/G
Bdim/G
24a (2)
Tab


C
C9
F
C
Am
Tab
Tab


C/G
F/G
Dm/G
C6
F Maj7/G
F7b5/G
Tab
Tab


C
C6
C7
9b (3)
Tab


F
C
G7/D
G7/C#
15a (3)
16a (3)
Tab

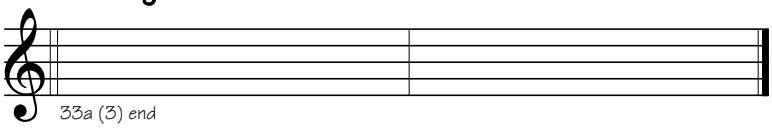

C
C6
CMaj7
C9
Tab
Tab

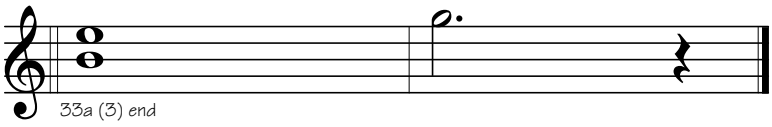

D
D9
D9/G#
G
Bm7b5/G
Bdim/G
24a (3)
Tab

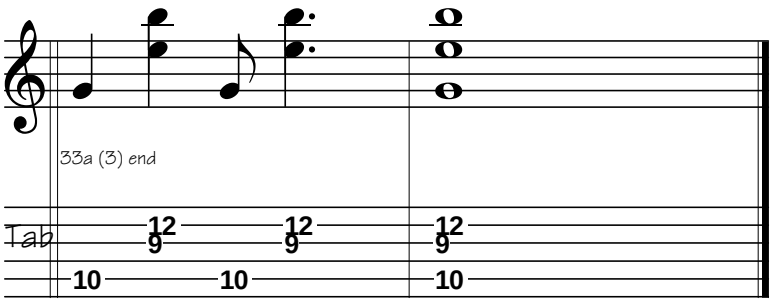

C
C9
F
C
Am
Tab
Tab

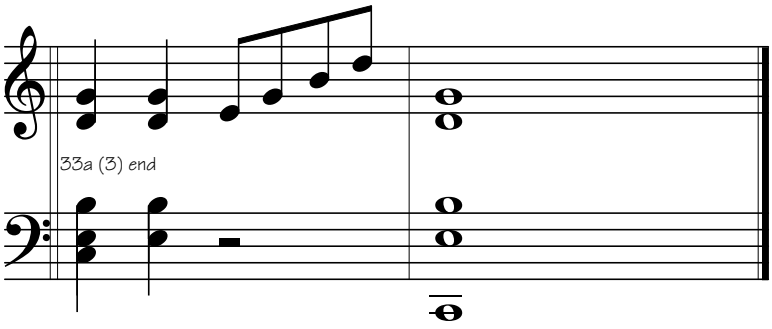

C/G
F/G
Dm/G
C6
F Maj7/G
F7b5/G
Tab
Tab

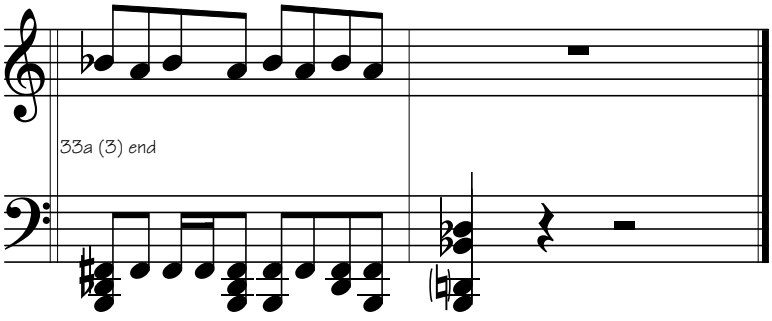
CMaj7

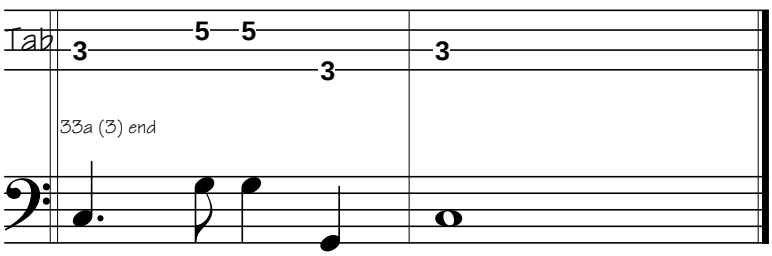

33a (3) end


33a (3) end


33a (3) end
Tab
12
9
10
12
9
10
12
9
10


33a (3) end


33a (3) end


Tab
3
5
5
3
3
33a (3) end

Serban NICHIFOR : Little Waltz




CMaj7/E
Ebdim
Dm9
G13/C#
Tab
Tab


C
Ab9
C2
CMaj7
C7
Gb9
9a
12a
Tab


F2
Db9
Gb7
F9
E9
Eb9b5
14a
Tab


D7
G7
Db9
C9b5
B9
Bb9
A9b5
Tab
Tab


Ab7b5
Db9
G9b5
Gb9b5
F9
E9
Bb9
22a
Tab


C
Ab9
C2
CMaj7
C7
Gb9
9a (2)
12a (2)
Tab


F2
Db9
Gb7
F9
E9
Eb9b5
14a (2)
Tab


D7
G7
Db9
C9b5
B9
Bb9
A9b5
17b (2)
Tab


Ab7b5
Db9
G9b5
Gb9b5
F9
E9
Bb9
22a (2)
Tab


C
Ab9
C2
C Maj7
C7
Gb9
9a (3)
12a (3)
Tab


F2
Db9
Gb7
F9
E9
Eb9b5
14a (3)
Tab


D7
G7
Db9
C9b5
B9
Bb9
A9b5
17b (3)
Tab


Ab7b5
Db9
G9b5
Gb9b5
F9
E9
Bb9
22a (3)
Tab


C
25b (3) end
Tab

Serban Nichifor : Charleston




C
F
Fm
C
C7
Tab
Tab


F
Ab
Ebm6
D7
G7
Tab
Tab


C7
C9
F
Fm
Fm6
Tab
Tab


C/G
D7
G7
C
G7
Gb7
Tab
Tab


F
Fm6
E7
Am
Tab
Tab


D7
D9
G7
Ab7
G7
Tab
Tab


C
F
Fm
C
C7
Tab
Tab


F
Ab
Ab/Eb
D7
G7
Tab
Tab


C7
C9
F
Fm
Tab
Tab


C/G
D7
G7
C
G7
CMaj7
Tab
Tab


Eb/G
F#dim
Fm6
Bb9
Eb/G
F#m7b5
Fm
Bb7
Tab
Tab


Eb
Ab
Abm
Eb
Eb7
Tab
Tab


Ab
B
B/F#
F7
Bb7
Tab
Tab


Eb7
Eb9
Ab
Ab
Ab6
Tab
Tab


Bb
Eb/Bb
F7
Bb7
Eb
Bb7
Bbm7
Tab
Tab


Ab
Abm6
G7
Cm
Tab
Tab


F7
F9
Bb7
G7
Tab
Tab


C
F
Fm
C
C7
Tab
Tab


F
Ab
Ab/Eb
D7
G7
Tab
Tab

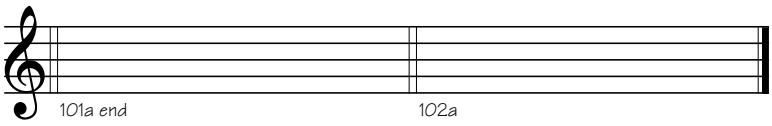

C7
C9
F
Fm
Fm6
Tab
Tab

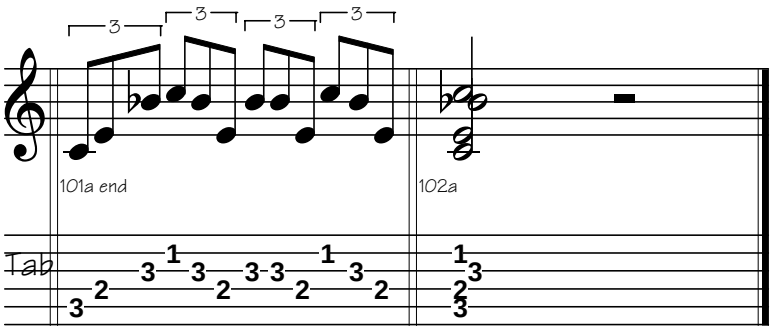

C/G
D7
G7
C
G7
Gb7
Tab
Tab

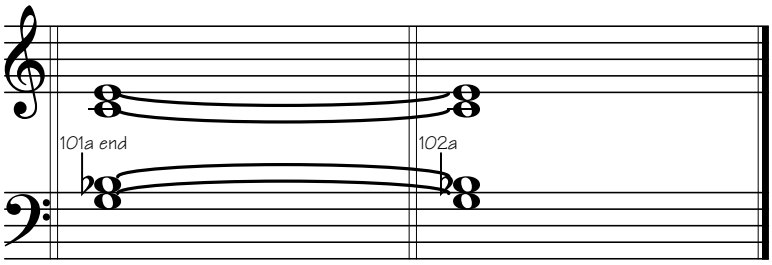

F
Fm6
E7
Am7
Tab
Tab

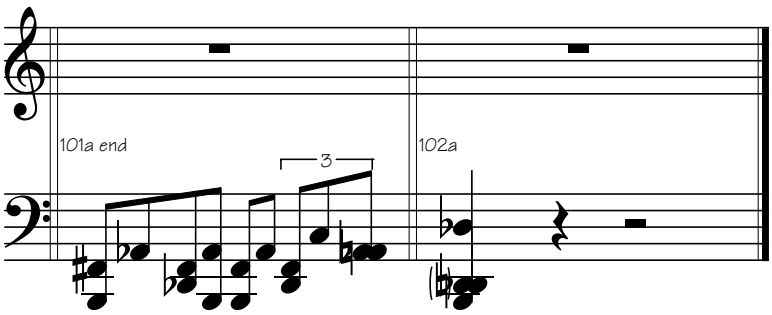

D7
D9
G7
G9
Tab
Tab

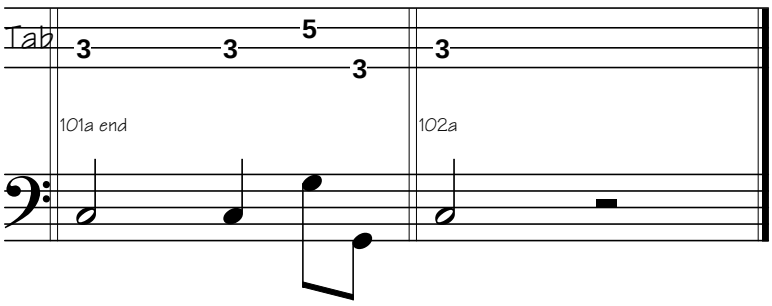

C/E
Ebdim
Dm6
G7
CMaj7
C7
Tab
Tab


101a end
102a


3
3
3
3
101a end
102a
Tab
1
2
3
1
2
3
3
2
3
1
2
3
1
2
3


101a end
102a


101a end
3
102a


Tab
3
3
5
3
3
101a end
102a

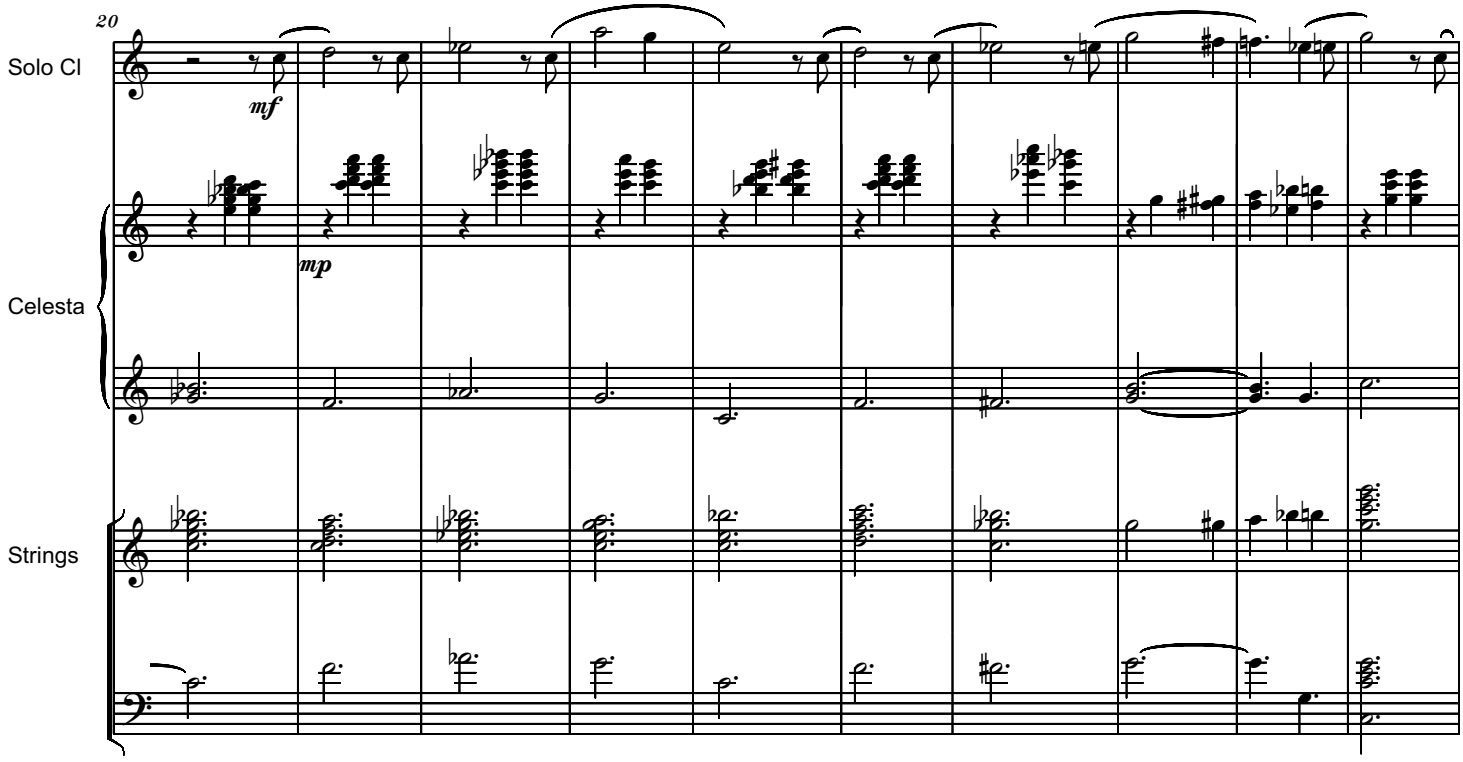
LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

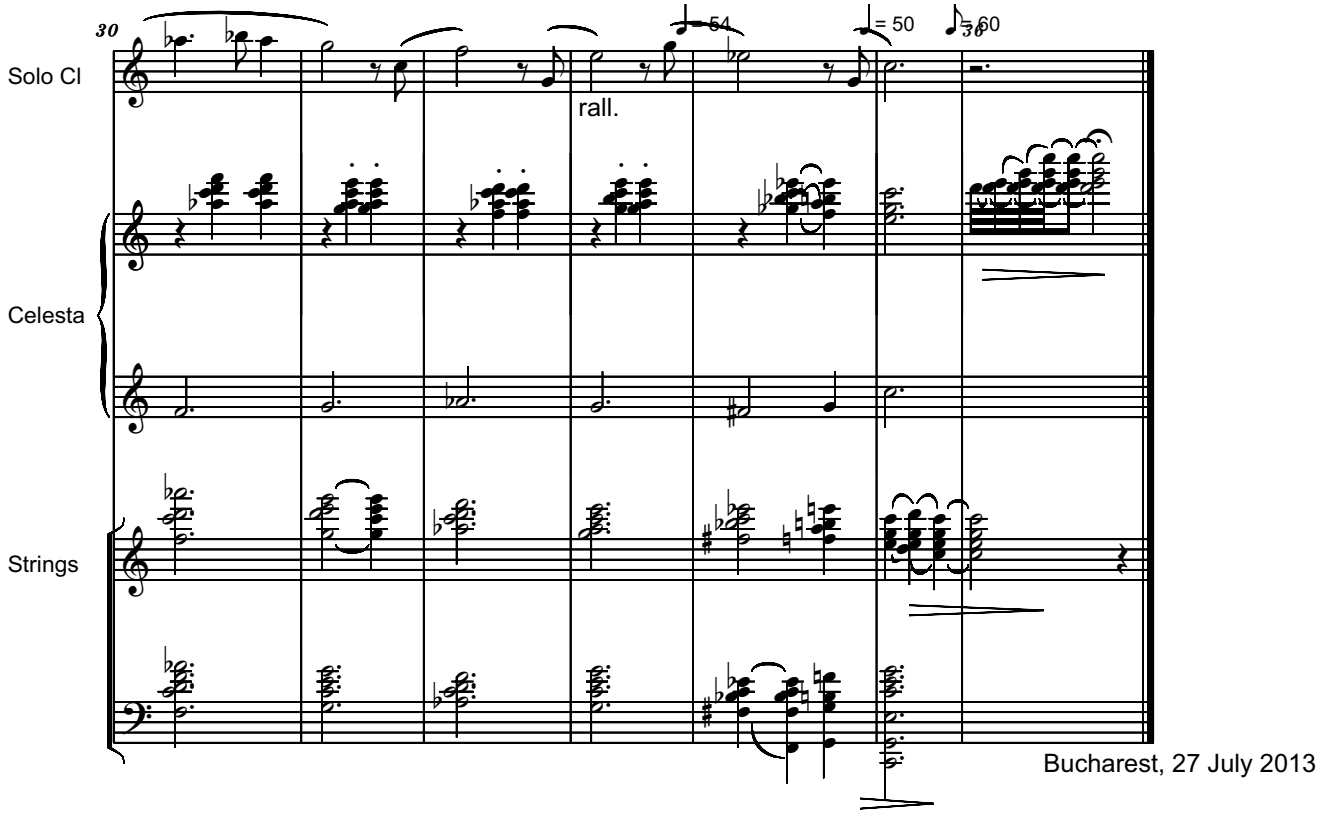
Lento e Lontano, Quasi Senza Tempo

Serban Nichifor



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Bucharest, 27 July 2013

Presto possibile

JUPITER CP #60

Serban Nichifor



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5
tr
Solo Cl
Sax A
ff
Piano
Cb
Perc 1
Perc 2
9
f
Solo Cl
3
Sax A
f
3
Piano
Cb
Perc 1
Perc 2


13
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2


18
Solo Cl
Sax A
tr
Piano
Cb
Perc 1
Perc 2


22
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2


26
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2


31
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2
34
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2
ff
Arco
ff
f
ff


38
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2
tr
ff


43
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2
tr
ff


46
Solo Cl
Sax A
Piano
Cb
Perc 1
Perc 2
♩= 170
♩= 150
ff
ritardando
50
♩= 120
♩= 80
♩= 60
♩= 40
Lento
♪= 50
fff
May 13, 2013

HOMAGE TO BENNY GOODMAN

With Swing

Clarinet Part in B-flat

Serban Nichifor



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76
82
90
96
102
108
114
3
124
131

HOMAGE TO THE AMERICAN PIONEERS

With Swing

for Solo Clarinet and Jazz Ensemble

- score in C -

Serban Nichifor



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Serban NICHIFOR: Country Song



Serban NICHIFOR : Little Waltz



Serban Nichifor : Charleston





LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor

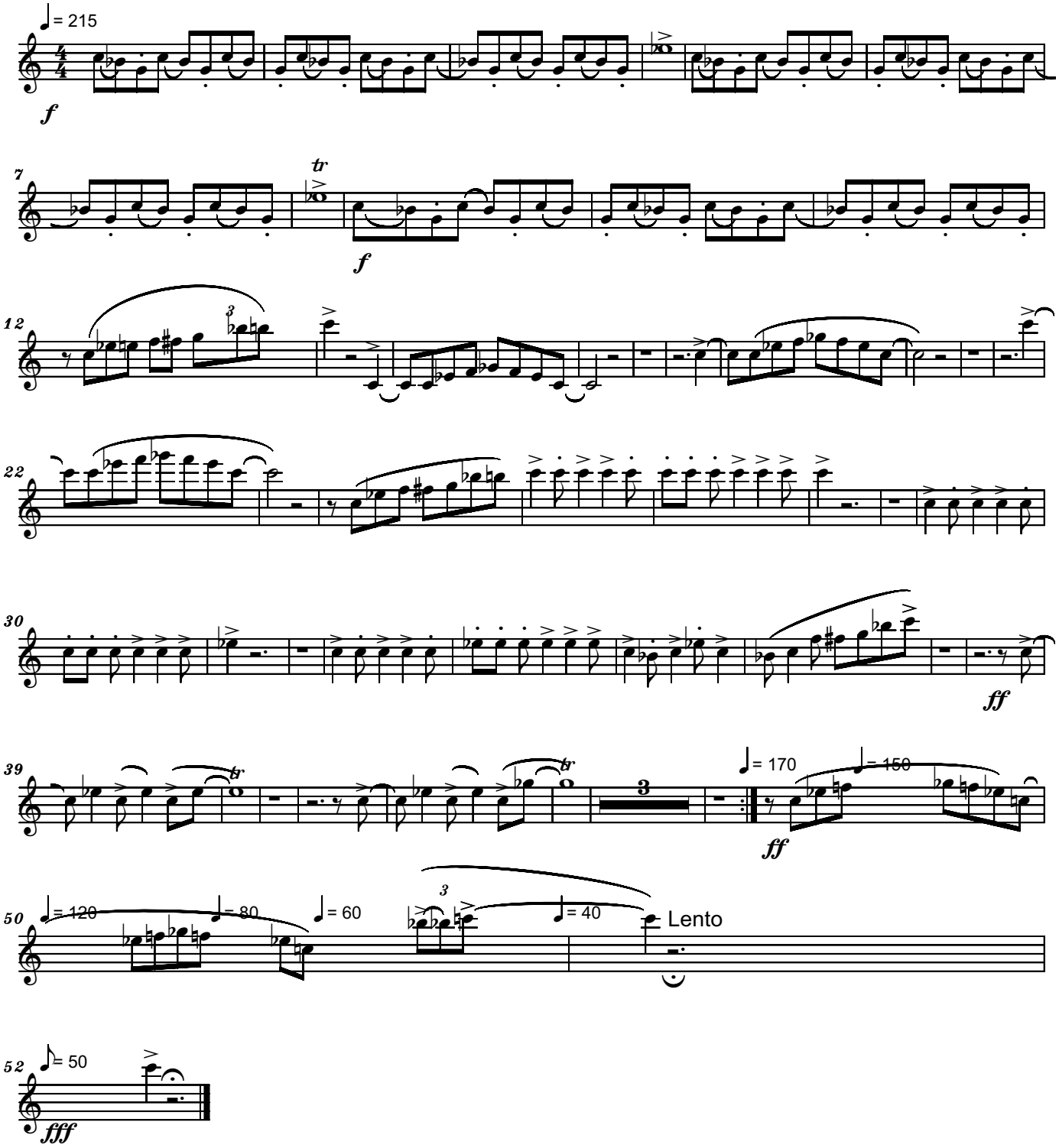


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Musical Moment
in memory of Jaco Pastorius

Serban Nichifor
(SABAM, ASCAP)

Doloroso, Quasi Improvisando




33
Pno
dramatico
ff
(8va bassa)
35
Pno
fff
(8va bassa)
37
Pno
fff possibile
(8va bassa)
= 64
molto calando
fz
39
= 50
Pno
Senza Tempo
mp
lontano
(8va bassa)
December 29, 2014

To Maestro Ivano Ascari with admiration

Blues In Memory of Jaco Pastorius
for Trumpet in C and Organ,
on the A-C#7(#5)-D7-F/G motif
from "Three Views Of A Secret"

Serban Nichifor

Quasi Cadenza, Molto Rubato



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IPI Name No.46376567


13
♩= 110
♩= 120
16
f
♩= 130
sempre acc.
♩= 140
20
♩= 110
♩= 70
♩= 60
♩= 60
♩= 50
ff
p. a p. rall.
mf

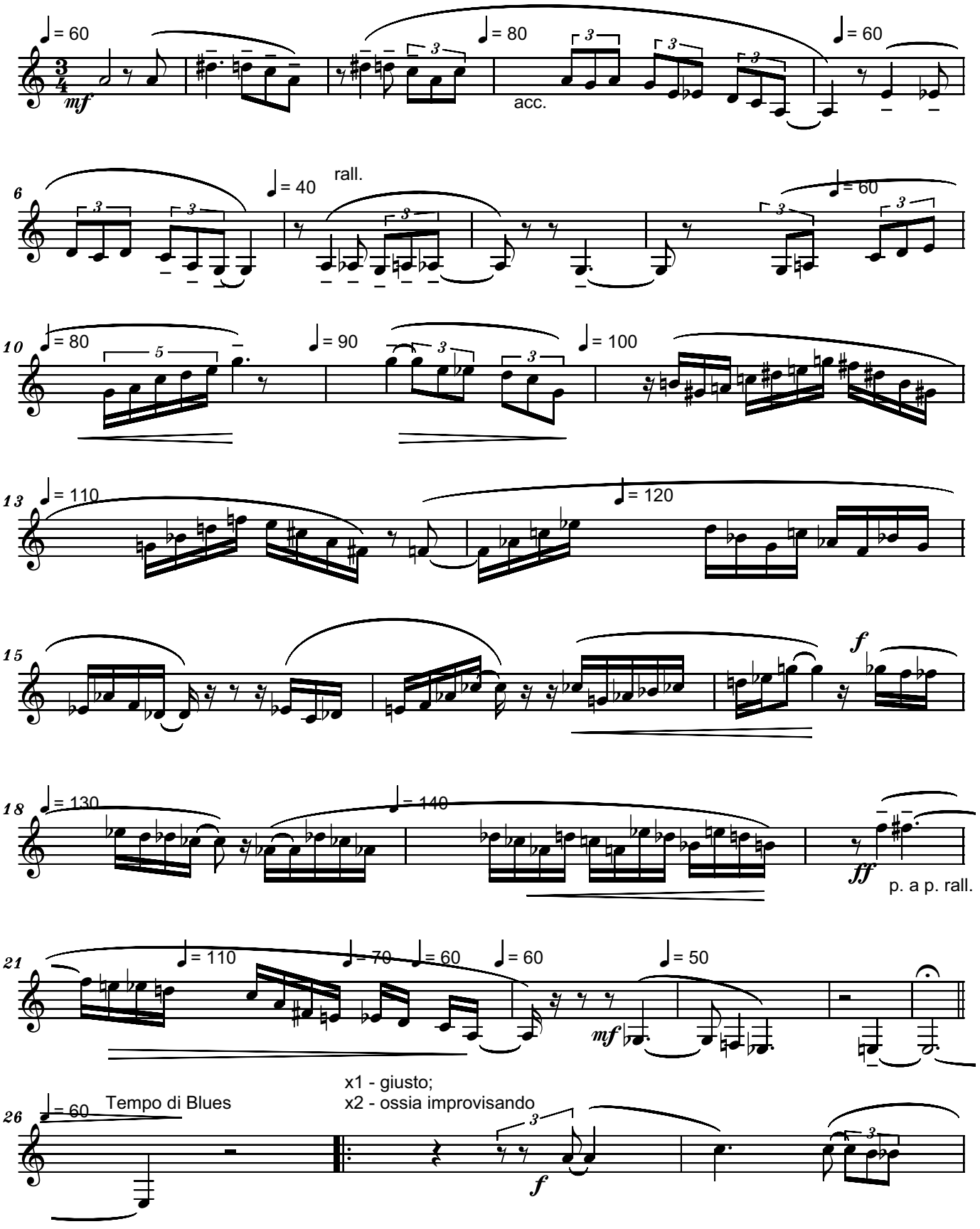

26
♩= 60
Tempo di Blues
x1 - giusto;
x2 - ossia improvisando
mf
mf
mf
f
29
33


37
f
grido
41
mf
44
1
2
♩= 40
ff
Subito
Organo Pleno
ff
ff
ff
January 2, 2014

To Maestro Ivano Ascari with admiration
Blues In Memory of Jaco Pastorius
for Trumpet in C and Organ,
on the A-C#7(#5)-D7-F/G motif
from "Three Views Of A Secret"
TRUMPET IN C

Serban Nichifor

Quasi Cadenza, Molto Rubato



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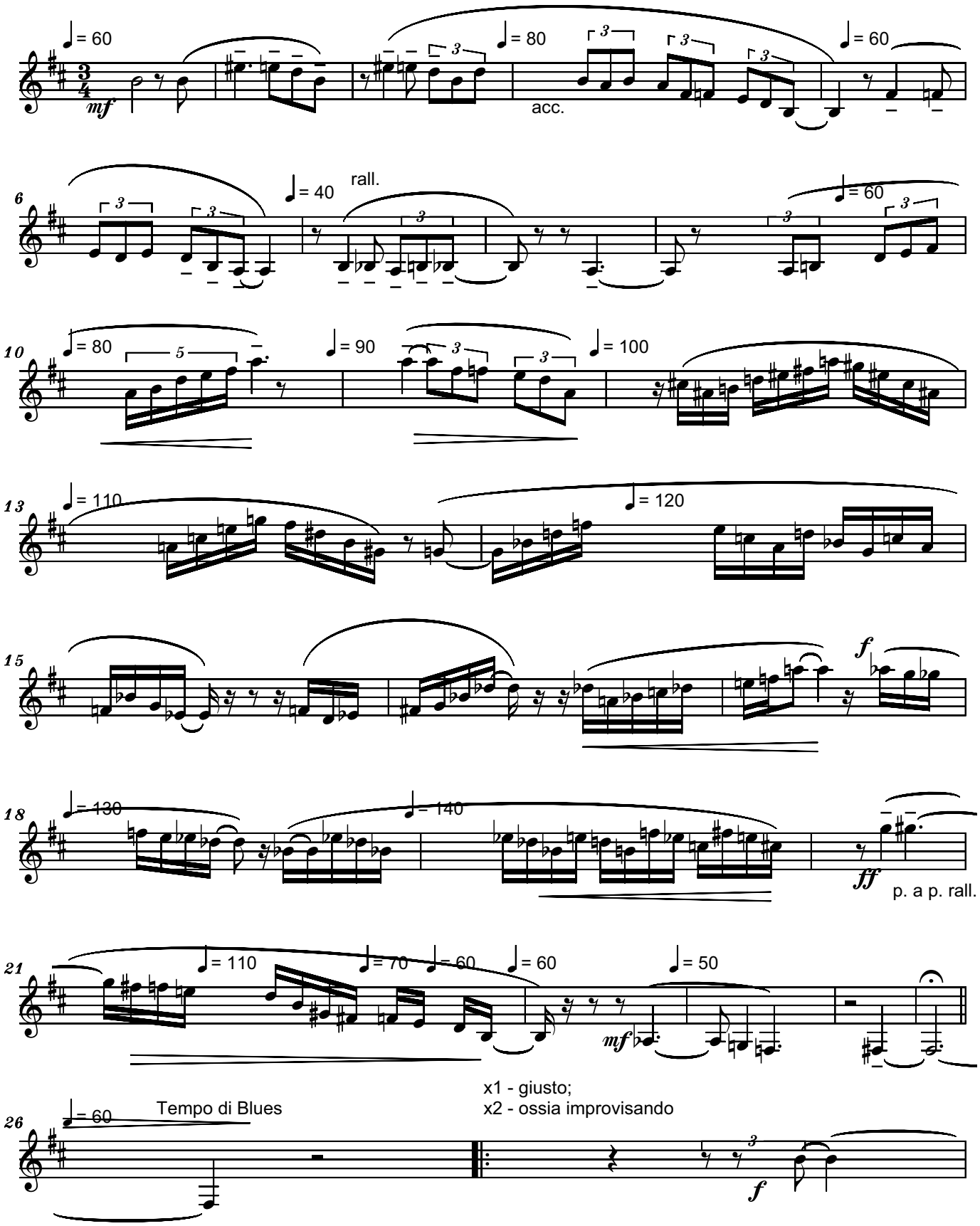

29
32
35
37
f
grido
40
mf
43
1
2
46
= 40
ff

To Maestro Ivano Ascari with admiration
Blues In Memory of Jaco Pastorius
for Trumpet in C and Organ,
on the A-C#7(#5)-D7-F/G motif
from "Three Views Of A Secret"

Serban Nichifor

Quasi Cadenza, Molto Rubato

TRUMPET IN B-FLAT



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IPI Name No.46376567


28
31
34
37
f
grido
40
mf
43
1
2
46
= 40
ff

"LA BALLADE DU PALAIS HANTE"

- poem by Edgar Allan Poe -

IN THE MEMORY OF MY VERY DEAR LIANA !

Serban Nichifor

To Maestro FLORIAN POPA

Tempo di Valzer



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19
ff
mf
f
mf
25
mf
f
Dans la plus verte de nos val lees
mf simile


32
par des bons anges par des bons anges ha - bi
39
- tee Ja - dis un pa - lais ma jes tueux dres sait, dres -


46
- sait son front C'e - tait, c'etait dans les do- maines du M-
53
- nar - - que Pen - - see Ja - mais, J


60
- mais Se - ra- phin ne de - plo - ya son aile
67
sur un pa - lais a moi - tie aus si beau


74
Et tou - te, et tou - te de perles et ru - bis, et ru - bis e - cla-
81
- tante e - tait, e - tait, e - tait la por - te du beau pa lais, pa - -


89
- lais a tra - vers la quelle ve - nait, par
96
flots, par flots, e - tence - lante tou - jours, une trou - - pe d'E


103
chos, d'E - chos dontle doux de voir n'etait quede chan ter A vec, a
110
- vec des voix des voix d'in - sur pas - sa - ble beau te L'es


117
poco a poco rall
poir et la sa - gesse, et la sag - ges - se de leur roi
125
poco a poco rall.
Bucharest,
November 13, 2011

WITH ALL MY HEART

MELODY FOR VERONICA
HAPPY BIRTHDAY VERONICA!!!

Serban Nichifor
May 3, 2013



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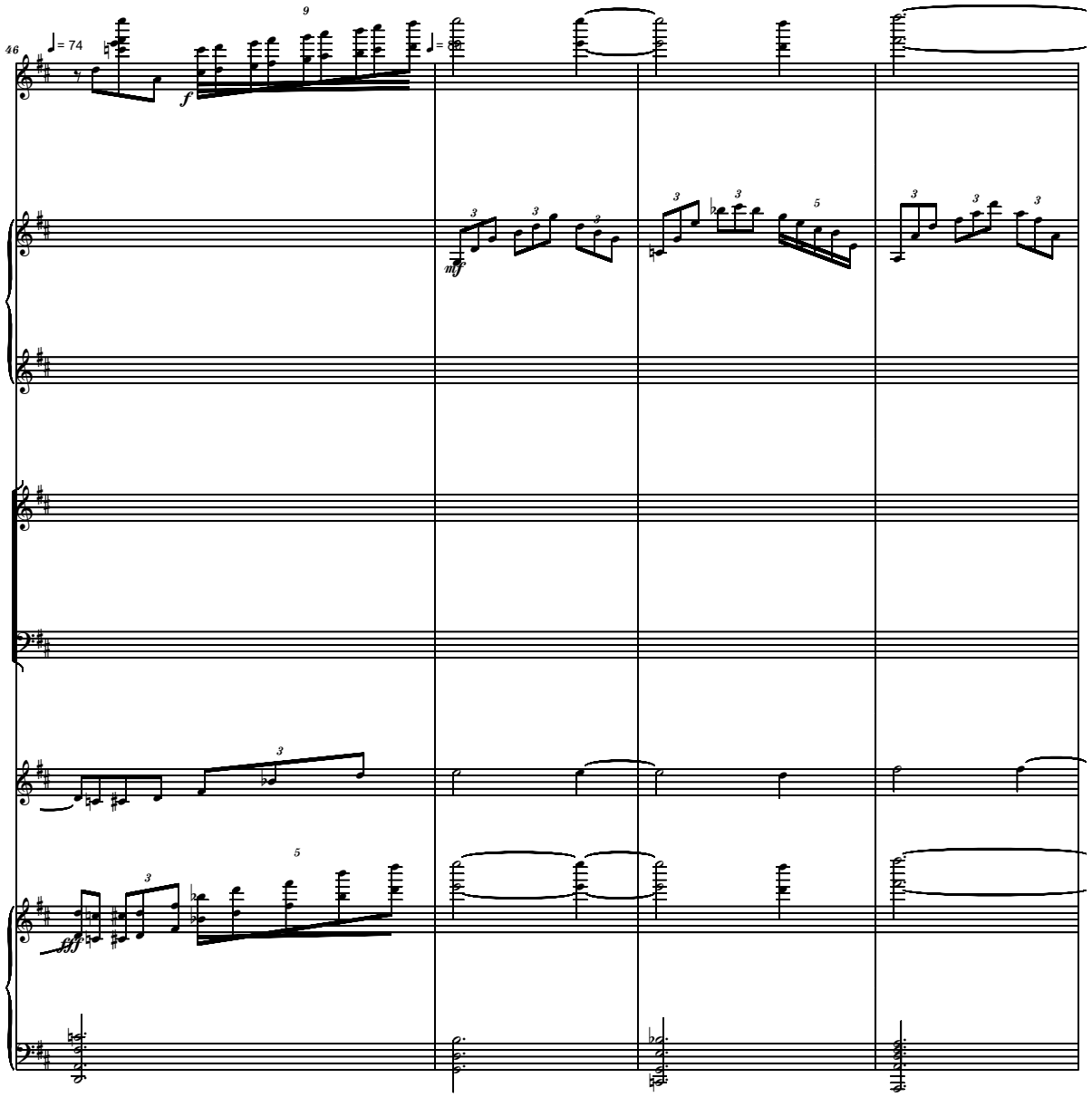

11
p


19
mp
mp
mf


27
mf
mf
ff
f
mf


35
mf
mp
3
f


42
♩= 68
ff
fff


46
♩= 74
9
f
mf
3
5
ff


50
f
fff
ff


15
54
mf
mp
ff
mf
ff
mf
fff

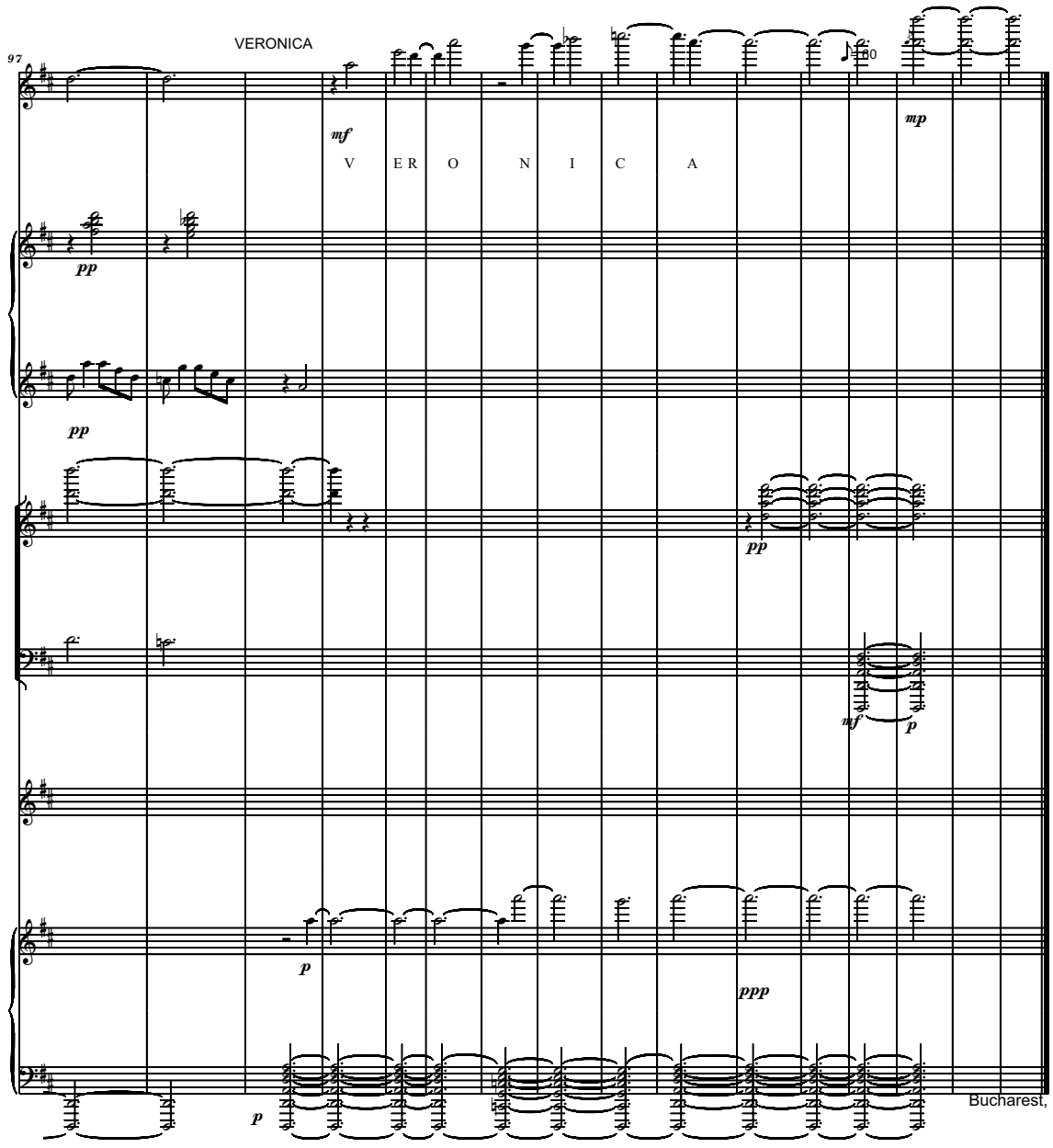

57
♩= 74
♩= 58
♩= 58
mp
p
mf
mp
f
p
pp
f
ff
f
mf
ff
mf
mf
mf
p
mp
p


64
mp
p
p
pp
pp


72
p


80
mp
mp
mf
mf


88
♩= 56
♩= 54
♩= 52
♩= 50
pp
pp
p
p



Bucharest, May 3, 2013

REFRAINS
for Cello and Piano

Serban NICHIFOR



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43
mp
53
62
71


80
♩= 60
90
mp
𝅗𝅥= 60
f
100
106


112
118
124
130


136
♩= 60
f
f
mf
f
147
mf
mp
156
165


174
♩= 55
♩= 45
3
184
190
196


202
208
214
220
♩= 110
♩= 100


228
♩= 90
♩= 80
♩= 70
237
244
251


258
10
263
270
277
♩= 65
♩= 60
♩= 50
♩= 40


282
294
309
324
mf
Tittery-Irie-Aye


335
344
♩= 50
♩= 60
352
𝅗𝅥= 70
359

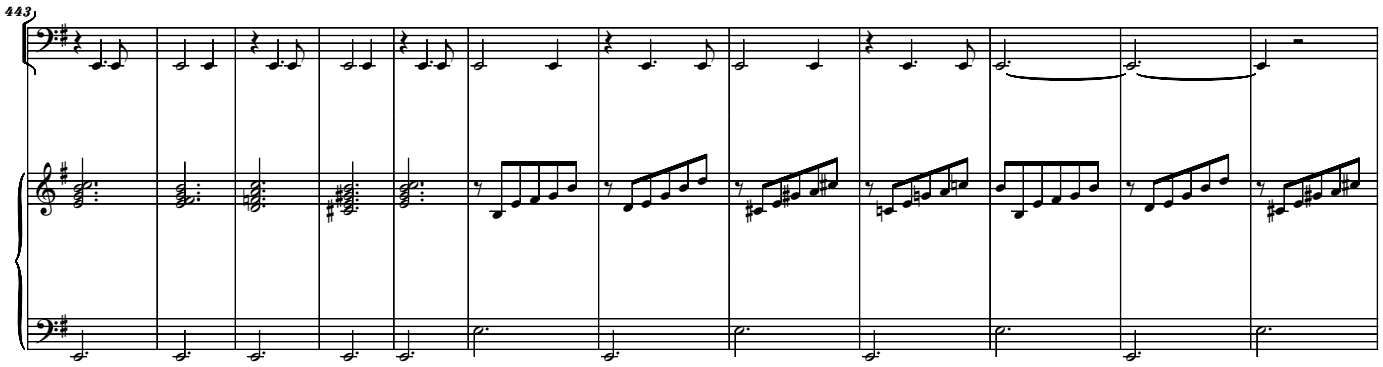

364
368
372
379


383
387
poco a poco animando
poco a poco animando
393
399


405
= 86
= 88
= 90
411
= 92
= 94
= 96
417
= 98
= 100
= 102
423
= 104
= 106
= 108


429
= 110
= 112
= 114

435
= 80
= 90
= 100
= 110
= 66
SUBITO LENTO !
SUBITO LENTO !
mp
ff
mp
ff
mp


443


455
mf


464
f
473
480
mf
mp
mp
appassionato
490
f
mf
mf


500
509
mf
mp
mp
♩= 50
mp
521
♪= 50
♩= 60
mp
p
mp
531
mf
mp


540
p
548
mp
mf
557
♩= 58
♩= 56
♩= 54
mp
mp
mp
565
♩= 52
♩= 50
♩= 40
mf
♩= 40
♩= 30


572
= 60
mf
mf
mp
mf
581
587
593


599
605
611
617
f
mp
f

REFRAINS
for Cello and Piano

Serban NICHIFOR



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118
124
130
136
♩= 60
f
147
mf
156
165
174
♩= 55
♩= 45
3
184
190
196
202
208


214
220
♩= 110
4
♩= 100
228
♩= 90
♩= 80
♩= 70
237
244
251
258
10
263
270
277
♩= 65
♩= 60
♩= 50
♩= 40
282
♩= 70
♩= 65
♩= 60
mf
♩= 50
♩=\56
f
Tittery-Irie-Aye
294
♩= 60
309
♩= 64
♩= 70


poco a poco animando


405
411
417
423
429
435
443
455
464
473
480
490
500
SUBITO LENTO !
mp
mf
f
appassionato


509
mf
♩= 50
mp
521
♪= 50
♩= 60
mp
531
mf
540
548
557
♩= 58
♩= 56
♩= 54
mp
565
♩= 52
♩= 50
♩= 40
3
mf
♩= 40
3
♩= 30
572
♩= 60
mf
581
587
593
599
605


611
617
f
mp

Dedie a Liana Alexandra

TANT D'ANNEES...

- poeme de Jeanne de Corte -

Con Malinconia, quasi improvisando

Serban Nichifor



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4
5
6
S.Solo
mf
Tant d'ann - ees par
Dieu don - nees sont
Cl.B
V1
p
V2
p
Vl
p
Vc
Arco
p


7
8
9
S.Solo
en - vo - lees comme une fu - mee Qu'est ce cent ans
Cl.B
V1
V2
Vl
Vc


10
11
12
S.Solo
Qu'est-ce mille ans
Puis-qu'un seul in-stant les ef-
face Tout passe
Cl.B
V1
V2
Vl
Vc


13
14
15
S.Solo
A cha - que fois que l'heure son - - - - ne
Tout i - ci bas nous dit A
Cl.B
mf
V1
mp
V2
mp
Vl
mp
Pizz.
Vc
mp


16
17
18
S.Solo
dieu
En moi re - sonne
Le re - tour vers Di - eu
Cl.B
V1
V2
Vl
Vc
mp
mp
mp


19
20
21
S.Solo
Cl.B
V1
V2
Vl
Vc
Le re - tour vers Di - eu
Que se - raient mes an -
Arco
f
mf


S.Solo
Cl.B
V1
V2
Vl
Vc
22
23
24
- nees
Par Di - eu don - nees


25
26
27
S.Solo
Que se - raient mes an - nees Sans la sur - vie dans l'au - tre
Cl.B
V1
V2
Vl
Vc


28
29
30
S.Solo
vie
Cl.B
V1
V2
Vl
Vc
Pizz.


31
32
33
S.Solo
Cl.B
V1
V2
Vl
Vc


34
35
S.Solo
Cl.B
V1
V2
Vl
Vc


36
37
38
80
S.Solo
ff
A cha-que fois que l'heure son - - ne
Cl.B
f
V1
mf
f
simile
V2
mf
f
simile
Vl
mf
f
simile
Arco
Vc
mf
f
simile
mf
f
mf
f
12
12


39
40
41
S.Solo
Tout i - ci bas nous dit A - dieu
En moi re - sonne le re -
Cl.B
V1
V2
Vl
Vc
3
12


S.Solo
Cl.B
V1
V2
Vl
Vc
42
43
- tour vers Di - eu
Le re - tour vers Di -


S.Solo
Cl.B
V1
V2
Vl
Vc
44
45
90
46
- eu
Que se - raient mes an - nees
mf
p
pp
mp


47
48
49
S.Solo
Par Di - eu don - nees
Que se - raient mes an -
Cl.B
V1
V2
Vl
Vc


S.Solo
Cl.B
V1
V2
Vl
Vc
50
51
52
= 82
3
= 72
= 60
- nees Sans la sur - vie dans l'au - tre vie
p


♩= 56
53
54
S.Solo
Tant d'an - nees par Dieu don - nees
sont en - vo - lees comme une fu - mee
Cl.B
V1
pp
V2
pp
Vl
pp
Pizz.
Vc
mf
mf
mf


55
56
57
58
S.Solo
Qu'est ce cent ans Qu'est ce mille ans
Puis - qu'un seul in - stant
les ef - face Tout
Cl.B
V1
V2
Vl
Vc


59
60
61
S.Solo
passe
Tout
passe
Cl.B
V1
p
V2
p
Vl
p
Vc
Arco
p


mormorando
62
63
64
65
66
67
30
S.Solo
mp
Tout passe
Cl.B
3
mp
V1
V2
Vl
Vc
Bucharest, 30-IV-1994

TANT D'ANNEES...

Serban Nichifor



TANT D'ANNEES...

Serban Nichifor



TANT D'ANNEES...

Serban Nichifor



TANT D'ANNEES...

Serban Nichifor



TANT D'ANNEES...

Serban Nichifor



Durée : N 4'15"

Serban Nichifor
(1994)

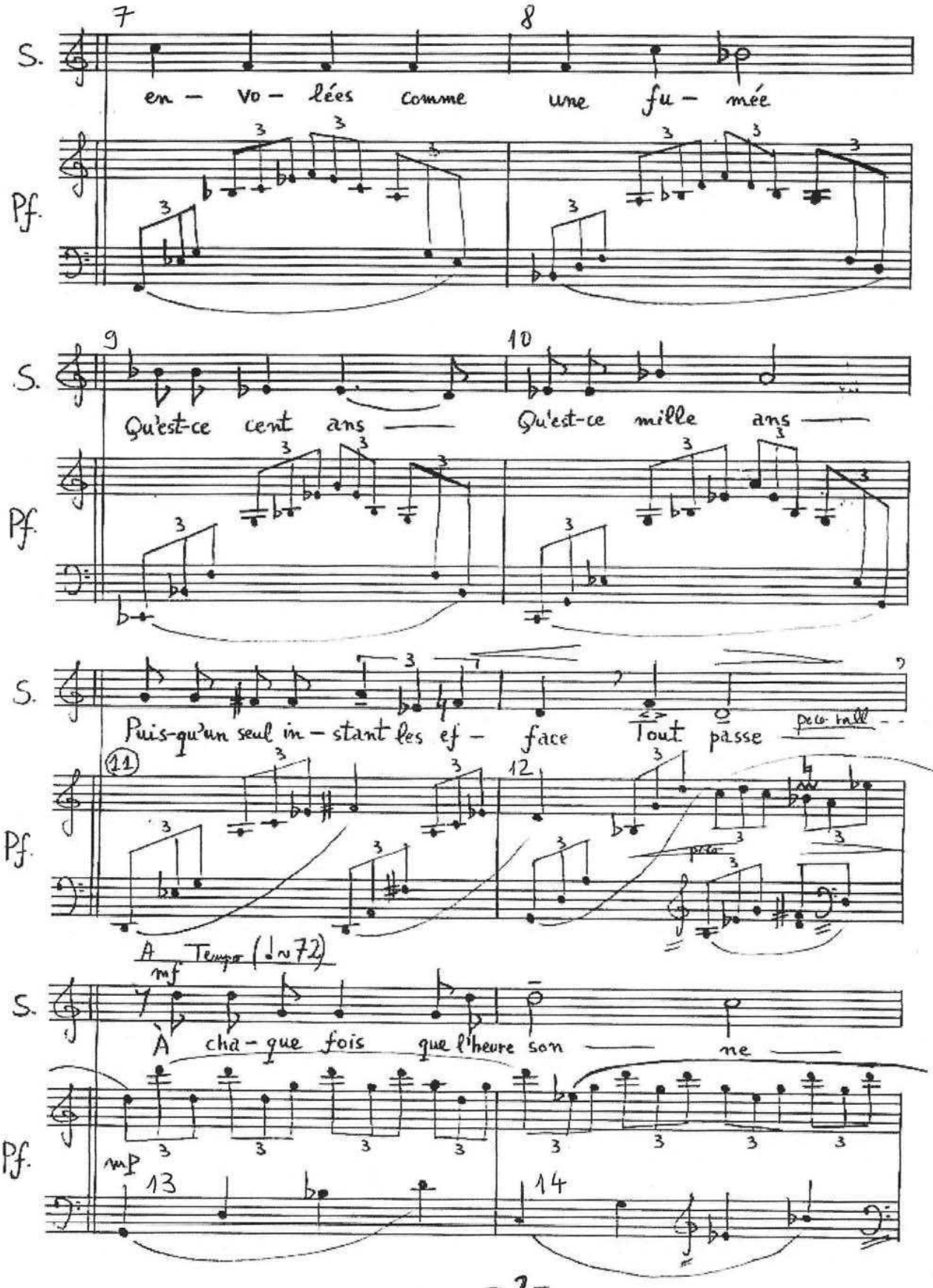
La Centaine ("Tant d'années...")

d'après un poème
de Madame Jeanne de Corte (Van Steenberge)

Con Malinconia (♩N 72), quasi improvisando



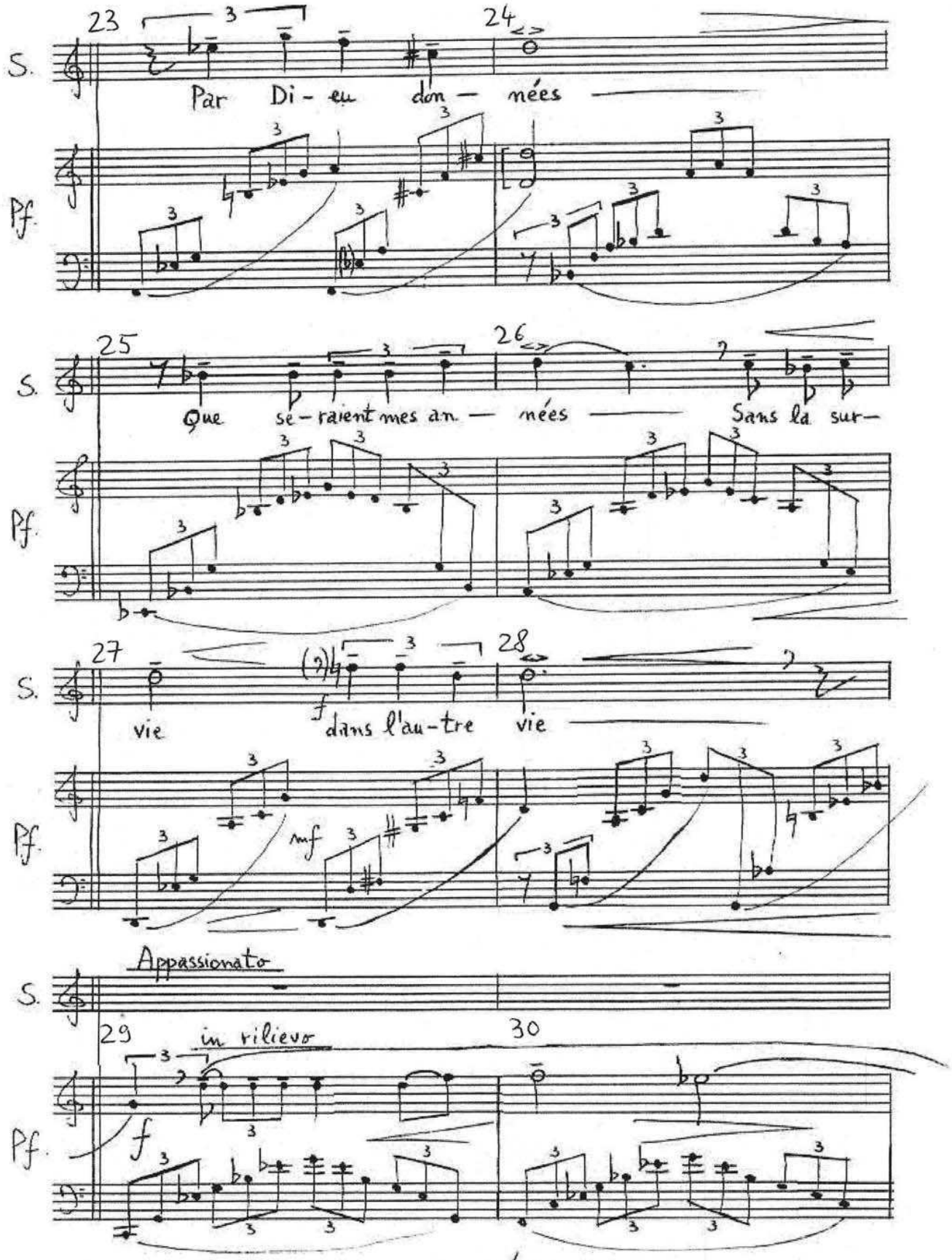
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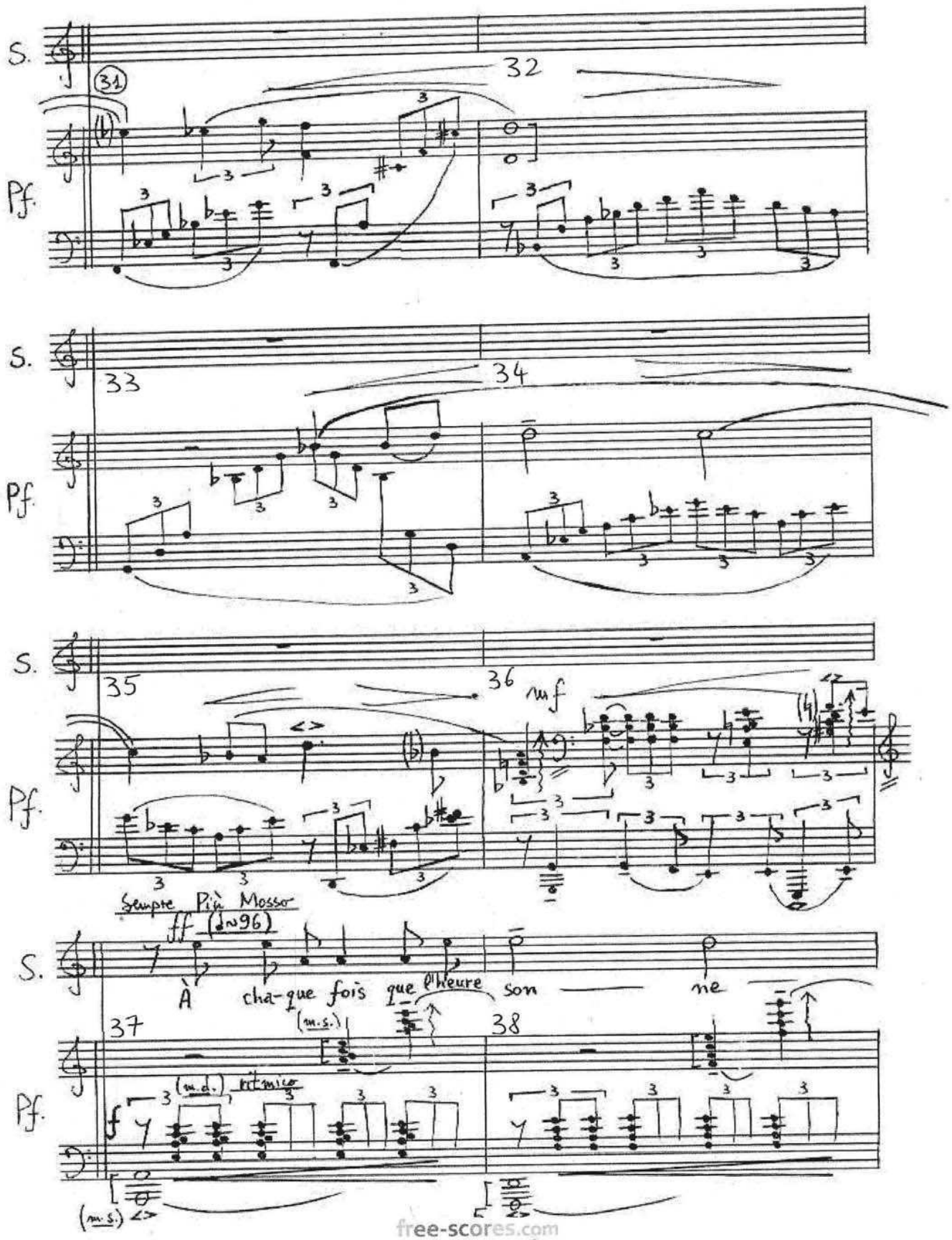
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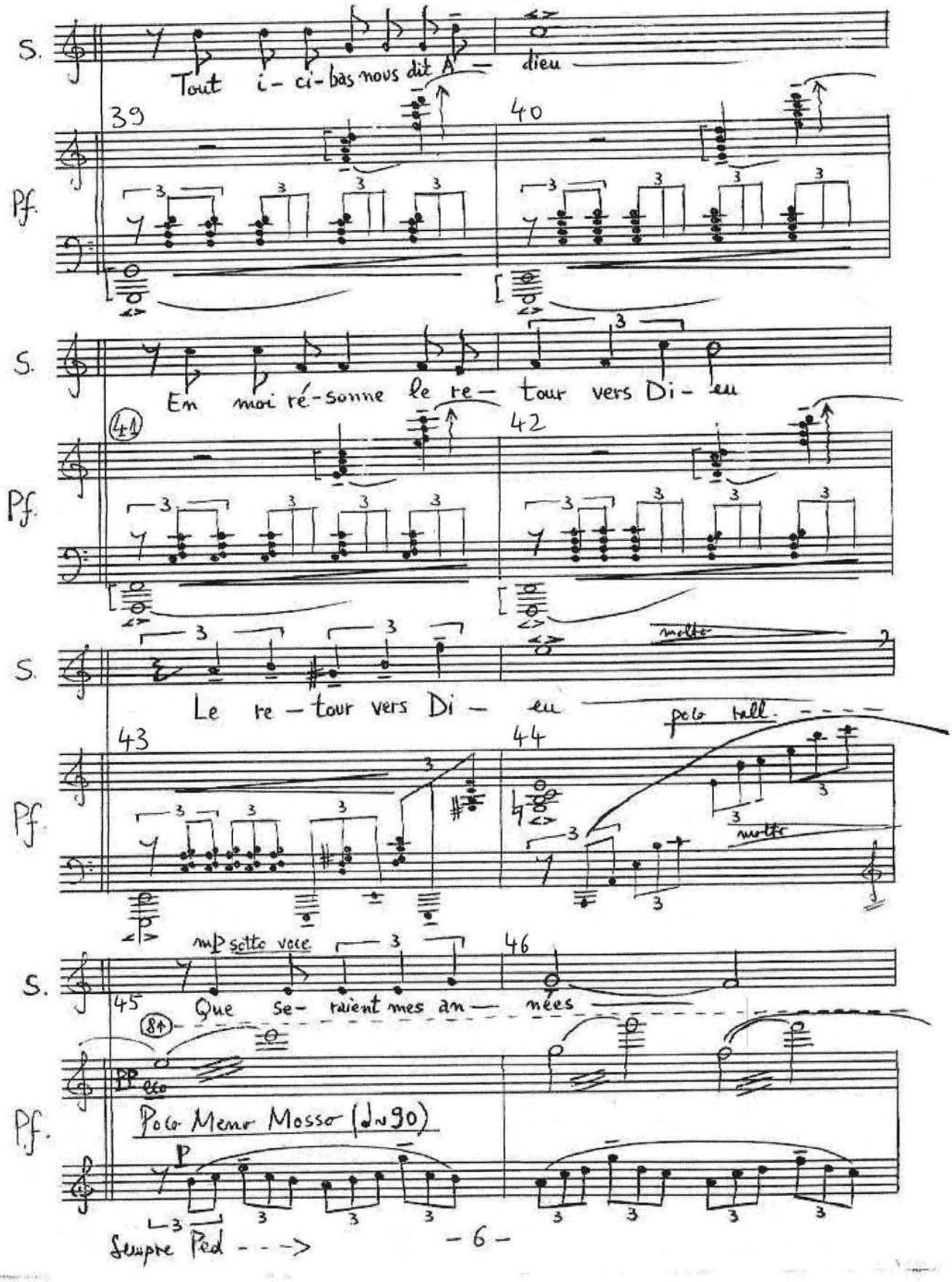
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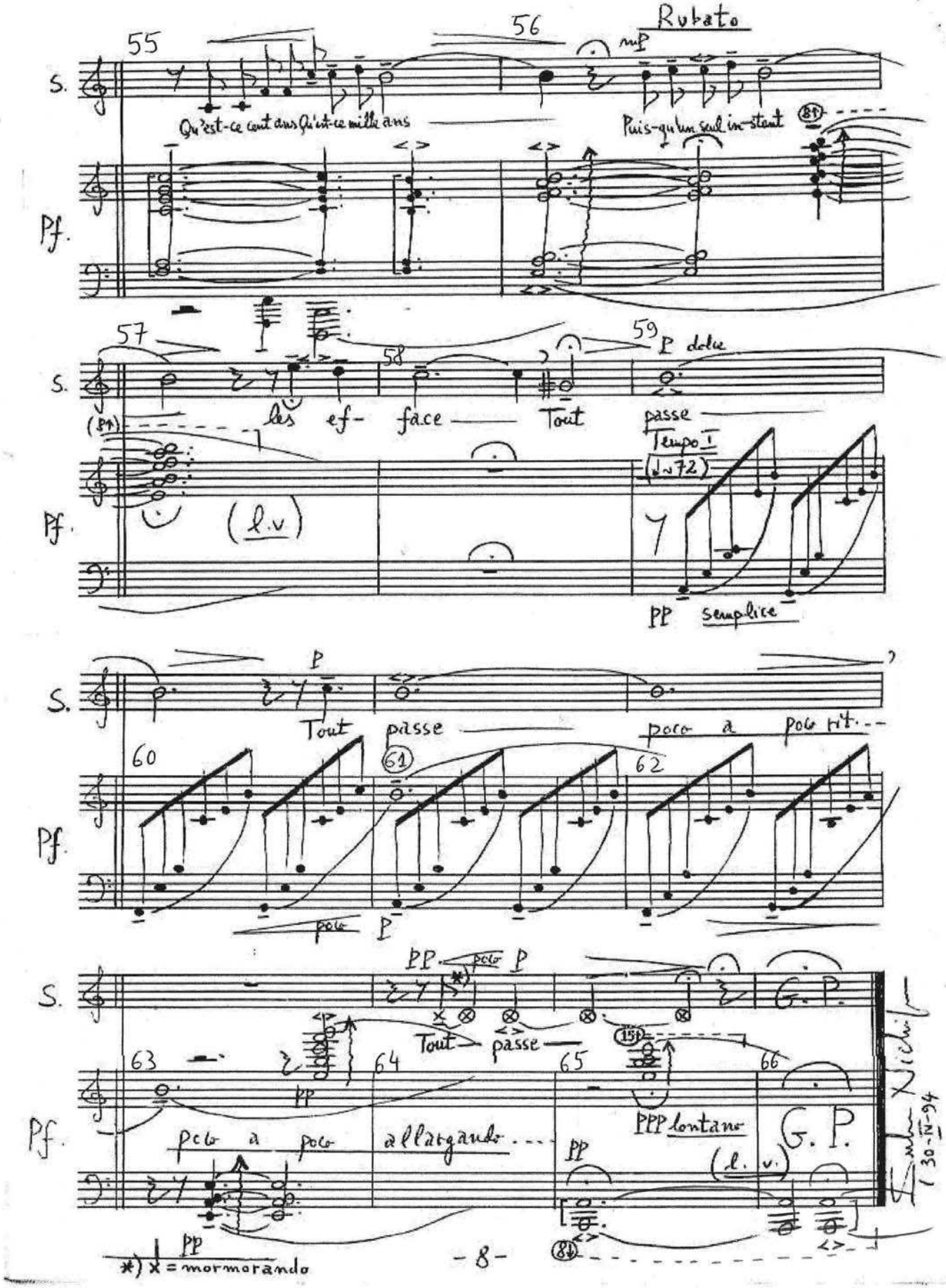
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SERBAN NICHIFOR

BLACK HOUSE PASSAGE

for Saxophone Quartet

- dedicated to h2 quartet –
(2013)

Duration: cca 60 seconds

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Serban NICHIFOR, Composer

Serban Nichifor was born on 25 August 1954 in Bucharest and he is a Romanian composer, and also PhD professor at the National University of Music in Bucharest. He graduated first in his class at the National University of Music (1973-1977), he has a PhD in musicology (1994).

In 1982 he received a scholarship offered by the United States Information Agency.

His compositions were distinguished with the Romanian Academy's Prize (1982), the Award of the Union of Composers and Musicologist from Romania (1980, 1982, 1988), while also receiving accolades at international competitions in Amsterdam (First Prize Gaudeamus - 1977), Tours (1977), Evian (1978), Athens (ISCM Prize - 1979), Toledo (1980), Urbana-Illinois (1983), Trento (1984 and 1993), Roma (Premio Valentino Bucchi – 1985), Bydgoszcz (Prize "Musica Antiqua Europae Orientalis" – 1986) , Hong Kong (ISCM Prize – 1988), Jihlava (1994), Karlsruhe (1996), Köln (1997), Newtown-Wales (1998), Birmingham-Alabama (1998), Luxembourg (1999), Bourges (2003, 2004), New York (2004), Bruxelles (Honour Award of the Belgian Composers' Union, 2005), Boston (2007), Zagreb (First Prize MBZ-WMD-ISCM 2010), New York (2011, 2012, 2013). He is a Commander of the National Order of Merit (2000) and an Officer of the Order of the Belgian Crown (2008).

Şerban Nichifor is a member of Vox Novus New York, of SABAM (Belgium) and co-director Nuova Musica Consonante -Living Music Foundation (USA), together with Liana Alexandra.

Şerban Nichifor composed more than 200 opera – including eight symphonies, three operas, a requiem, three cantatas, three instrumental concerts, numerous chamber works, as well as vocal, coral and electro-acustic. Grouped in the cycle „Shoah", most of these creations are dedicated to the Martyrs of the Holocaust. His scores are published by "Edition Modern" (München), "Dohr Verlag" (Köln), "Editura Muzicală"(Bucureşti), "Pro Musica Studium" (Roma), "Quadrivium Music Press" (New York) and "Score-on-line".

URL: http://www.voxnovus.com/composer/Serban_Nichifor.htm

Email: serbannichifor@gmail.com

File: SerbanNichifor_BlackHousePassage_SaxophoneQuartet

- dedicated to h2 quartet -

BLACK HOUSE PASSAGE
for Saxophone Quartet

Presto, with swing
Duration: cca 60 seconds

Serban NICHIFOR



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13
Sax S
Sax A
Sax T
Sax B
mp
16
Sax S
Sax A
Sax T
Sax B


19
Sax S
Sax A
Sax T
Sax B
mf
22
f


25
Sax S
Sax A
Sax T
Sax B
f
f
28
Sax S
Sax A
Sax T
Sax B


30
Sax S
Sax A
Sax T
Sax B
11
ff
ff
ff

32
Sax S
Sax A
Sax T
Sax B


35
Sax S
Sax A
Sax T
Sax B
ff
38
11
fff
fz
12 August 2013

File: <filename>

- dedicated to h2 quartet -

BLACK HOUSE PASSAGE

for Saxophone Quartet

- Soprano Sax (in B-flat) Part -

Presto, with swing

Duration: cca 60 seconds

Serban NICHIFOR



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27
29
31
33
2
ff
36
38
11
fff
fz
41

File: <filename>

- dedicated to h2 quartet -

BLACK HOUSE PASSAGE

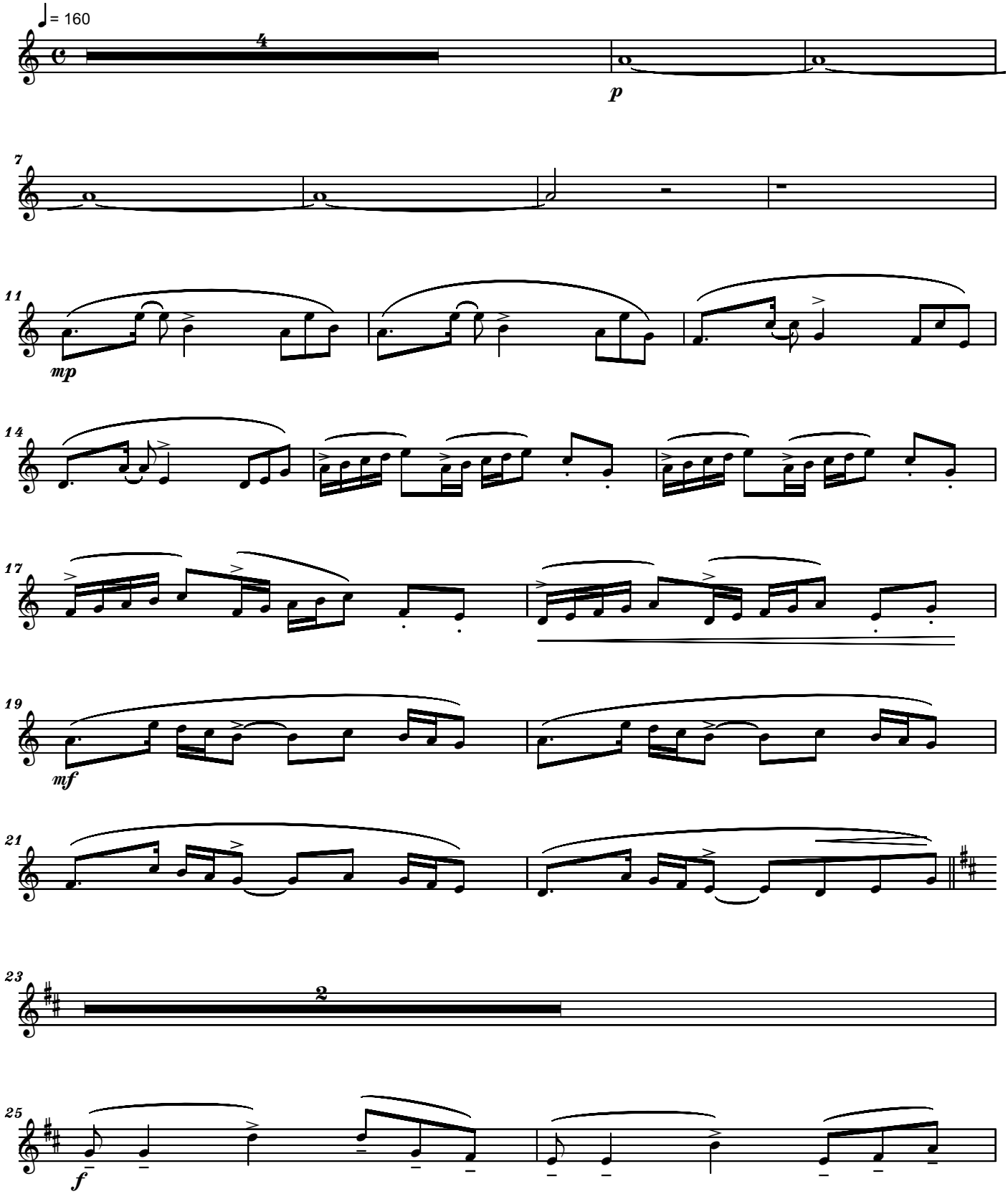
for Saxophone Quartet

- Alto Sax (in E-flat) Part -

Presto, with swing

Duration: cca 60 seconds

Serban NICHIFOR



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27
29
11
31
ff
33
36
38
fff
fz
41

File: <filename>

- dedicated to h2 quartet -

BLACK HOUSE PASSAGE

for Saxophone Quartet

- Tenor Sax (in B-flat) Part -

Presto, with swing

Duration: cca 60 seconds

Serban NICHIFOR



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27
29
31
ff
33
36
38
fff
fz
41

File: <filename>

- dedicated to h2 quartet -

BLACK HOUSE PASSAGE

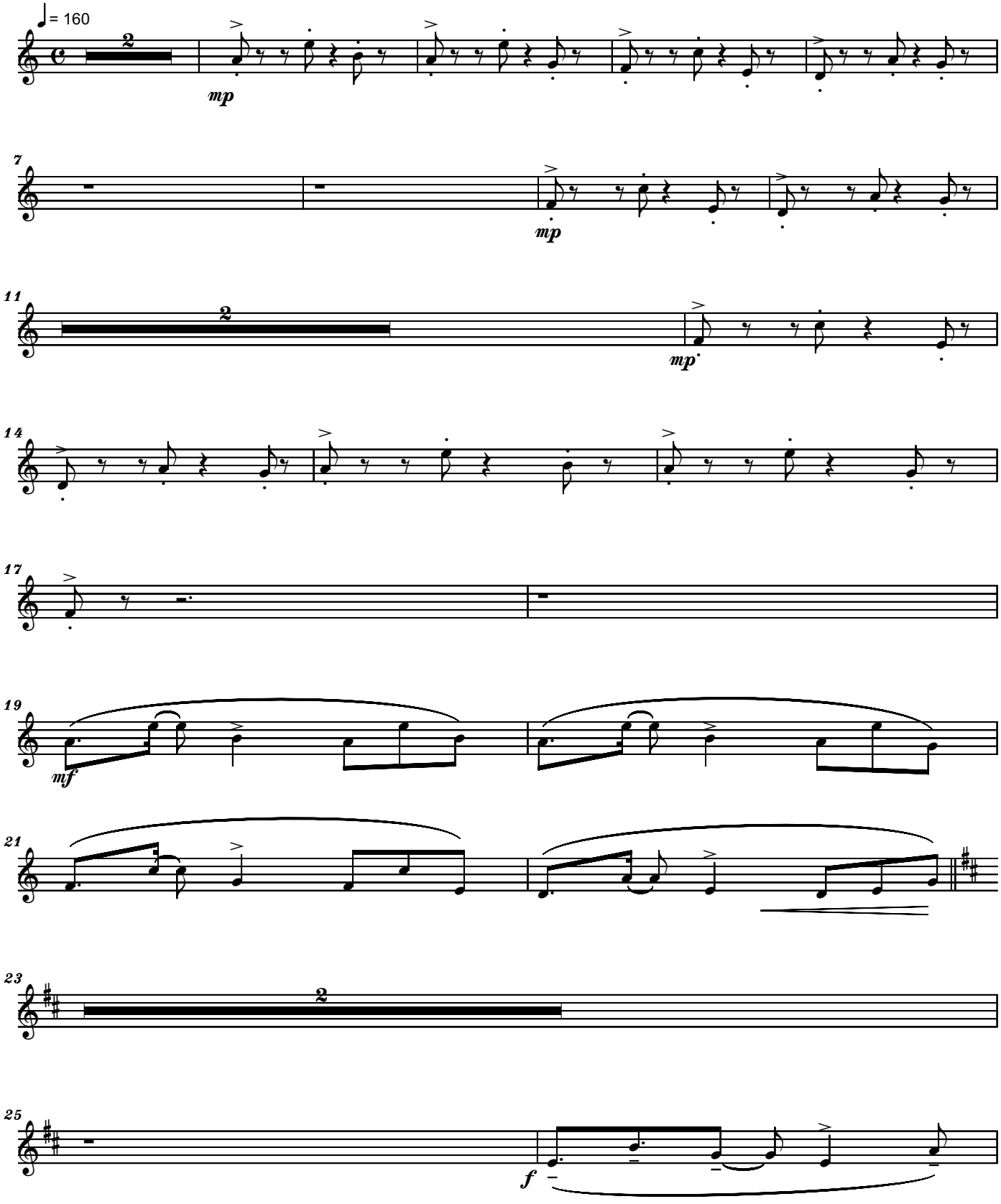
for Saxophone Quartet

- Baritone Sax (in E-flat) Part -

Presto, with swing

Duration: cca 60 seconds

Serban NICHIFOR



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12 August 2013

TO THE HOLOCAUST MARTYRS

Cries from Earth to Heaven

for Cello And Piano

Molto Cantabile

Serban NICHIFOR

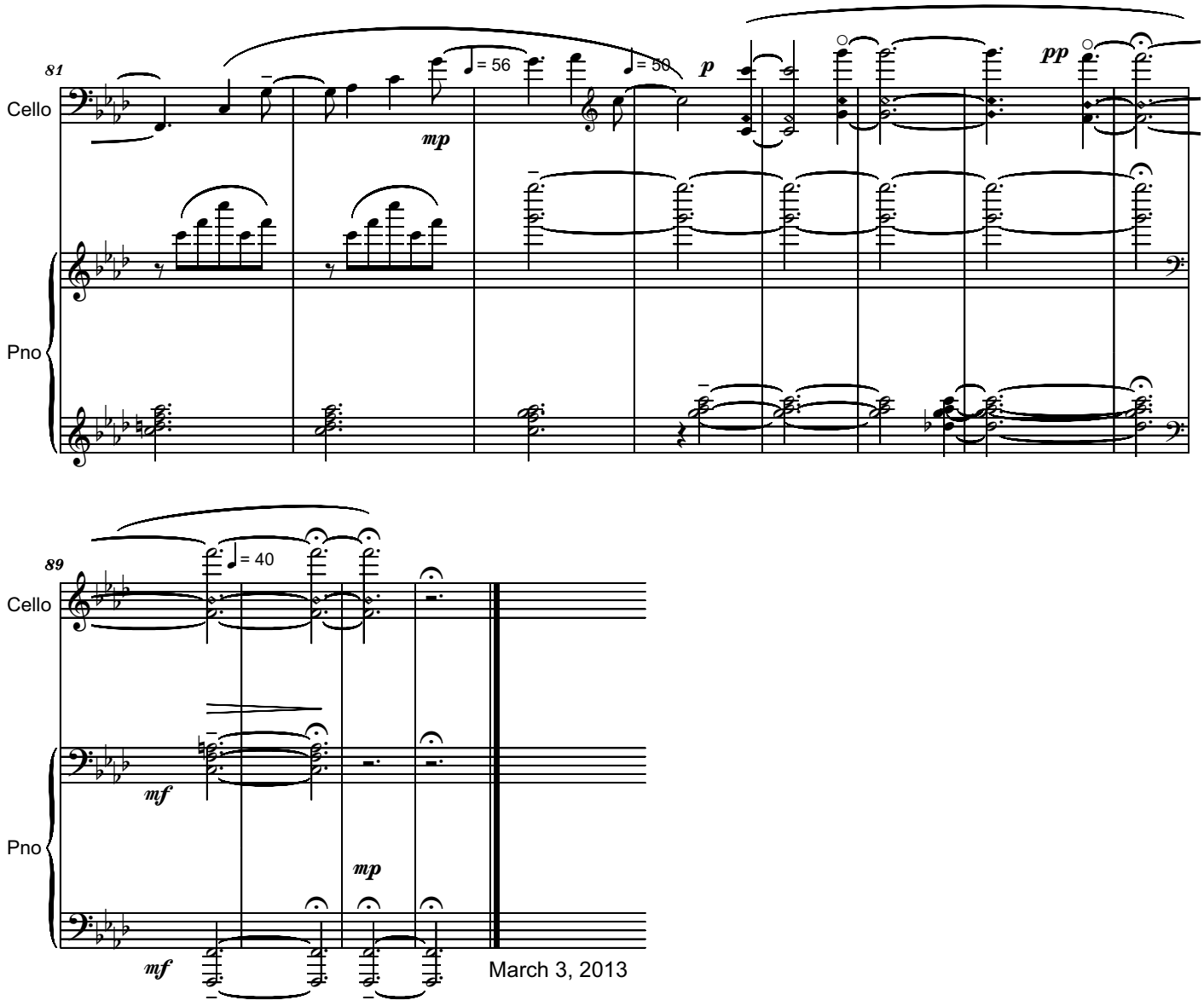


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26
♩= 78
3
3
♩= 80
Cello
Pno
31
Cello
f
Pno
39
Cello
♩= 86
sempre animando
Pno


45
Cello
Pno
51
Cello
Pno
59
♩= 80
♩= 90
Cello
rall.
Appassionato
Pno


65
Cello
Pno
70
Cello
Pno
♩= 90
♩= 86
♩= 76
♩= 60
ff
ff
poco a poco allargando
75
Cello
Pno
♩= 70
Dolcissimo (Tempo I)
mf
mp
mp


81
Cello
Pno
= 56
= 50
mp
p
pp
89
= 40
mf
mp
mf
March 3, 2013

TO THE HOLOCAUST MARTYRS

Molto Cantabile

Cries from Earth to Heaven

for Cello And Piano

Serban NICHIFOR



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64
69
74
79
85
♩= 90
♩= 86
♩= 76
ff
ff
♩= 60
♩= 70
Dolcissimo (Tempo I)
mf
♩= 56
♩= 50
p
mp
pp
♩= 40

TO THE HOLOCAUST MARTYRS
Cries from Earth to Heaven
for Cello And Piano

Molto Cantabile

Serban NICHIFOR

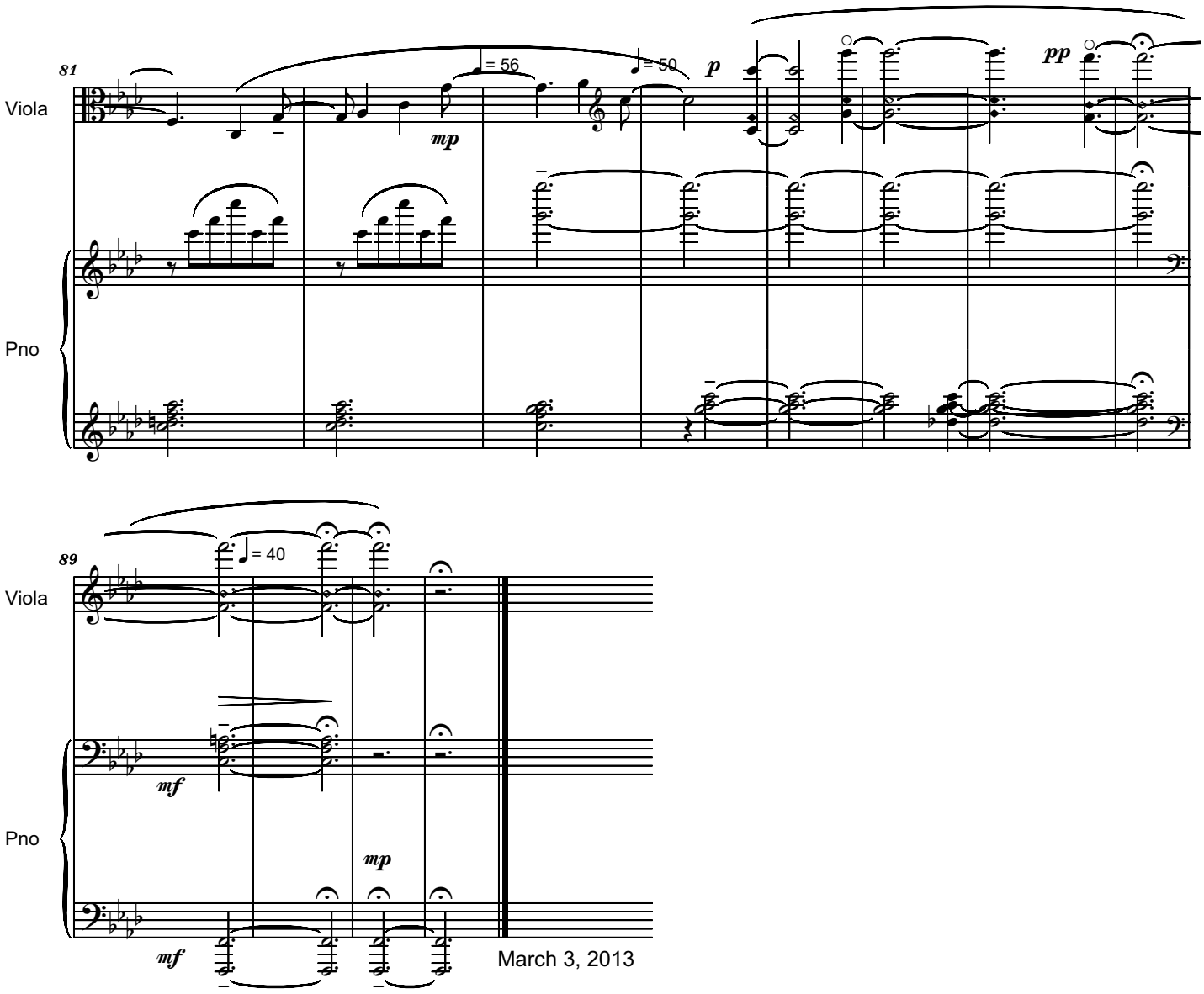


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26
♩= 78
3
3
♩= 80
Viola
Pno
31
Viola
f
Pno
39
Viola
♩= 86
sempre animando
Pno


45
Viola
Pno
51
Viola
Pno
59
♩= 80
♩= 90
Viola
rall.
Appassionato
Pno


65
Viola
Pno
70
Viola
Pno
♩= 90
♩= 86
♩= 76
♩= 60
ff
ff
poco a poco allargando
75
Viola
Pno
♩= 70
Dolcissimo (Tempo I)
mf
mp
mp


81
Viola
Pno
♩= 56
♩= 50
mp
p
pp
89
Viola
Pno
♩= 40
mf
mp
mf
March 3, 2013

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

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IPI Name No. 46376567
IPI Base No. I-000391194-0

Deciso

1.) Intrada

Serban NICHIFOR



attacca subito

May 25, 2013

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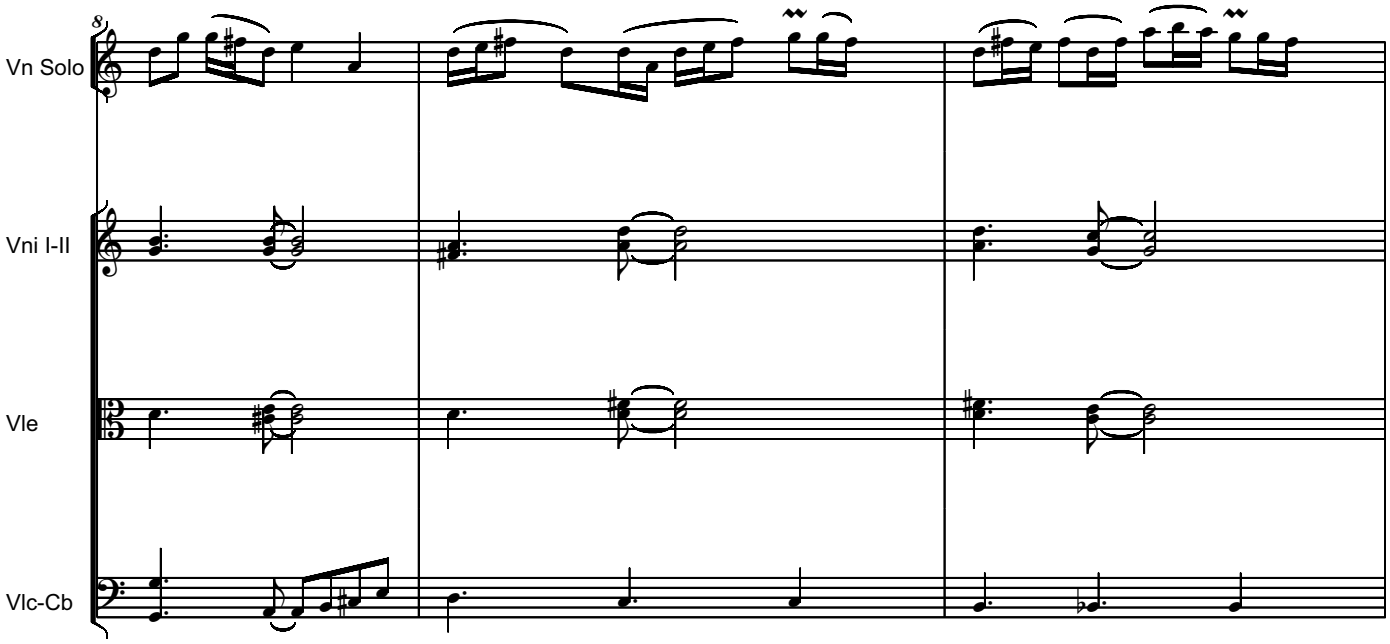
Allegro Vivo

2.) Hora

Serban NICHIFOR



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8
Vn Solo
Vni I-II
Vle
Vlc-Cb


11
Vn Solo
Vni I-II
Vle
Vlc-Cb


14
Vn Solo
Vni I-II
Vle
Vlc-Cb
18
Vn Solo
Vni I-II
Vle
Vlc-Cb


21
Vn Solo
Vni I-II
Vle
Vlc-Cb
24
Vn Solo
ff
Vni I-II
f
Vle
f
Vlc-Cb
f


27
Vn Solo
Vni I-II
Vle
Vlc-Cb
31
Vn Solo
Vni I-II
Vle
Vlc-Cb


35
Vn Solo
Vni I-II
Vle
Vlc-Cb
39
Vn Solo
Vni I-II
Vle
Vlc-Cb


44
Vn Solo
Vni I-II
Vle
Vlc-Cb
48
Vn Solo
Vni I-II
Vle
Vlc-Cb
5
5
5
♩= 60
poco
rall.
fz
fz
fz
fz
May 25,2013
attacca subito

Allegro

3.) Batraneasca

Serban NICHIFOR



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8
Vn Solo
Vni I-II
Vle
Vlc-Cb
12
Vn Solo
Vni I-II
Vle
Vlc-Cb


15
Vn Solo
Vni I-II
Vle
Vlc-Cb
19
Vn Solo
Vni I-II
Vle
Vlc-Cb


23
Vn Solo
Vni I-II
Vle
Vlc-Cb
27
Vn Solo
Vni I-II
Vle
Vlc-Cb


Piu Mosso
31
♩= 150
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
f
simile
simile
simile
simile
34
Vn Solo
Vni I-II
Vle
Vlc-Cb


38
Vn Solo
Vni I-II
Vle
Vlc-Cb
42
Vn Solo
Vni I-II
simile
Vle
simile
Vlc-Cb
simile


45
Vn Solo
Vni I-II
Vle
Vlc-Cb
49
Vn Solo
Vni I-II
ff
Vle
ff
Vlc-Cb
fff


53
Vn Solo
Vni I-II
Vle
Vlc-Cb
57
rall.
♩= 120
♩= 70
f
ff
fff

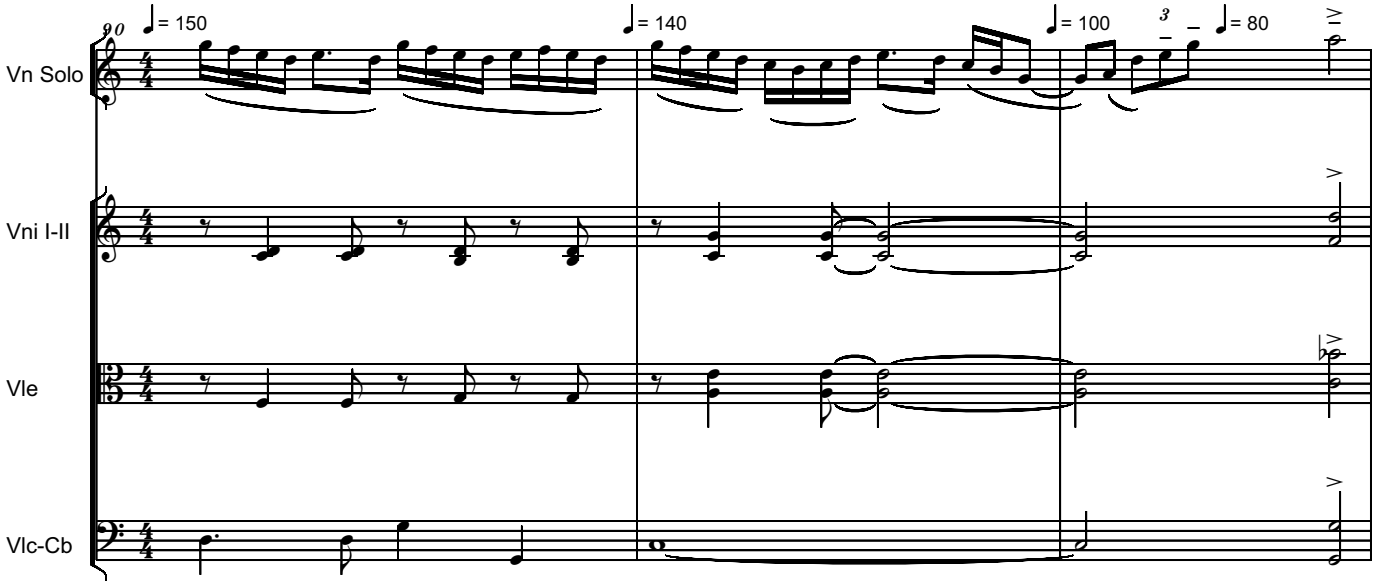

Presto Possibile
♩= 180
61
Vn Solo
Vni I-II
Vle
Vlc-Cb
mf
p
simile
64
mp

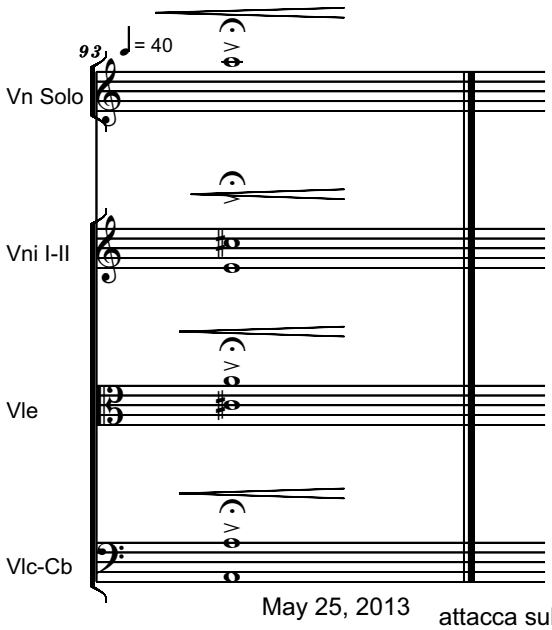

67
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
mp
mp
mf


71
Vn Solo
Vni I-II
Vle
Vlc-Cb


74
Vn Solo
Vni I-II
Vle
Vlc-Cb
78
Vn Solo
ff
Vni I-II
mf
Vle
mf
Vlc-Cb
ff


82
Vn Solo
Vni I-II
Vle
Vlc-Cb
poco a poco rall.
86
Vn Solo
fff
Vni I-II
f
Vle
f
Vlc-Cb
ff





May 25, 2013

attacca subito

Deciso

4.) Interludio

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attacca subito

May 25, 2013

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Presto possibile

5.) Perpetuum Mobile

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6
Vn Solo
Vni I-II
Vle
Vlc-Cb
fz
mf
mf
f
9
Vn Solo
Vni I-II
Vle
Vlc-Cb
fz
f
f
f
f


12
Vn Solo
mf
Vni I-II
mp
Vle
mp
Vlc-Cb
mf
15
Vn Solo
f
Vni I-II
f
Vle
f
Vlc-Cb
f


18
Vn Solo
Vni I-II
Vle
Vlc-Cb
ff
mf
mp
21


24
Vn Solo
Vni I-II
Vle
Vlc-Cb
27
Vn Solo
Vni I-II
Vle
Vlc-Cb


30
Vn Solo
Vni I-II
Vle
Vlc-Cb
33
Vn Solo
Vni I-II
Vle
Vlc-Cb


36
Vn Solo
Vni I-II
Vle
Vlc-Cb
39
Vn Solo
fz
Vni I-II
Vle
Vlc-Cb


42
Vn Solo
Vni I-II
Vle
Vlc-Cb
fz
f
mp
mp
mp
45
Vn Solo
Vni I-II
Vle
Vlc-Cb
mf
f


48
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
f
f
ff
52
Vn Solo
Vni I-II
Vle
Vlc-Cb

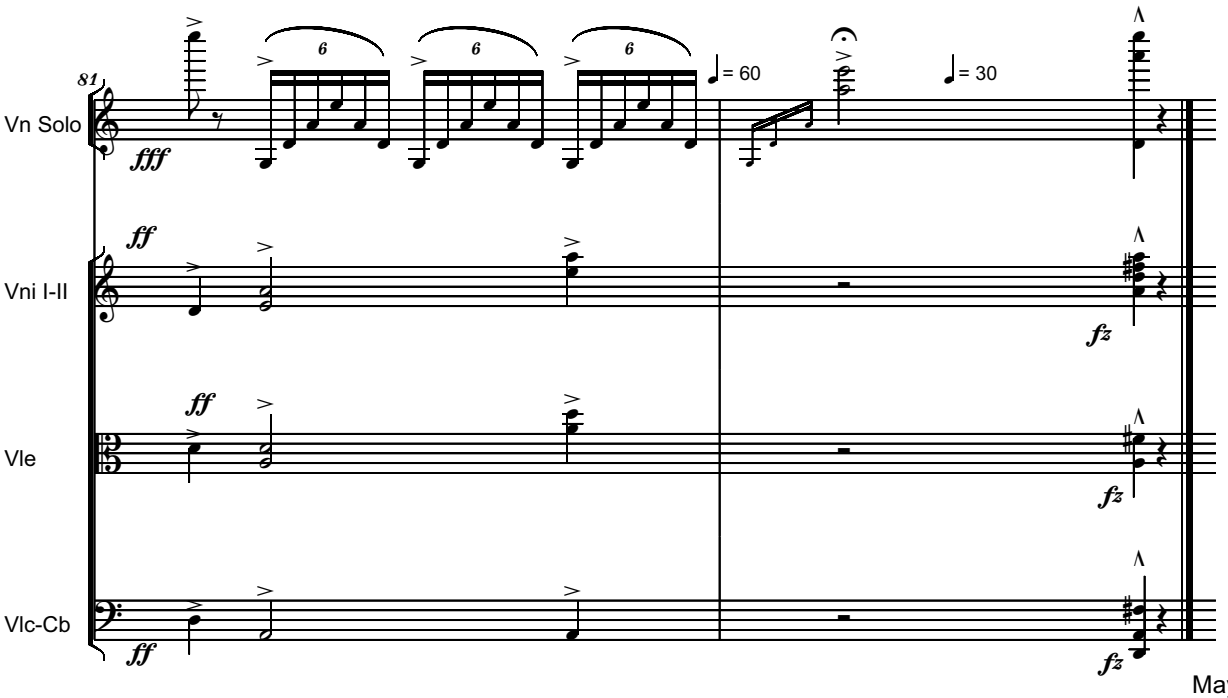

54
Vn Solo
Vni I-II
Vle
Vlc-Cb
mf
mf
mf
57
Vn Solo
Vni I-II
Vle
Vlc-Cb


60
Vn Solo
mf
Vni I-II
Vle
Vlc-Cb
63
Vn Solo
f
ff
Vni I-II
f
Vle
f
Vlc-Cb
ff
ff


67
Vn Solo
Vni I-II
Vle
Vlc-Cb
69
Vn Solo
Vni I-II
Vle
Vlc-Cb


71
Vn Solo
Vni I-II
Vle
Vlc-Cb
73
Vn Solo
fz
fz
Vni I-II
Vle
Vlc-Cb


76
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
mf
mf
f
79
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
f
f



May 25, 2013

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

VIOLIN PART

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IPI Base No. I-000391194-0

Deciso

1.) Intrada

Serban NICHIFOR



attacca subito

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Allegro Vivo

2.) Hora

Serban NICHIFOR



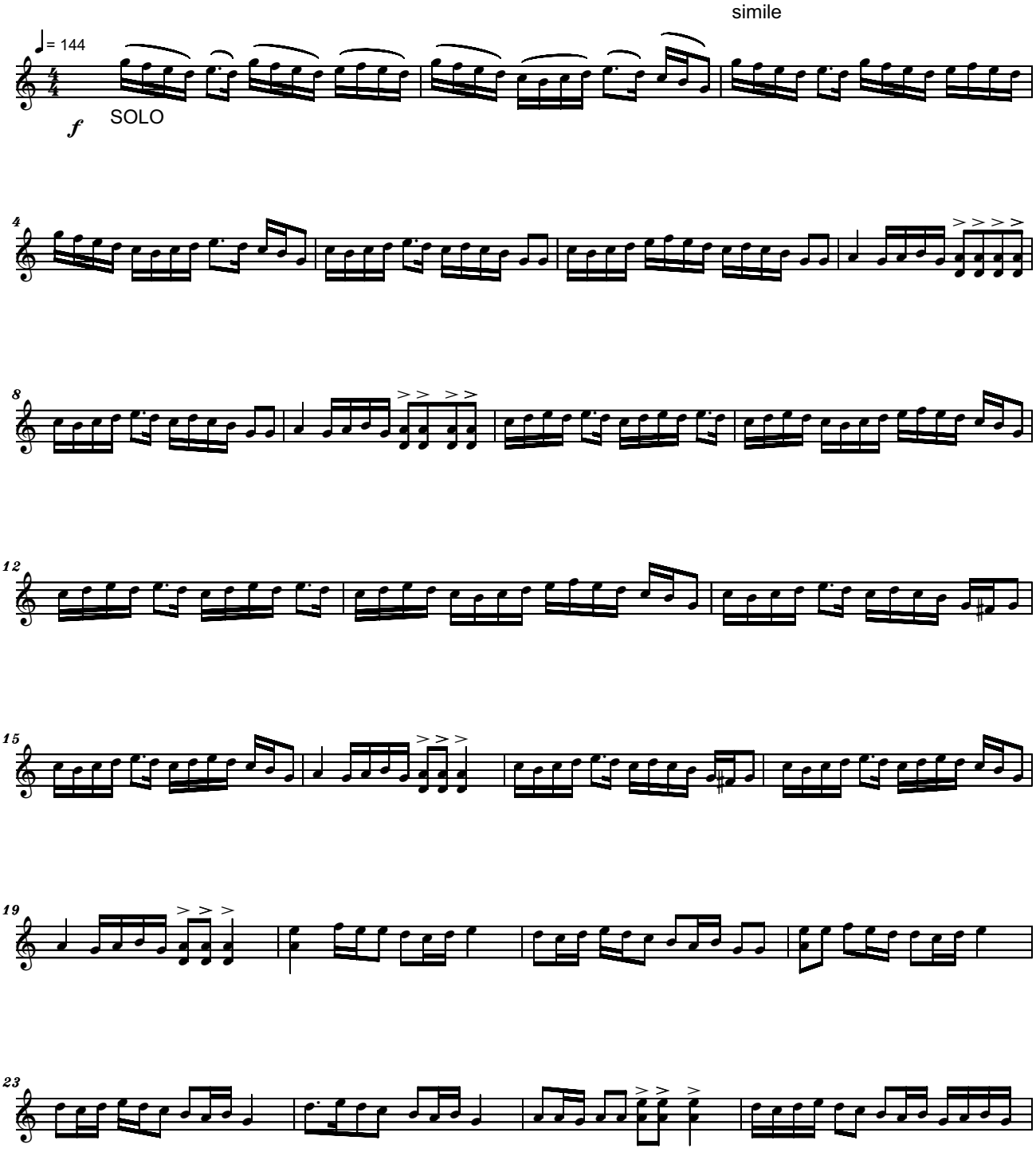
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31
35
39
44
48
5
5
5
= 60
poco
rall.
fz
51

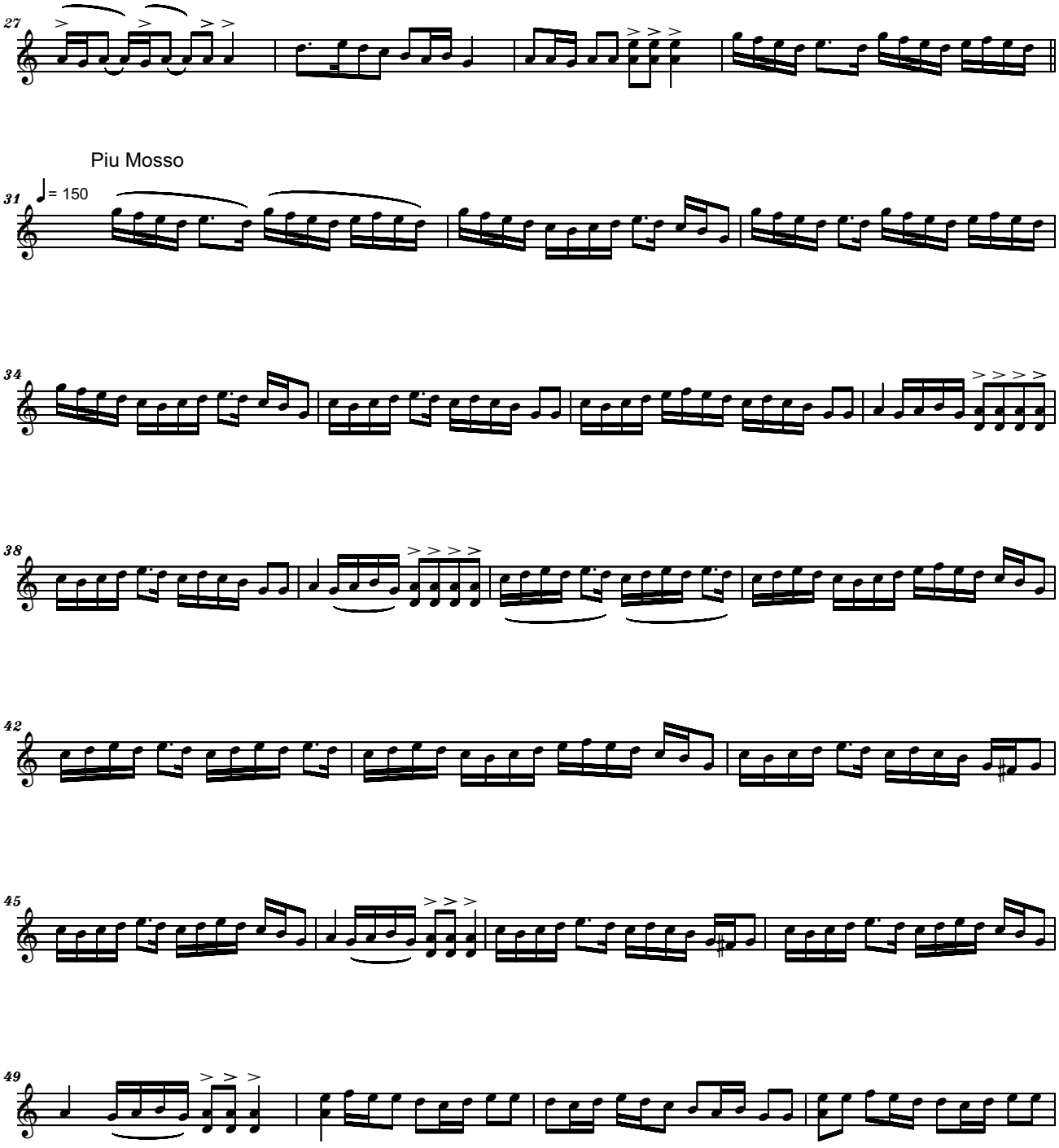
Allegro

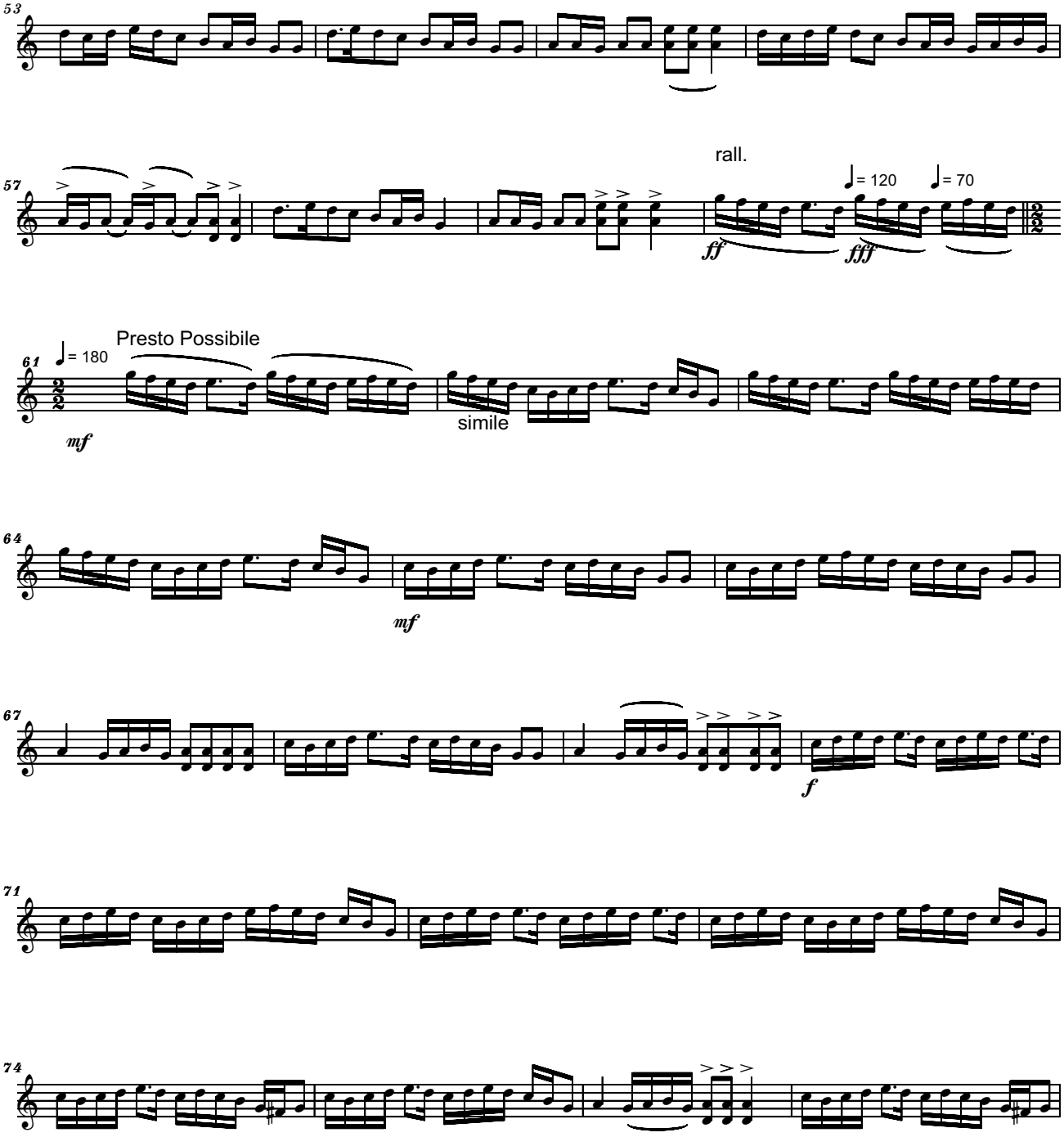
3.) Batraneasca

Serban NICHIFOR



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27
Piu Mosso
31
♩= 150
34
38
42
45
49


53
57
rall.
♩= 120
♩= 70
ff
fff
61
♩= 180
Presto Possibile
mf
simile
64
mf
67
f
71
74


78
ff
82
poco a poco rall.
86
fff
90
= 150
= 140
= 100
3
= 80
93
= 40

Deciso

4.) Interludio

Serban NICHIFOR



attacca subito

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Presto possibile

5.) Perpetuum Mobile

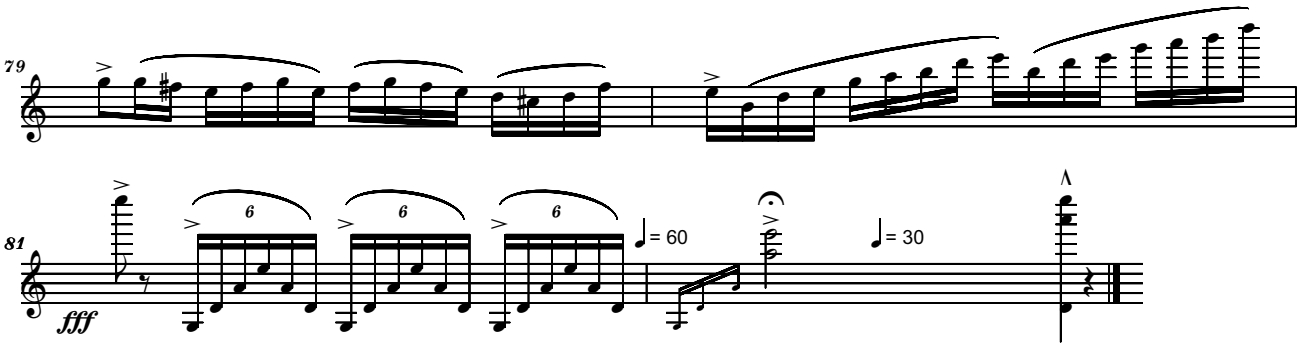
Serban NICHIFOR



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27
30
33
36
39
fz
42
fz
f
mp
45
mf
f
48
52


54
57
60
mf
63
f
ff
67
69
71
73
fz
fz
76
f
mf


79
81
fff
6
6
6
= 60
= 30

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

VIOLINI I & II PART

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Allegro Vivo

2.) Hora

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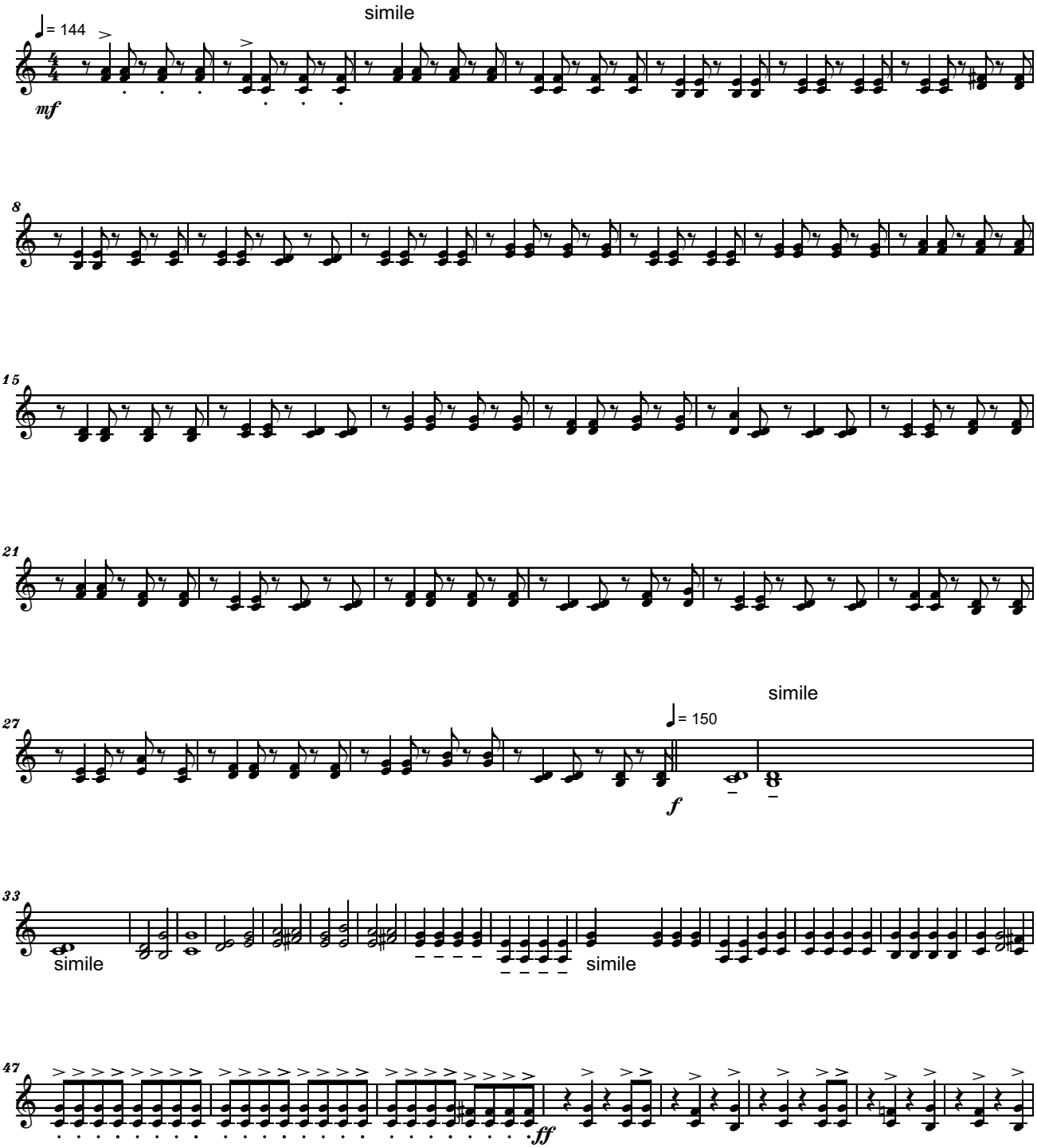
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40
45
49
♩= 60
fz

Allegro

3.) Batraneasca

Serban NICHIFOR



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55
♩= 120 ♩= 70
♩= 180
f
ff
fff
p
62
simile
mp
69
mp
76
mf
82
88
♩= 150
♩= 140
♩= 100
♩= 80
♩= 40
f

Presto possibile

5.) Perpetuum Mobile

Serban NICHIFOR



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SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

VIOLE PART

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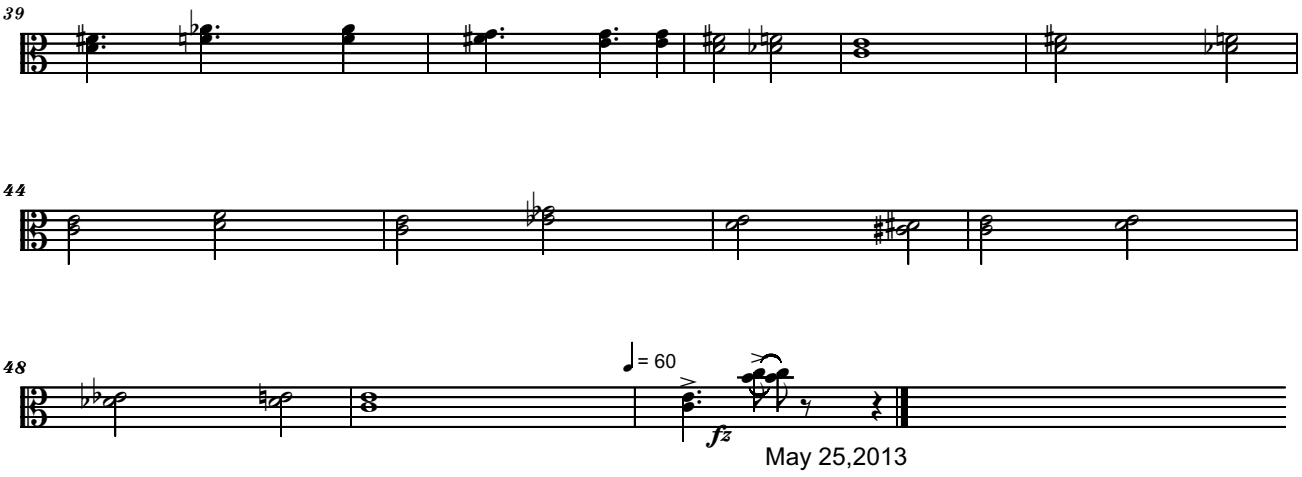
Allegro Vivo

2.) Hora

Serban NICHIFOR



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39
44
48
= 60
fz
May 25,2013

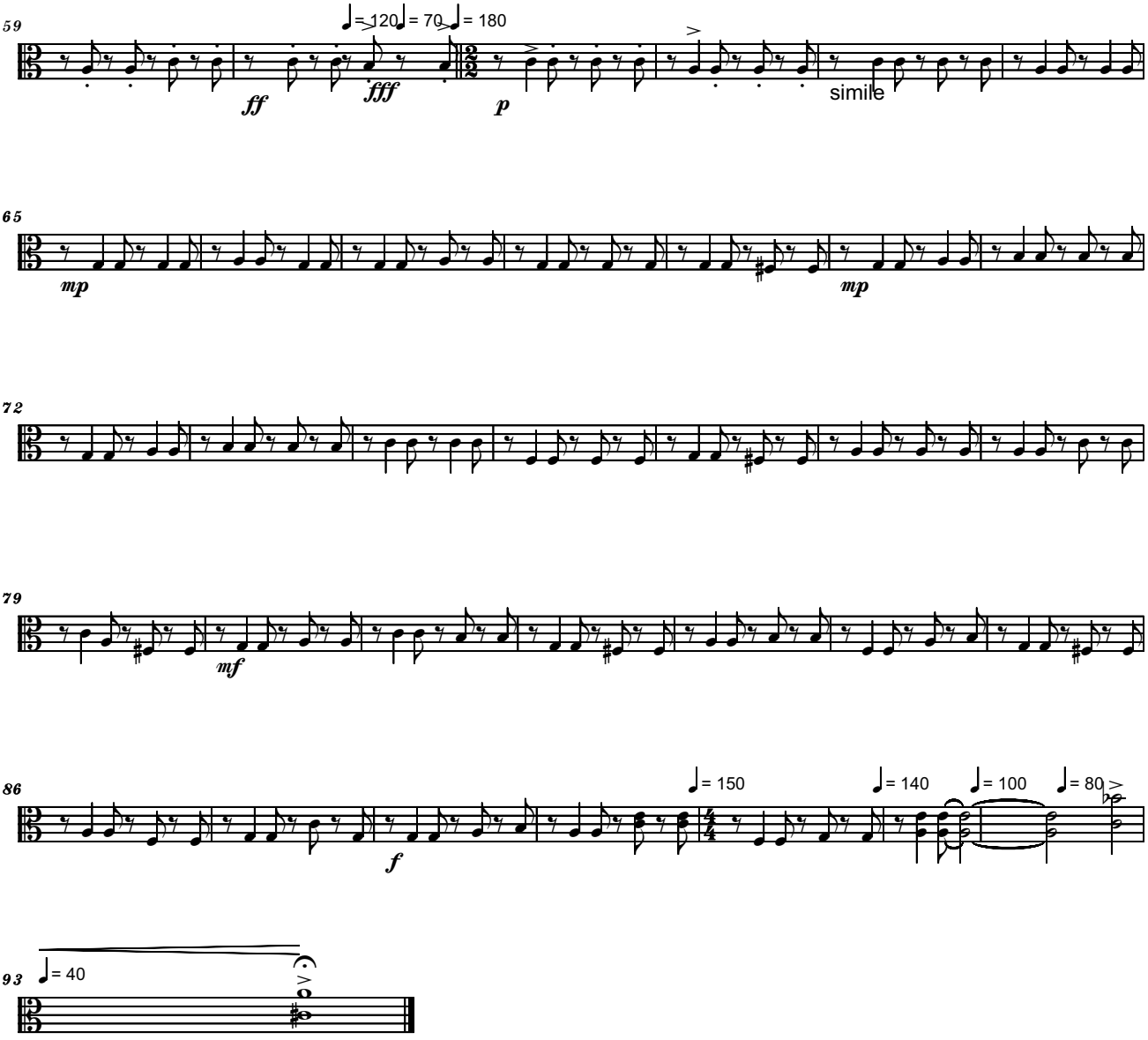
Allegro

3.) Batraneasca

Serban NICHIFOR



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59
♩= 120 ♩= 70 ♩= 180
ff
fff
p
simile
65
mp
mp
72
79
mf
86
♩= 150
♩= 140
♩= 100
♩= 80
f
93
♩= 40

Presto possibile

5.) Perpetuum Mobile

Serban NICHIFOR



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SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

CELLI & BASSI PART

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Allegro Vivo

2.) Hora

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34
38
42
46
49
♩= 60
fz
attacca subito

Allegro

3.) Batraneasca

Serban NICHIFOR



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Presto possibile

5.) Perpetuum Mobile

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Serban Nichifor

FOUR SONGS

...

lyrics by Victor Barladeanu

- Orchestra Version -

To Veronica

(20-25 December 2012)

VICTOR BARLADEANU

UN CAMP, UN CER…
(Romanta IV)

Un camp, un cer, o apa, o lumina
cum n-au fost niciodata-n jurul meu
si-n inima o unduire lina –
sonor si vast si dulce curcubeu.

E-un vifor alb de crini involti in mine
un rosu uragan de trandafiri
un zbor lucid spre boltile senine
spre-ntreg cuprinsul necuprinsei firi.

M-as tavali-ndelung prin iarba cruda,
m-as imbata in nesfarsitul clar
si as striga spre patru zari s-auda
tot universal dragostea-mi de jar.

Un camp, un cer, o apa, o lumina
cum n-au fost niciodata-n jurul meu
si-n inima o bucurie plina –
sonor si vast si dulce curcubeu.



VICTOR BARLADEANU

UN ZAMBET…
(Romanta I)

Un zambet – o stea in amurg
si noaptea din nou mi-este plina
de orele care se scurg
ca stropi sclipitori de lumina

Simt c-as zbura pana-n astre
calare pe-al visului murg,
pe murgul sperantelor noastre…
…Un zambet – o stea in amurg.



VICTOR BARLADEANU

UN ARC DE LUMINA…
(Romanta II)

Un arc de lumina peste inima mea
ca un arc de triumf peste-ntreaga planeta
si din nu stiu ce lujer tasneste o stea
ori spre cosmos un sclipat tarziu de racheta.

Veacul nostru e veacul fara minuni
numai eu traiesc ceasul minunii supreme
cand si cerul e-un arc de triumf peste lumi,
cand si dragostea-i arc de triumf peste vreme.



VICTOR BARLADEANU

INIMA…
(Romanta III)

Da, inima e-un fulger fara capat
pe vasta bolta-a trupului uman.
Din norii grei si rodnici se adapa
si sparge brusc al zarilor liman.

Dar inima-i si floare de lumina
spre soarele iubirii frematand,
cu lujer, cu corola, cu stamina
Smulgandu-se din jugul de pamant.



1

A FIELD, A SKY...
UN CAMP, UN CER...
- To Veronica -

Poem by Victor Barladeanu
Music by Serban Nichifor

Andante Cantabile



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5
11MusicBox
- mi na, cum n'au fostni - cioda - ta'nju - rul meu si'n i - ni - ma o
1AccPno
47Harp
50StringEns2
50StringEns2

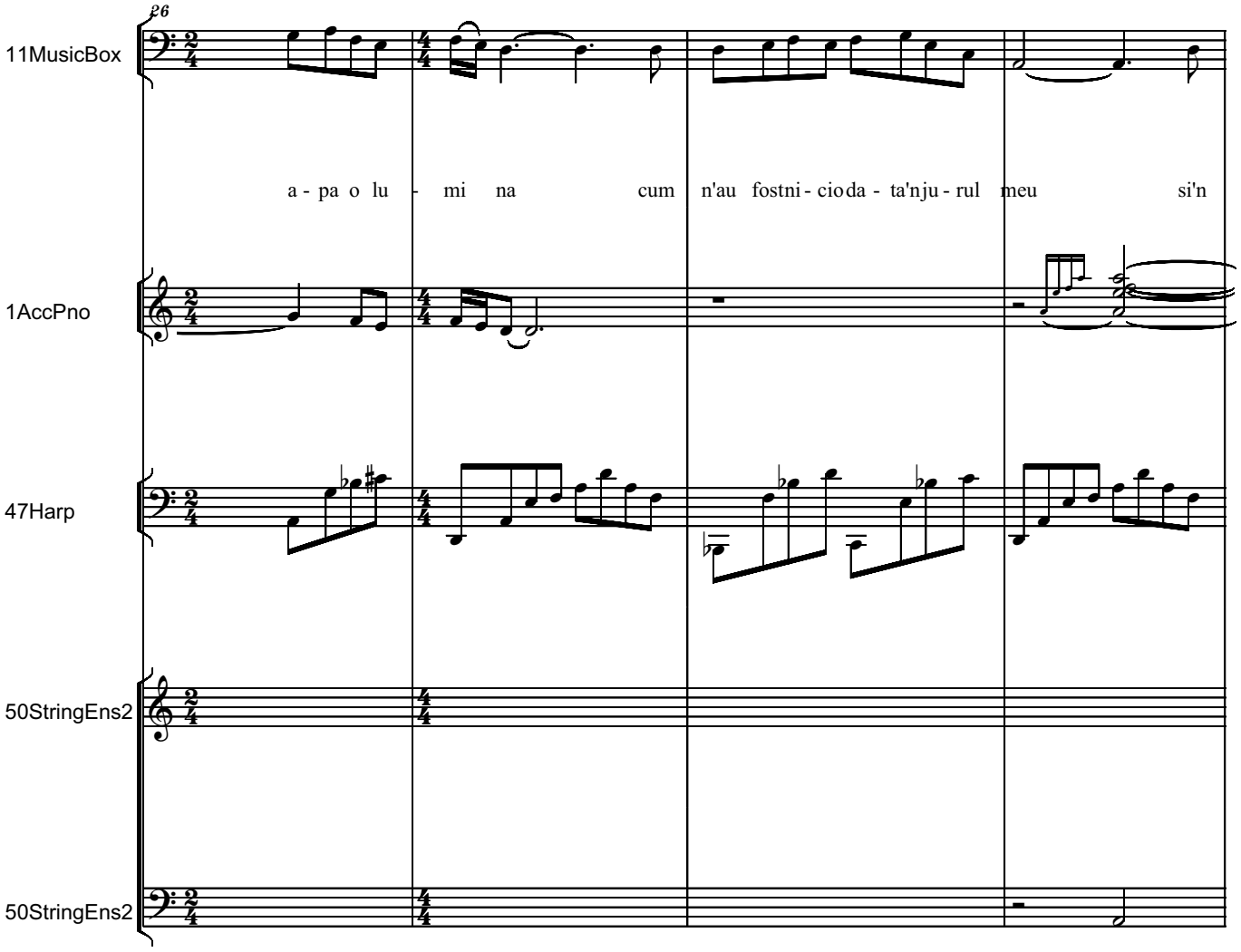

9
11MusicBox
un - du-i-re li na so - norsi vastsi dulce curcu beu
1AccPno
47Harp
50StringEns2
50StringEns2


13
f
11MusicBox
E'un vi - for alb de crini in - volti in mi - ne, un ro - su
M'as - ta - va - li'n - de - lung prin iar - ba cru - da m'as im - ba
1AccPno
47Harp
50StringEns2
50StringEns2

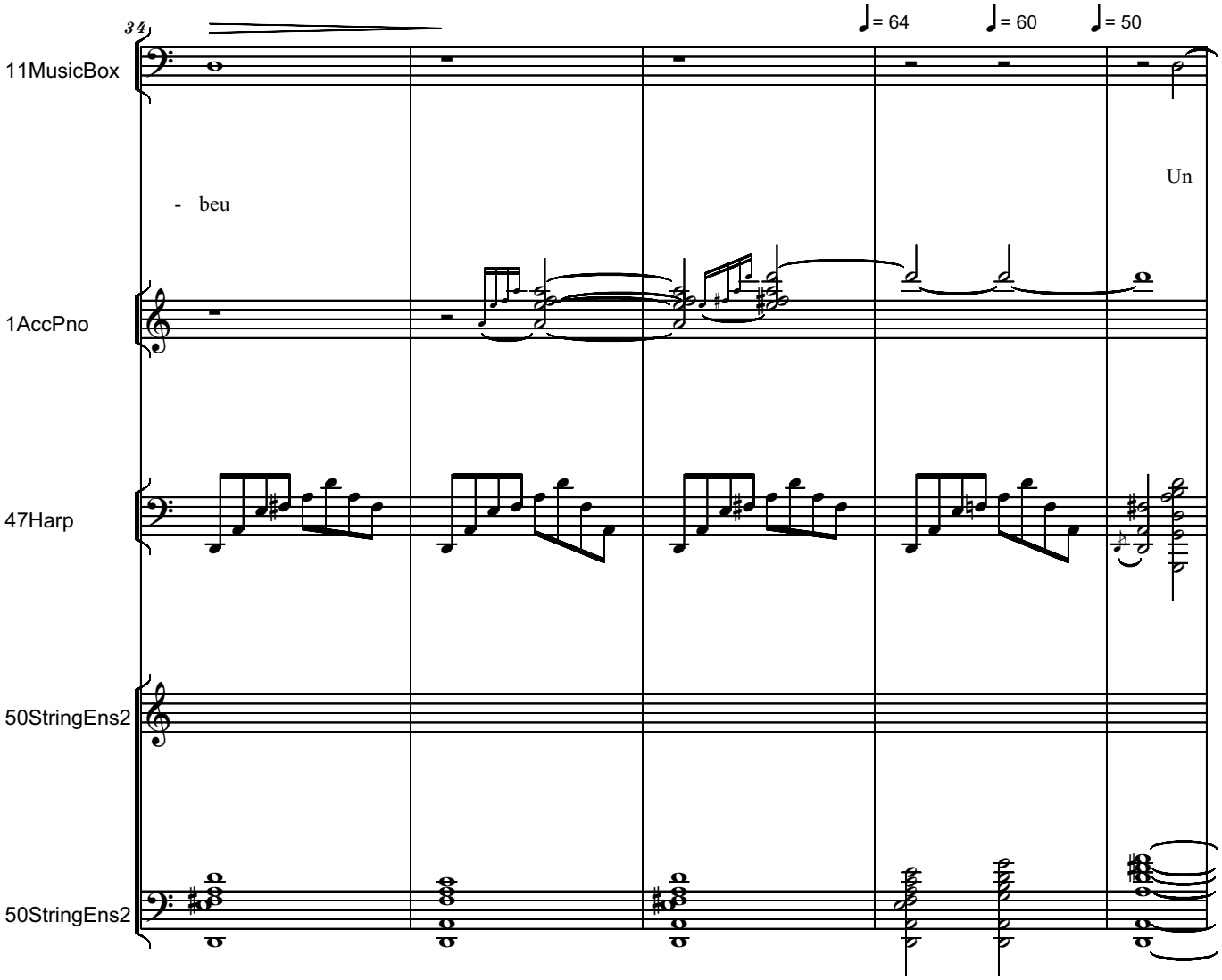

16
11MusicBox
u - ra - gan de tran- da - - firi, un zbor lu - cid spre bol - ti - le se
- ta in nes - far - si - tul - - clar si as stri - ga spre pa - tru zari - s'a
1AccPno
47Harp
50StringEns2
50StringEns2

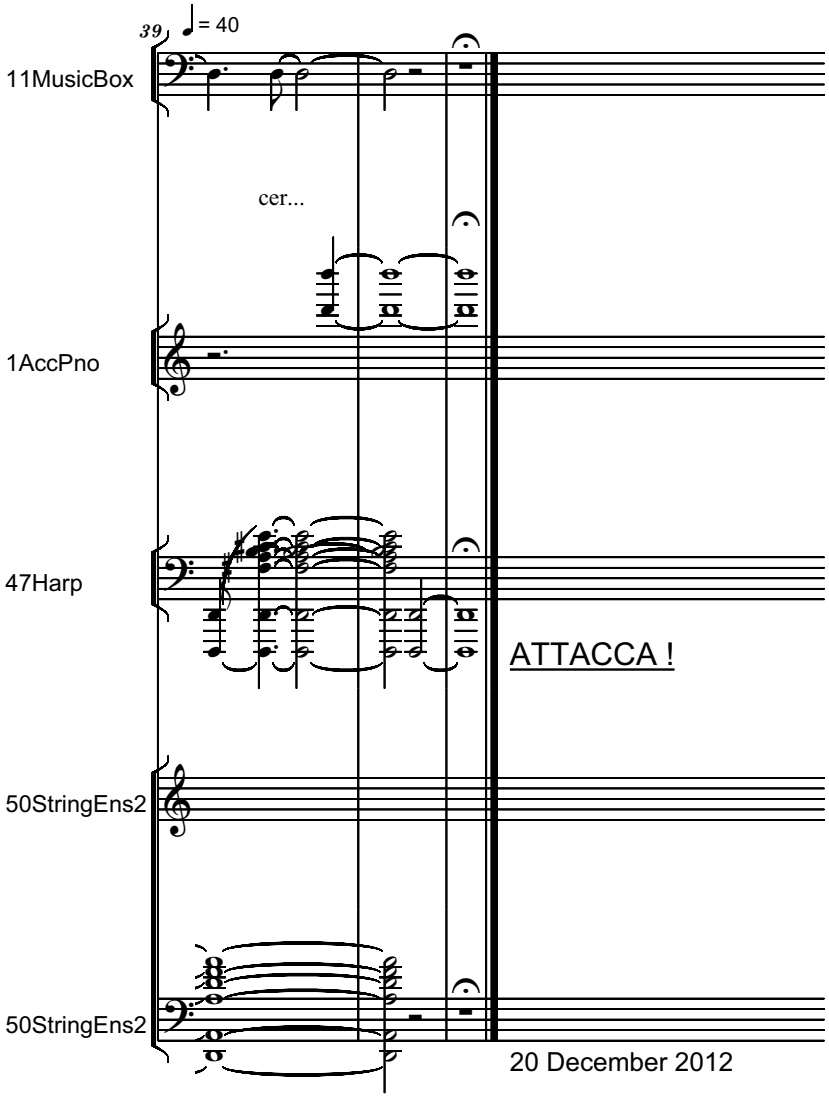

19
11MusicBox
- - ni - ne, spre'n - tregcu - prin - sul ne - cu - prin - sei firi
- - u - da tot u - ni - ver - sul dra - gos - te'mi de jar
1AccPno
47Harp
50StringEns2
50StringEns2


22
mf
11MusicBox
Un camp, un cer, o
1AccPno
47Harp
50StringEns2
50StringEns2


26
11MusicBox
a - pa o lu - mi na cum n'au fostni - cioda - ta'nju - rul meu si'n
1AccPno
47Harp
50StringEns2
50StringEns2


30
11MusicBox
i - ni - ma o bu-cu-ri - e pli na so - nor si vastsi dulce curcu
1AccPno
47Harp
50StringEns2
50StringEns2


34
♩= 64
♩= 60
♩= 50
11MusicBox
- beu
Un
1AccPno
47Harp
50StringEns2
50StringEns2

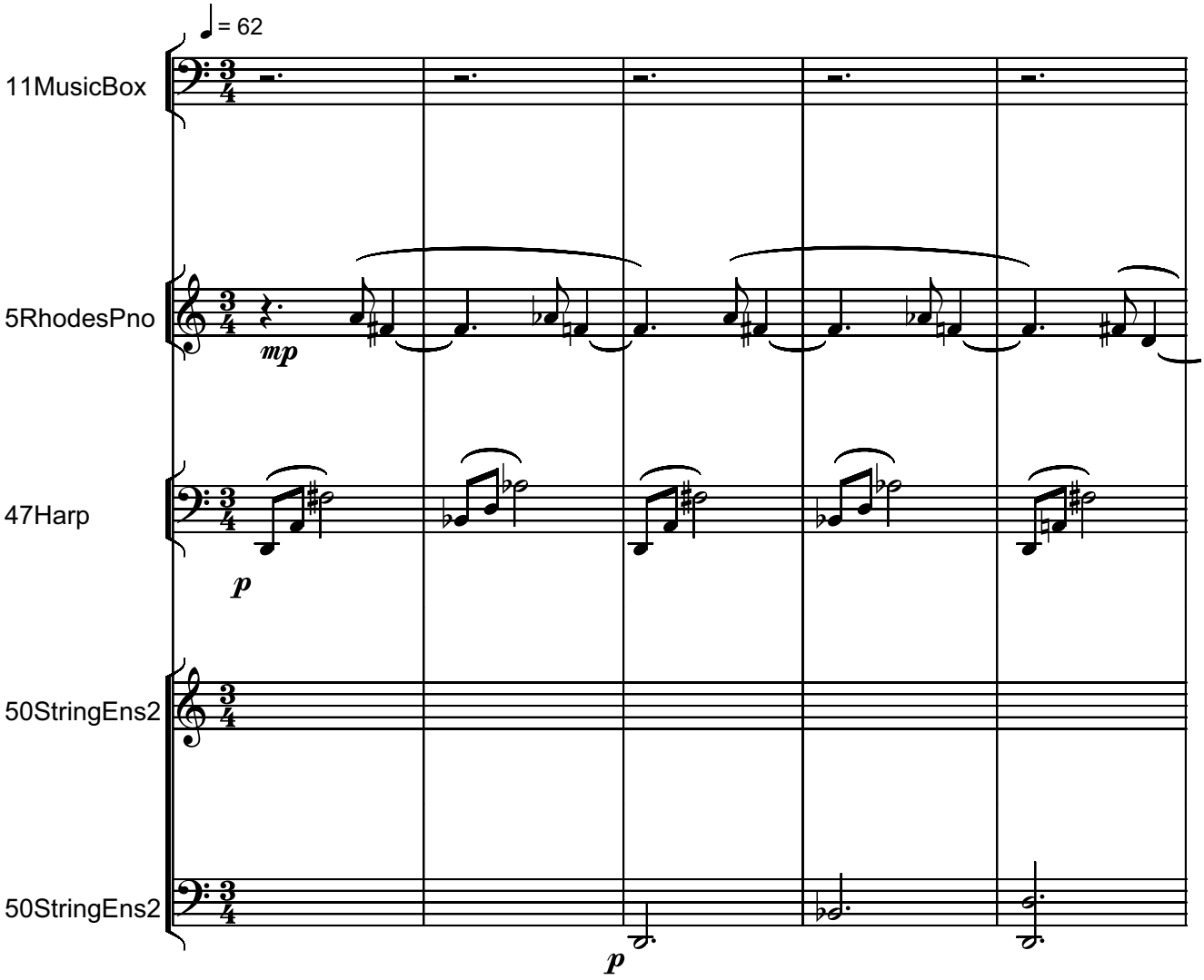

39
= 40
11MusicBox
cer...
1AccPno
47Harp
ATTACCA !
50StringEns2
50StringEns2
20 December 2012

2

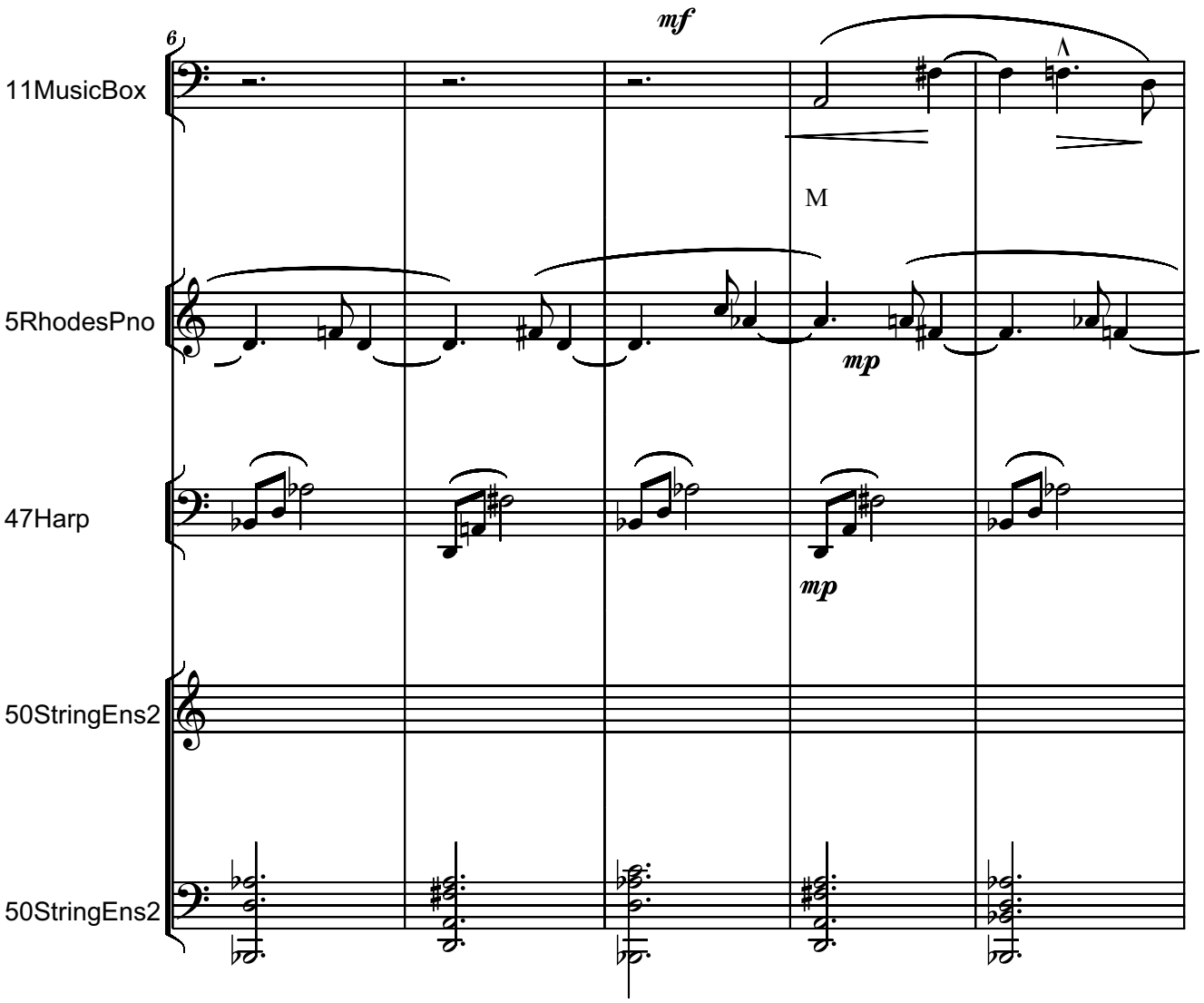
A SMILE...
UN ZAMBET...
- To Veronica -

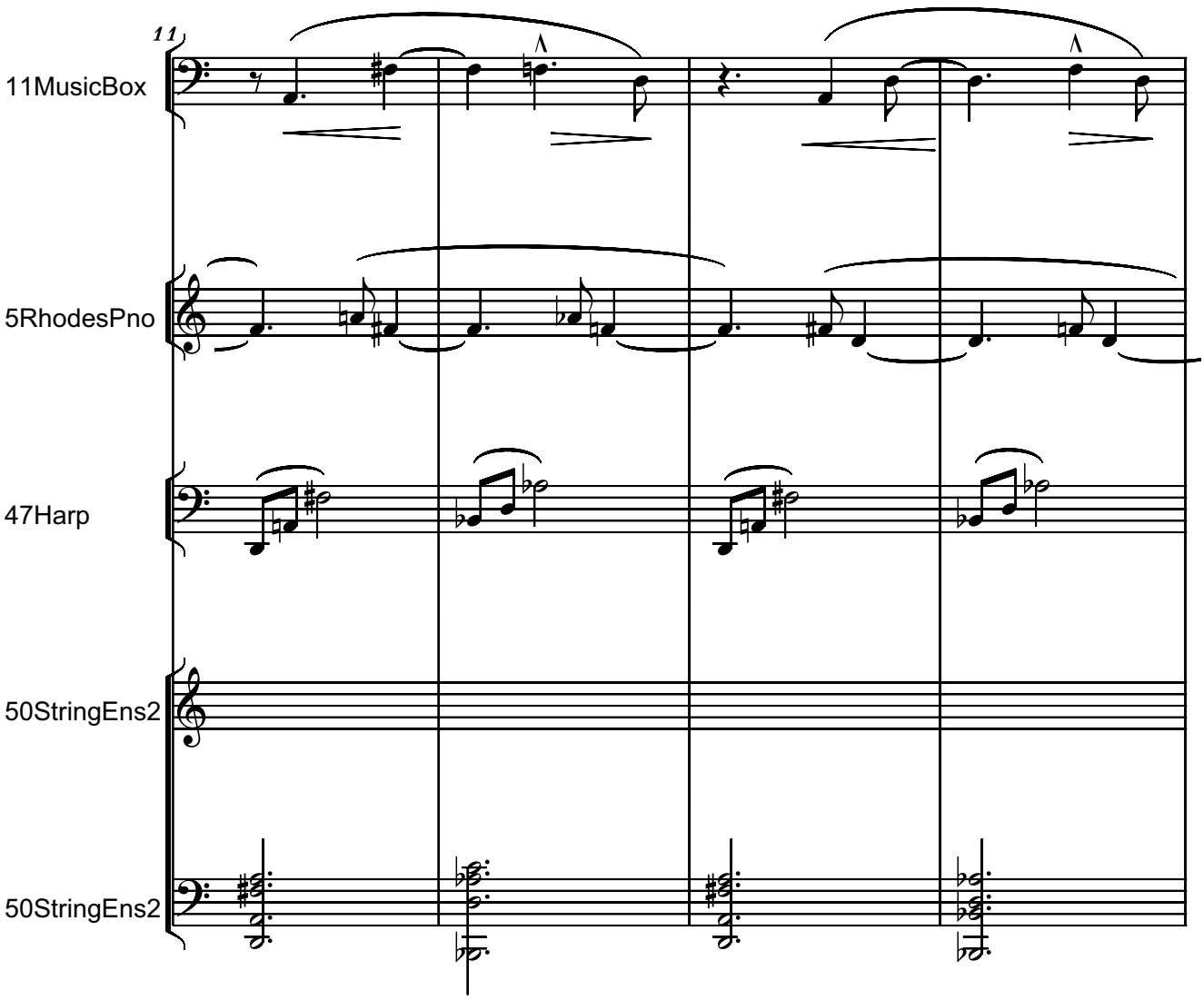
Largo, Lontano e Dolce,
Sempre Poco Rubato

Poem by Victor Barladeanu
Music by Serban Nichifor



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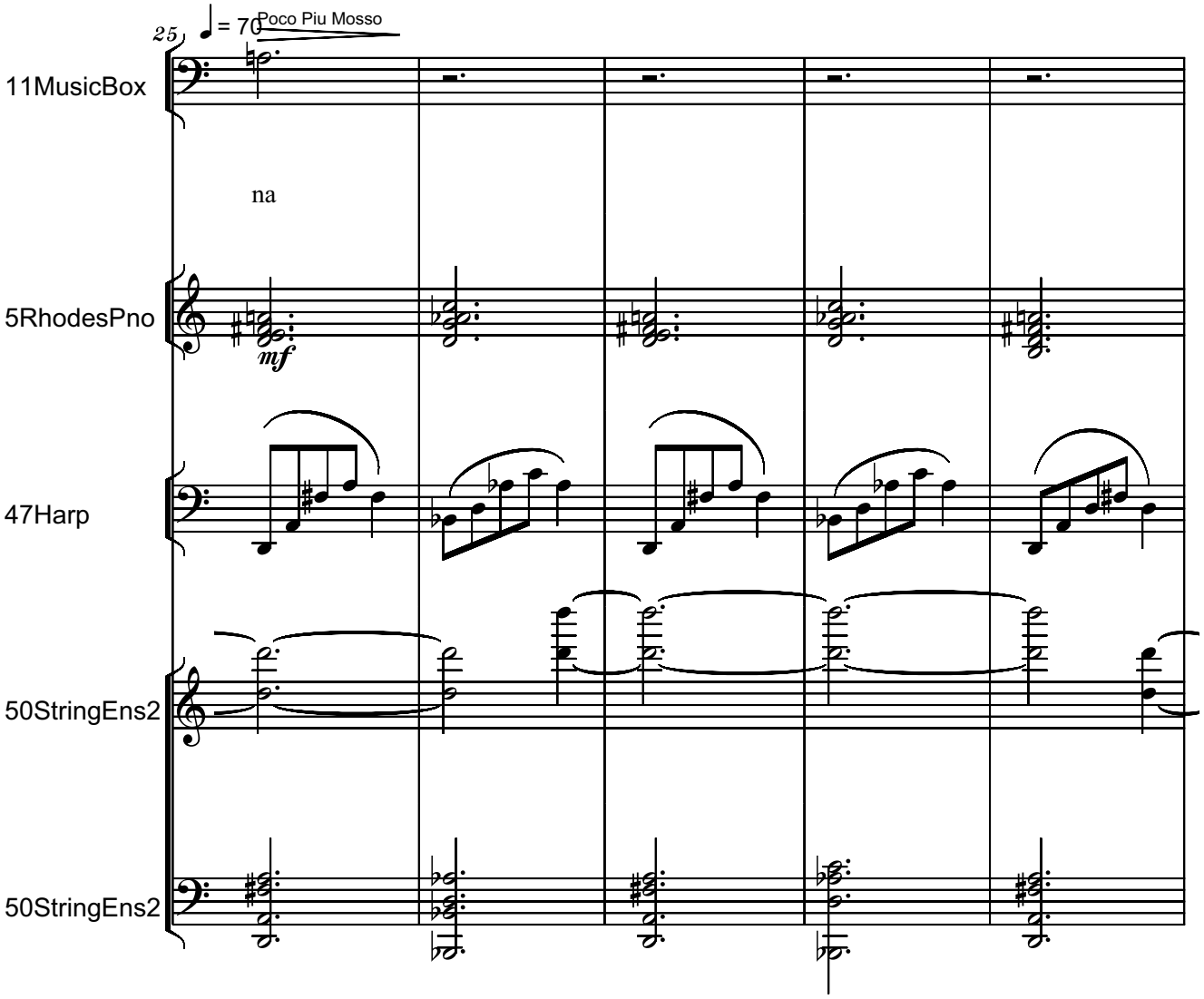

6
mf
11MusicBox
M
5RhodesPno
mp
47Harp
mp
50StringEns2
50StringEns2

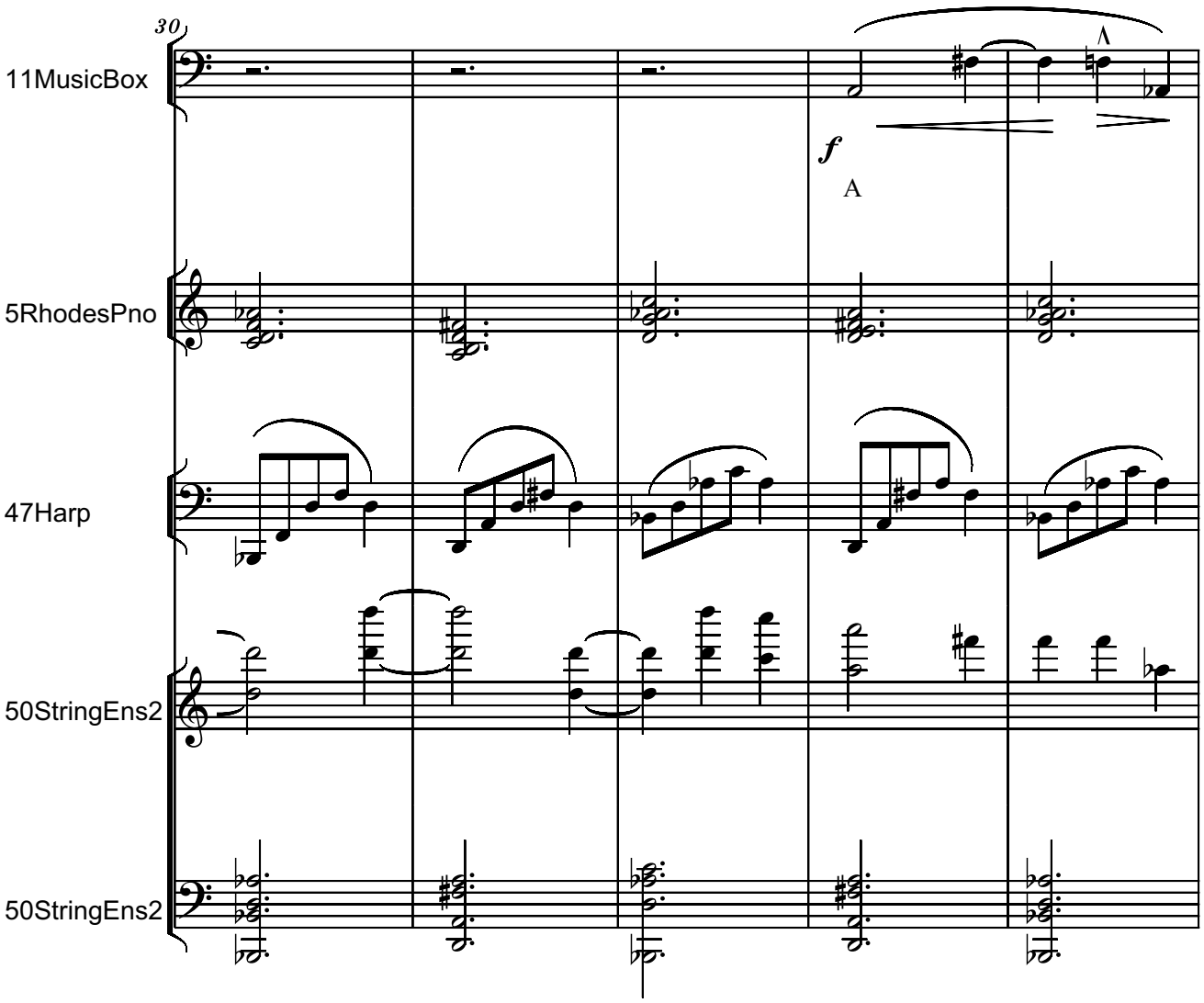

11
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

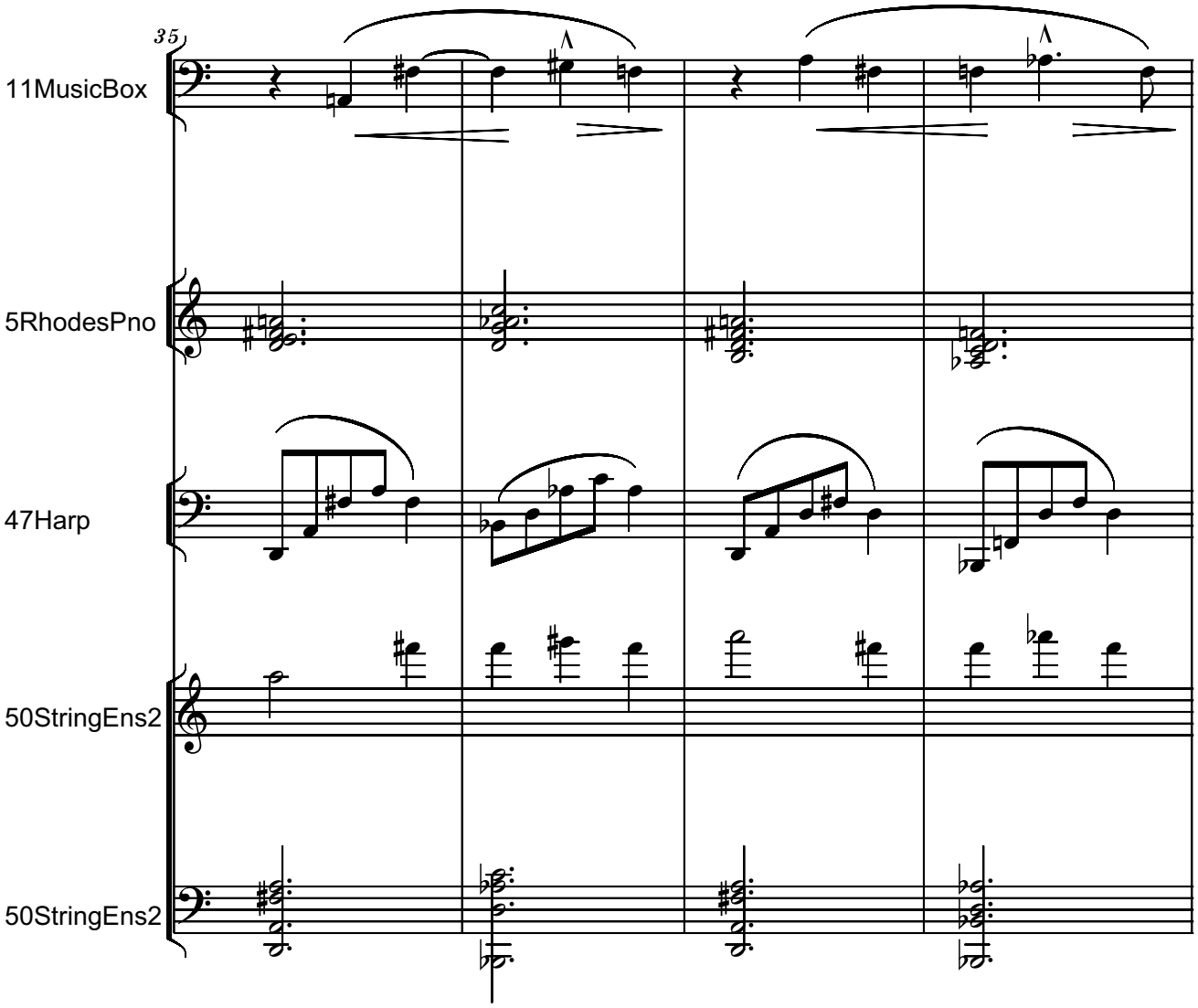

15
11MusicBox
Un zam - bet, o steain amurg
5RhodesPno
47Harp
50StringEns2
50StringEns2


19
11MusicBox
si noap - tea din nou de o - re-le
5RhodesPno
47Harp
50StringEns2
50StringEns2


22
11MusicBox
ca-re sescurg
ca stropi scli - pi tori
de - lu - mi
5RhodesPno
47Harp
50StringEns2
p
50StringEns2

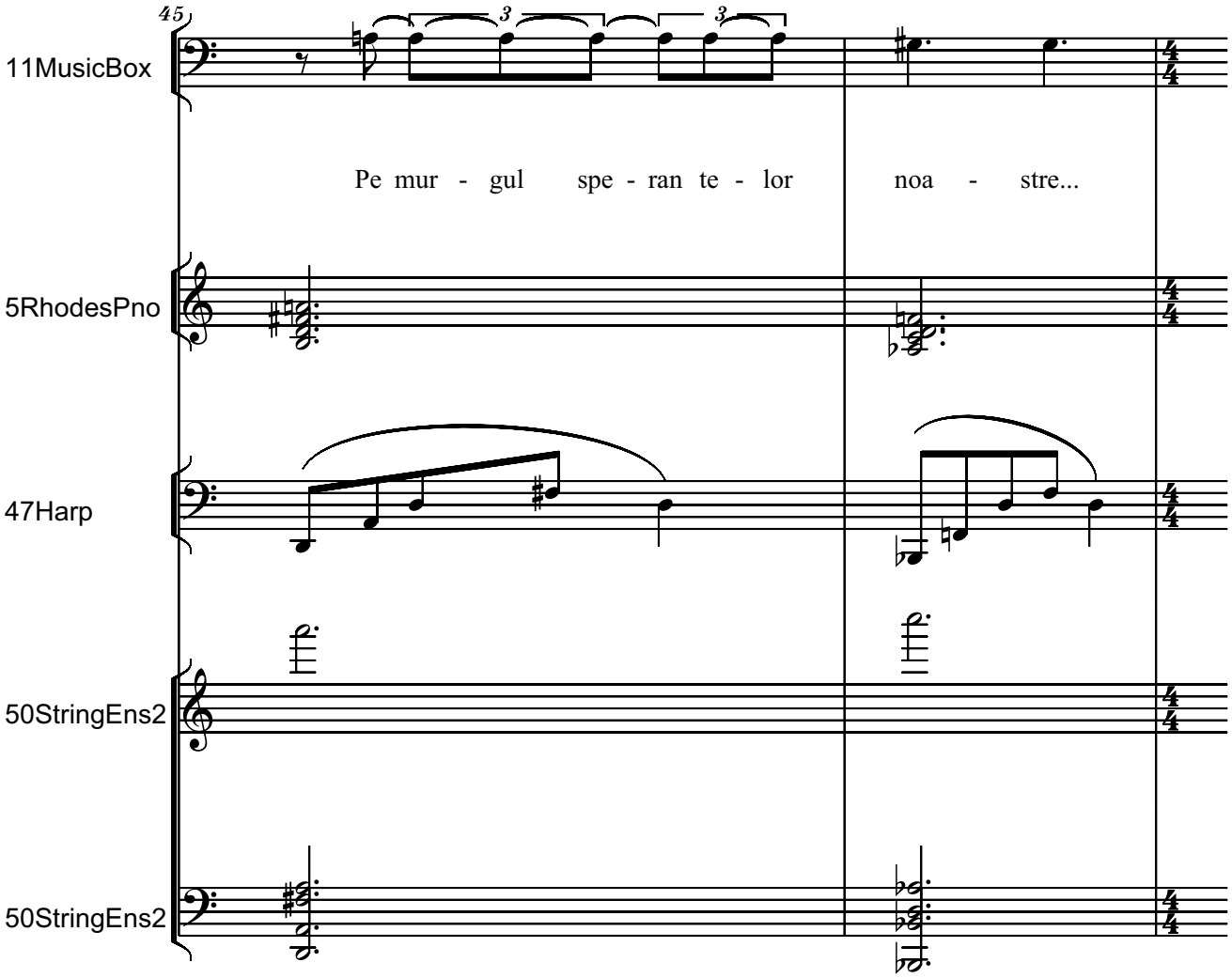

25
♩ = 70
Poco Piu Mosso
11MusicBox
na
5RhodesPno
mf
47Harp
50StringEns2
50StringEns2


30
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
f
A

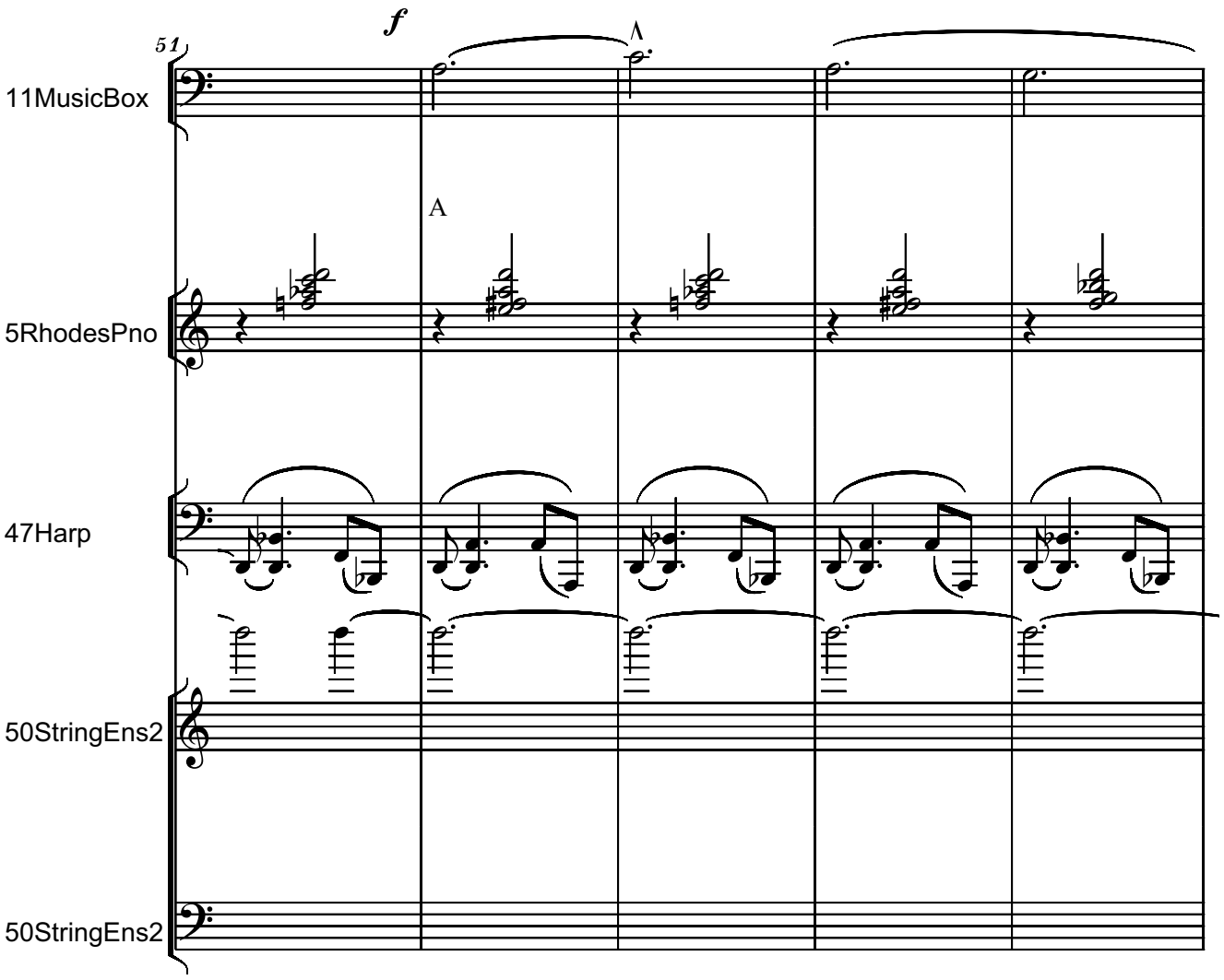

35
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

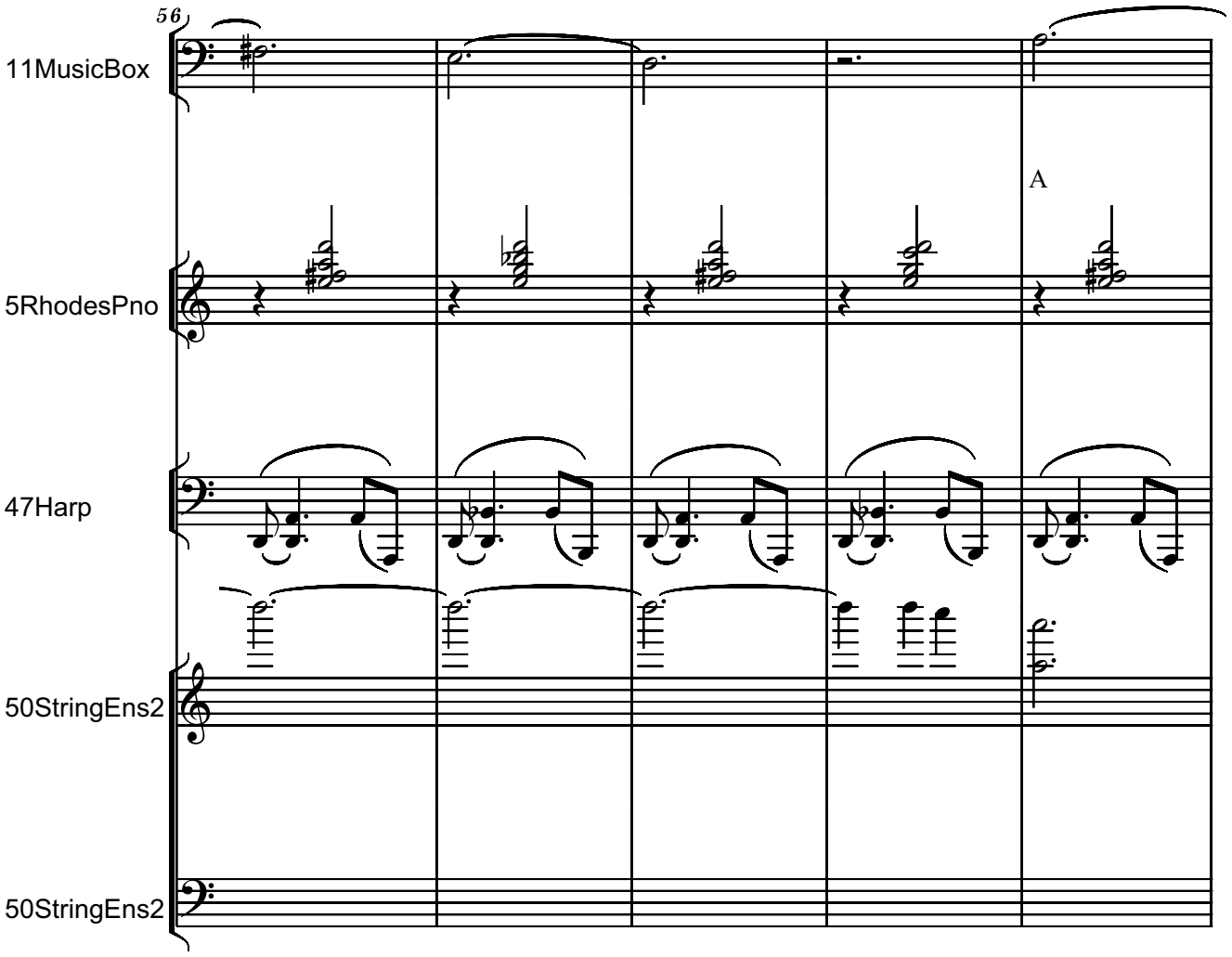

39
11MusicBox
Si simt c'as zbu - ra pa - na'n
5RhodesPno
47Harp
50StringEns2
50StringEns2

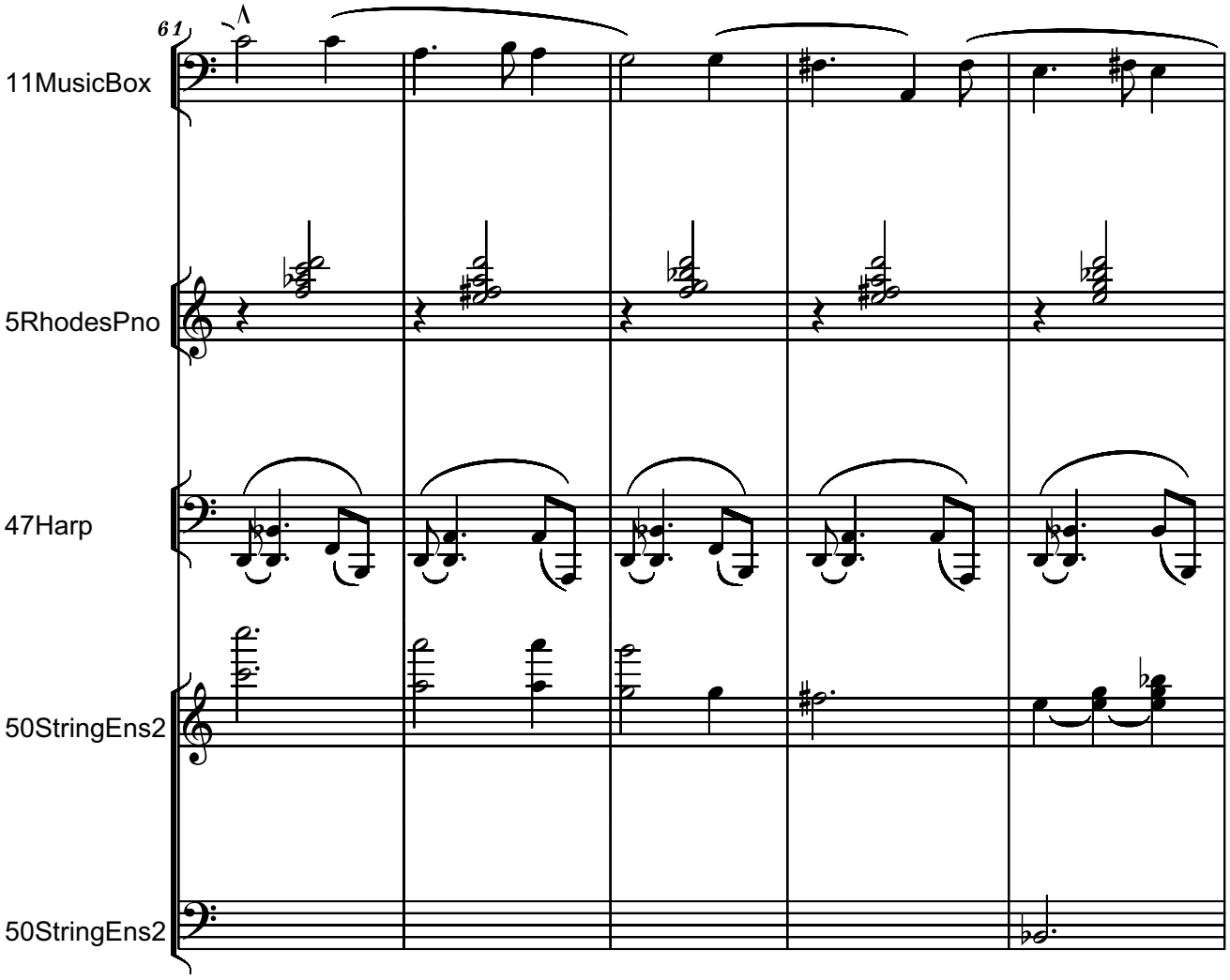

42
11MusicBox
a - stre
Ca-la-re pe'al vi-su - lui murg,
5RhodesPno
47Harp
50StringEns2
50StringEns2

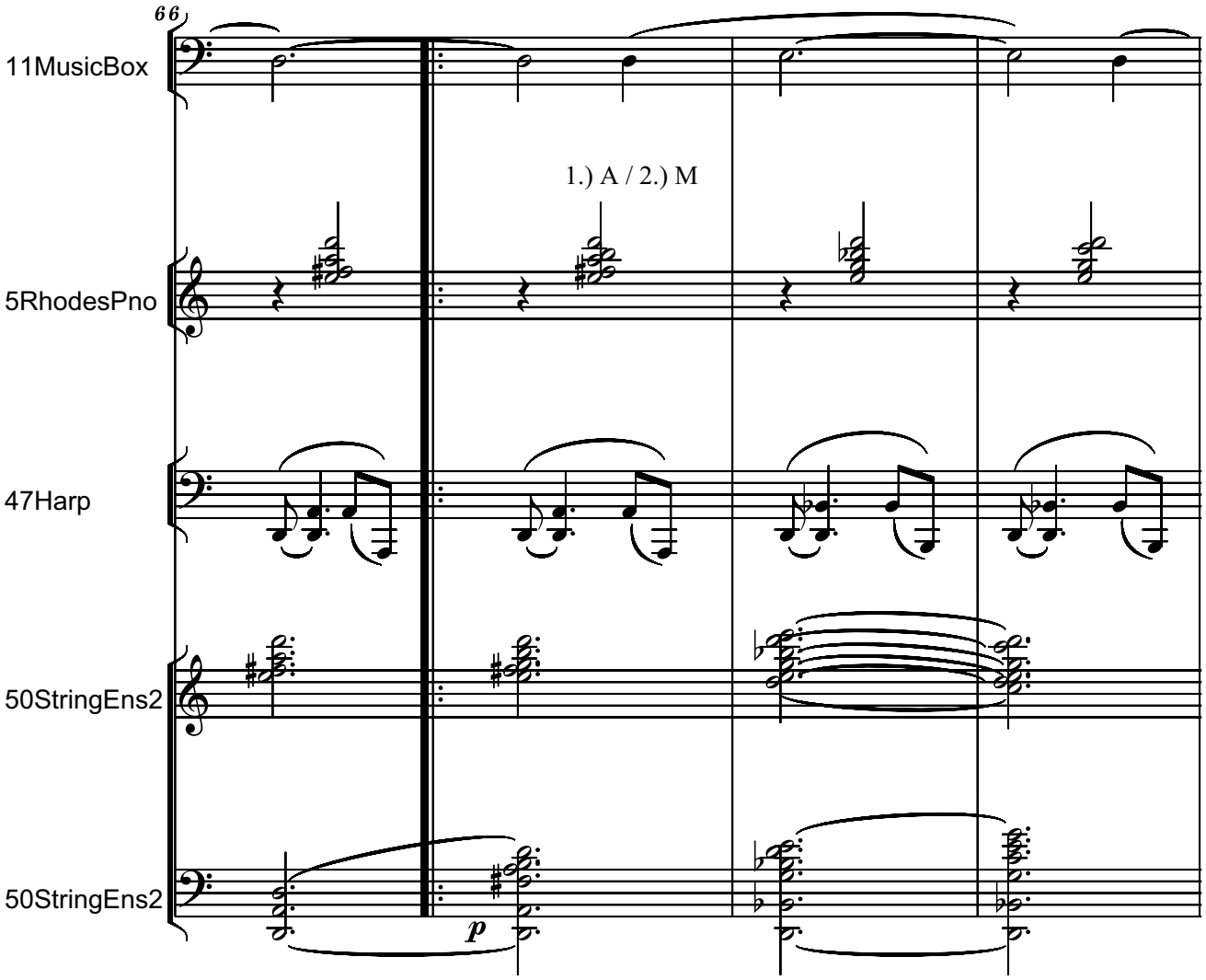

45
11MusicBox
Pe mur - gul spe - ran te - lor noa - stre...
5RhodesPno
47Harp
50StringEns2
50StringEns2

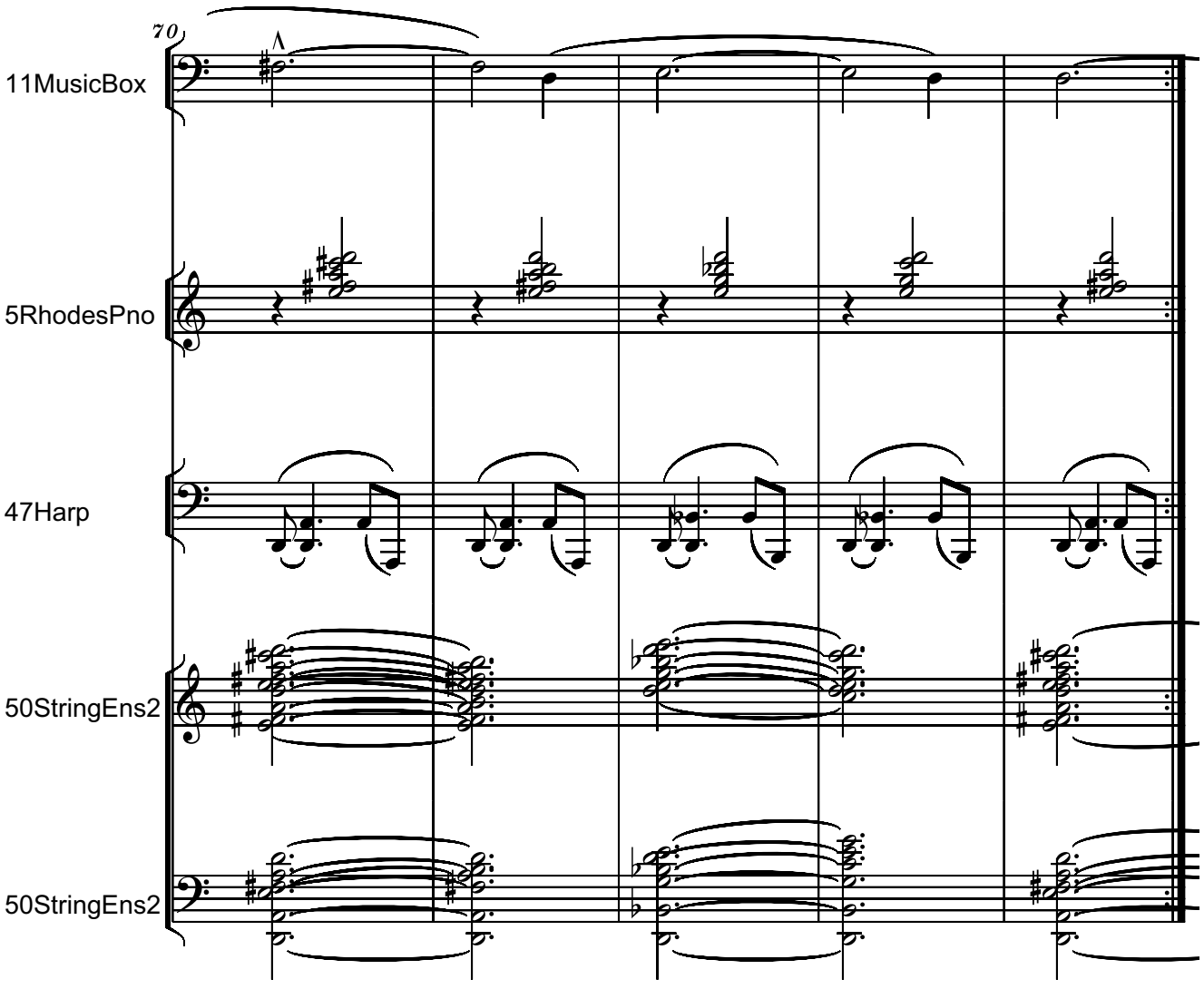

47
♩= 54
♩= 62
Tempo I
11MusicBox
Uzam - bet o stea in a murg.
5RhodesPno
p
47Harp
50StringEns2
pp
50StringEns2

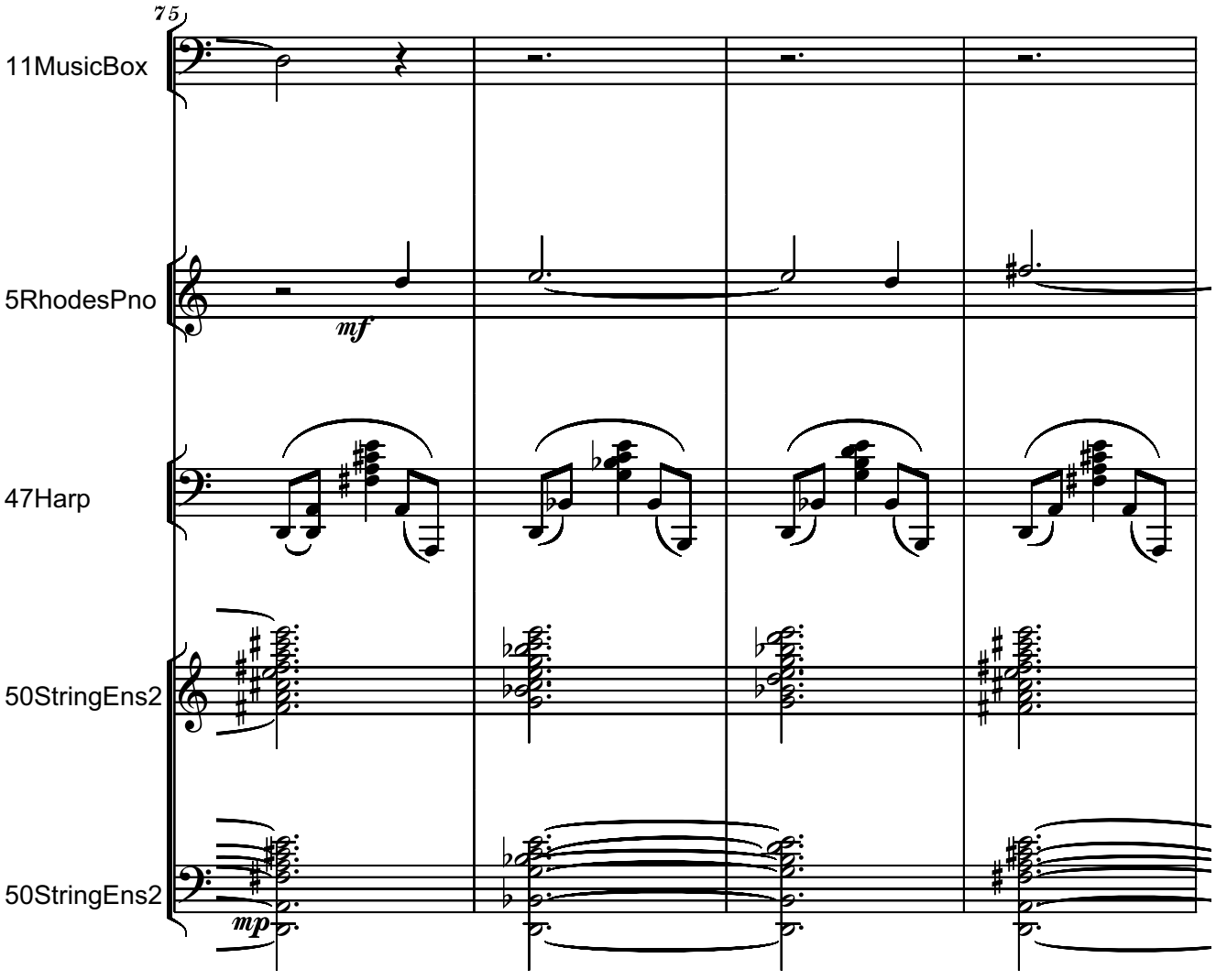

51
f
A
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


56
11MusicBox
A
5RhodesPno
47Harp
50StringEns2
50StringEns2

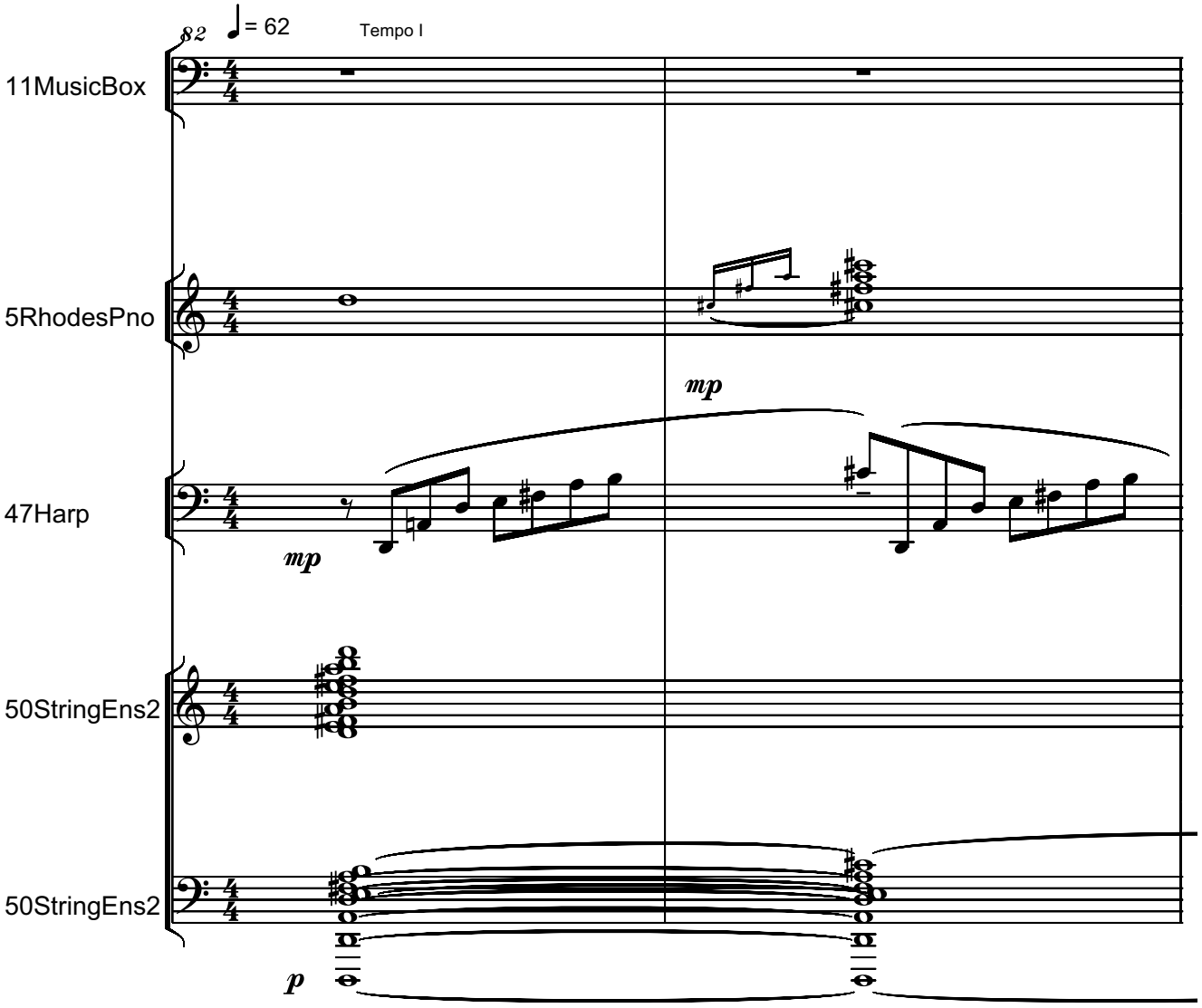

61
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


66
11MusicBox
1.) A / 2.) M
5RhodesPno
47Harp
50StringEns2
50StringEns2
p

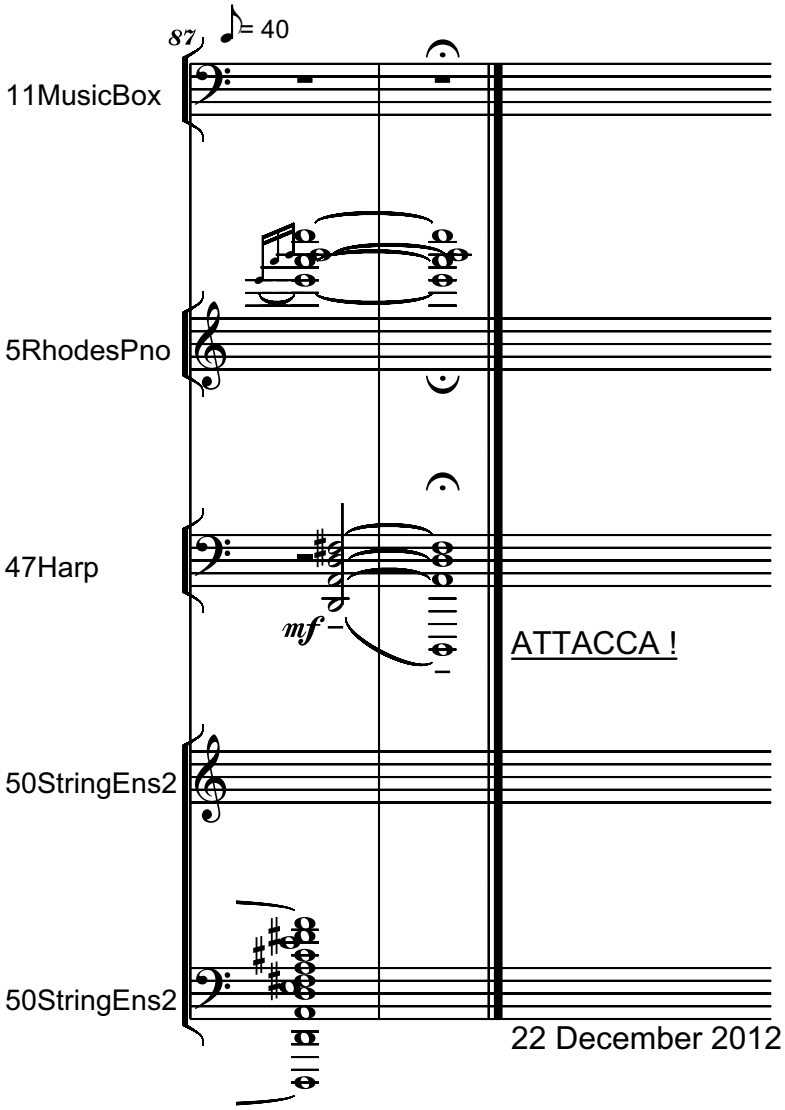

70
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


75
11MusicBox
5RhodesPno
mf
47Harp
50StringEns2
50StringEns2
mp


79
♩= 54
♩= 50
♩= 30
11MusicBox
allargando
5RhodesPno
47Harp
50StringEns2
50StringEns2


82
♩= 62
Tempo I
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mp
mp
p


84
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p


87
♪= 40
11MusicBox
5RhodesPno
47Harp
mf
ATTACCA !
50StringEns2
50StringEns2
22 December 2012

A LIGHT ARCH...
UN ARC DE LUMINA...
- To Veronica -

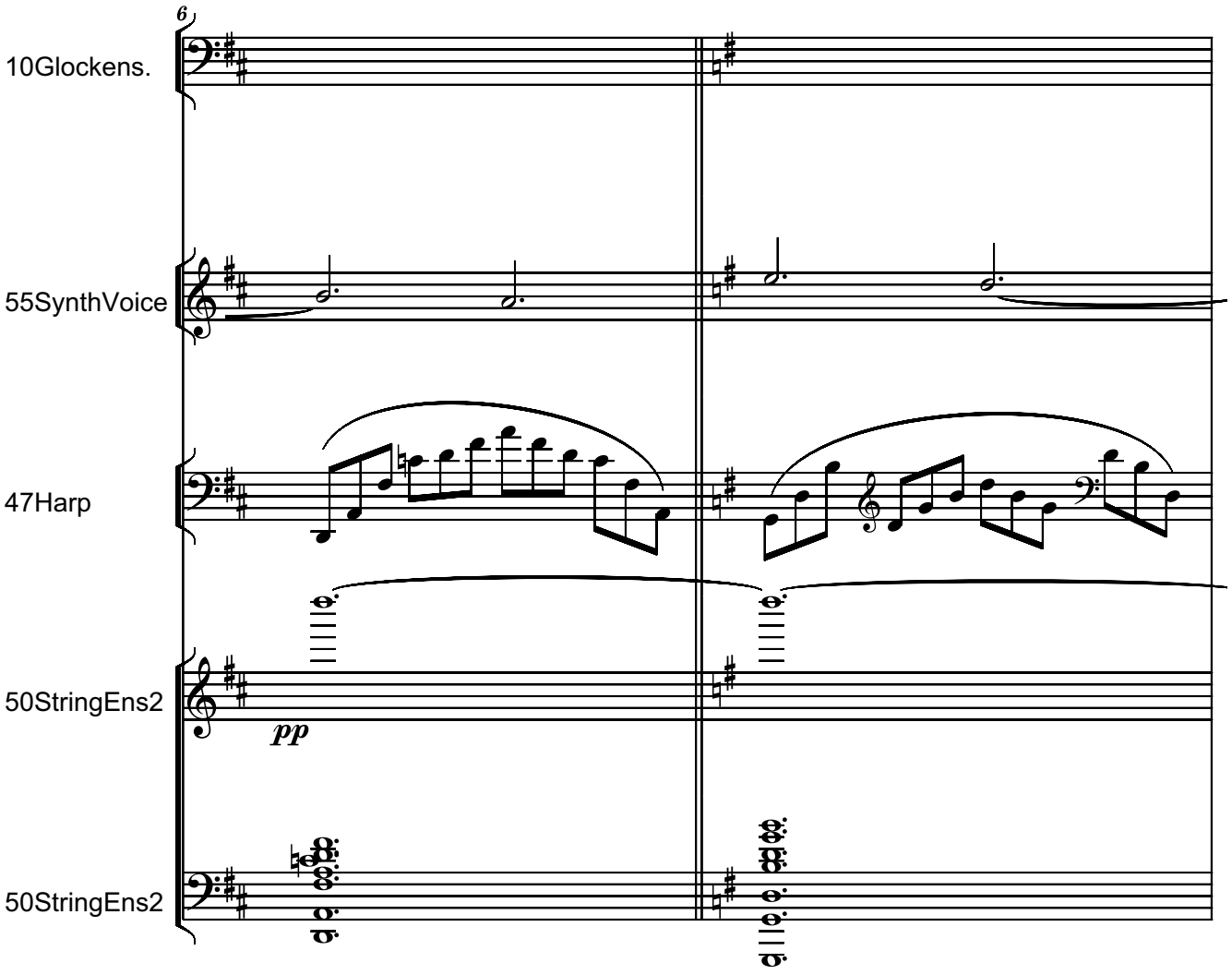
Estatico, Dolce,
Sempre Poco Rubato

Poem by Victor Barladeanu
Music by Serban Nichifor

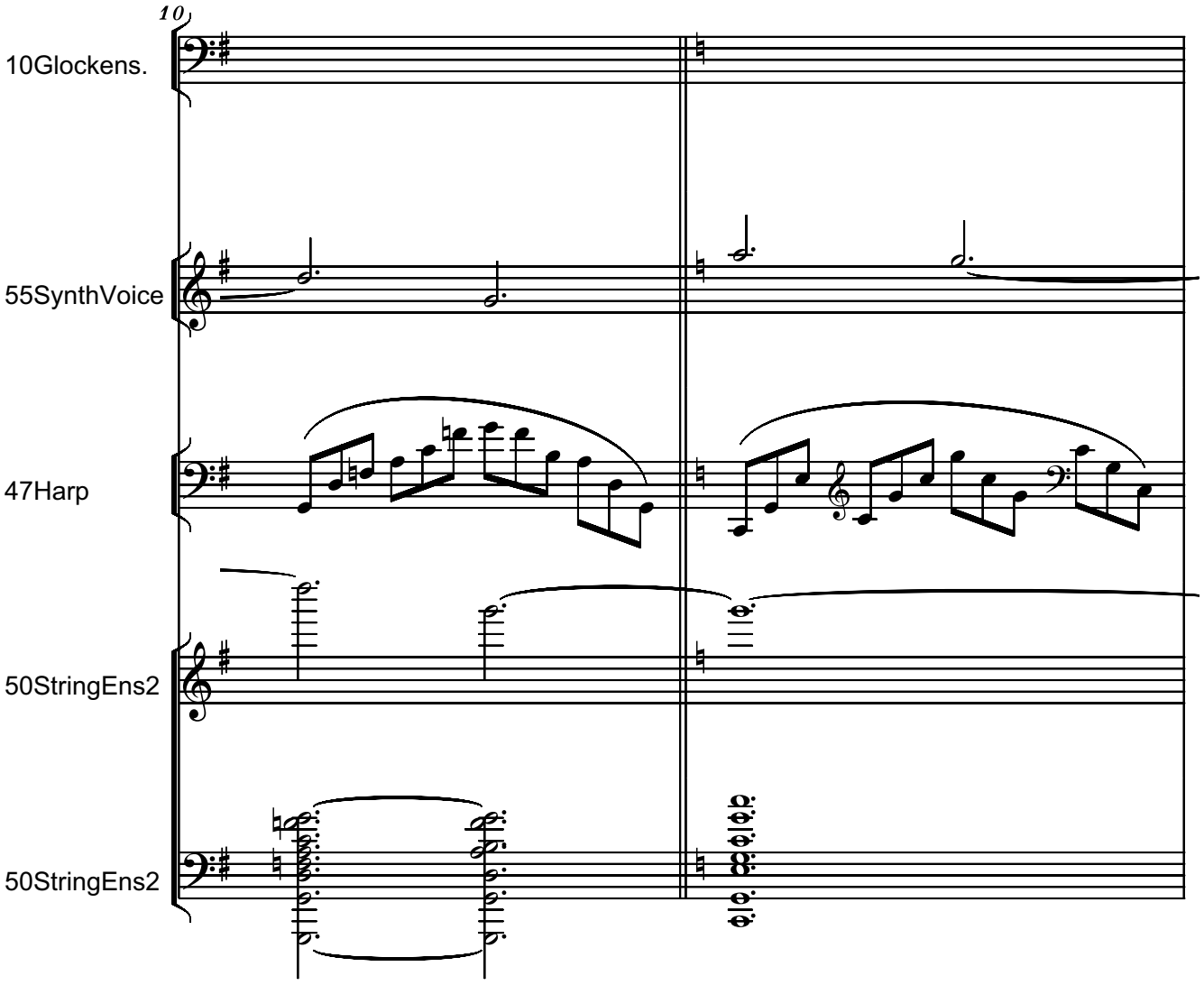


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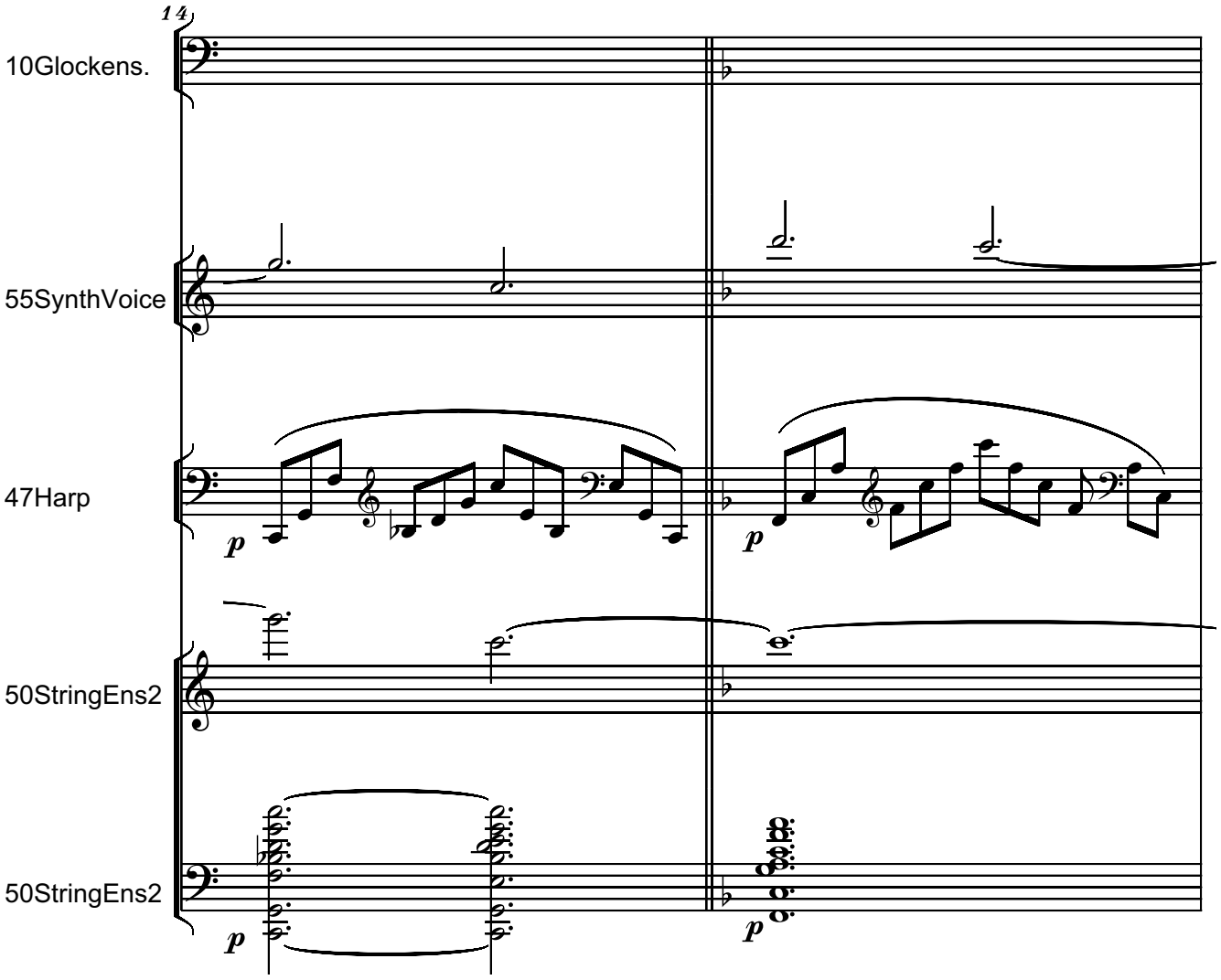

4
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


6
10Glockens.
55SynthVoice
47Harp
50StringEns2
pp
50StringEns2


Recitando ad lib. Versetto I
I.) Un arc de lumina peste inima mea
ca un arc de triumf peste-ntreaga planeta
si din nu stiu ce lujer tasneste o stea
ori spre cosmos un sclipat tarziu de racheta.
8
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


10
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


12
10Glockens.
55SynthVoice
mf
47Harp
50StringEns2
50StringEns2


14
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
p
p
p
p


16
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

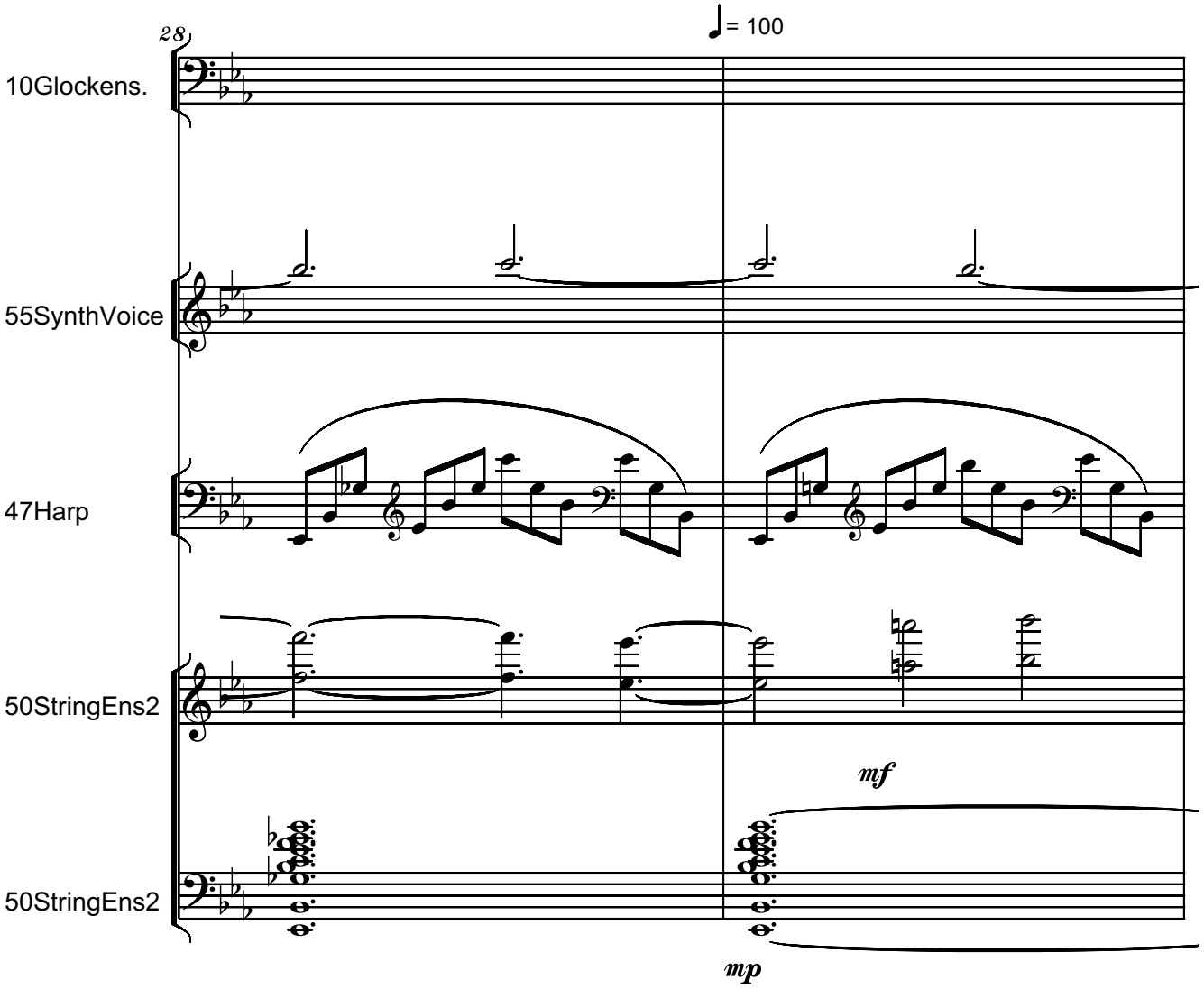

18
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


20
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

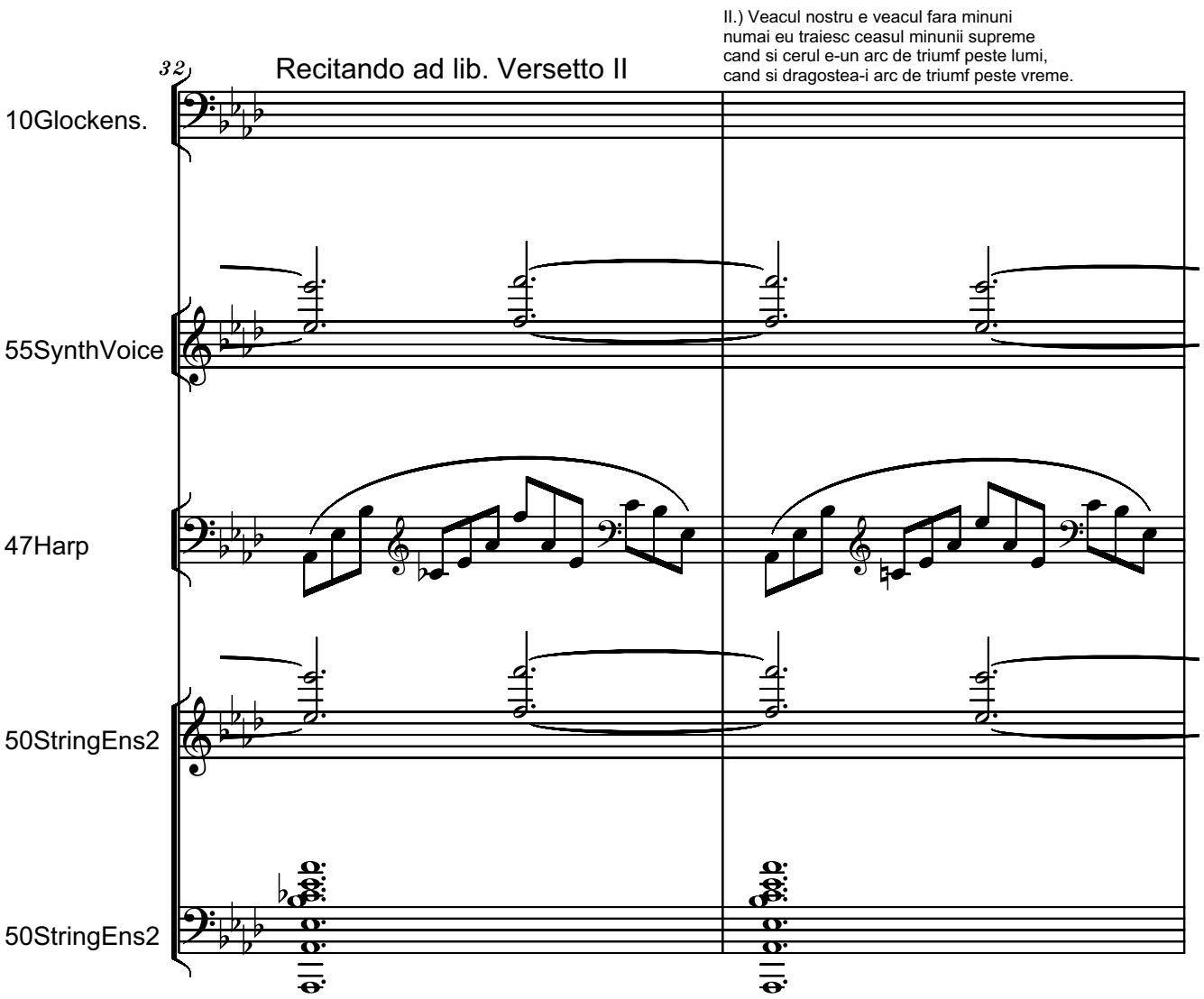

22
poco a poco precipitando
= 85
10Glockens.
55SynthVoice
47Harp
50StringEns2
mp
mp
50StringEns2

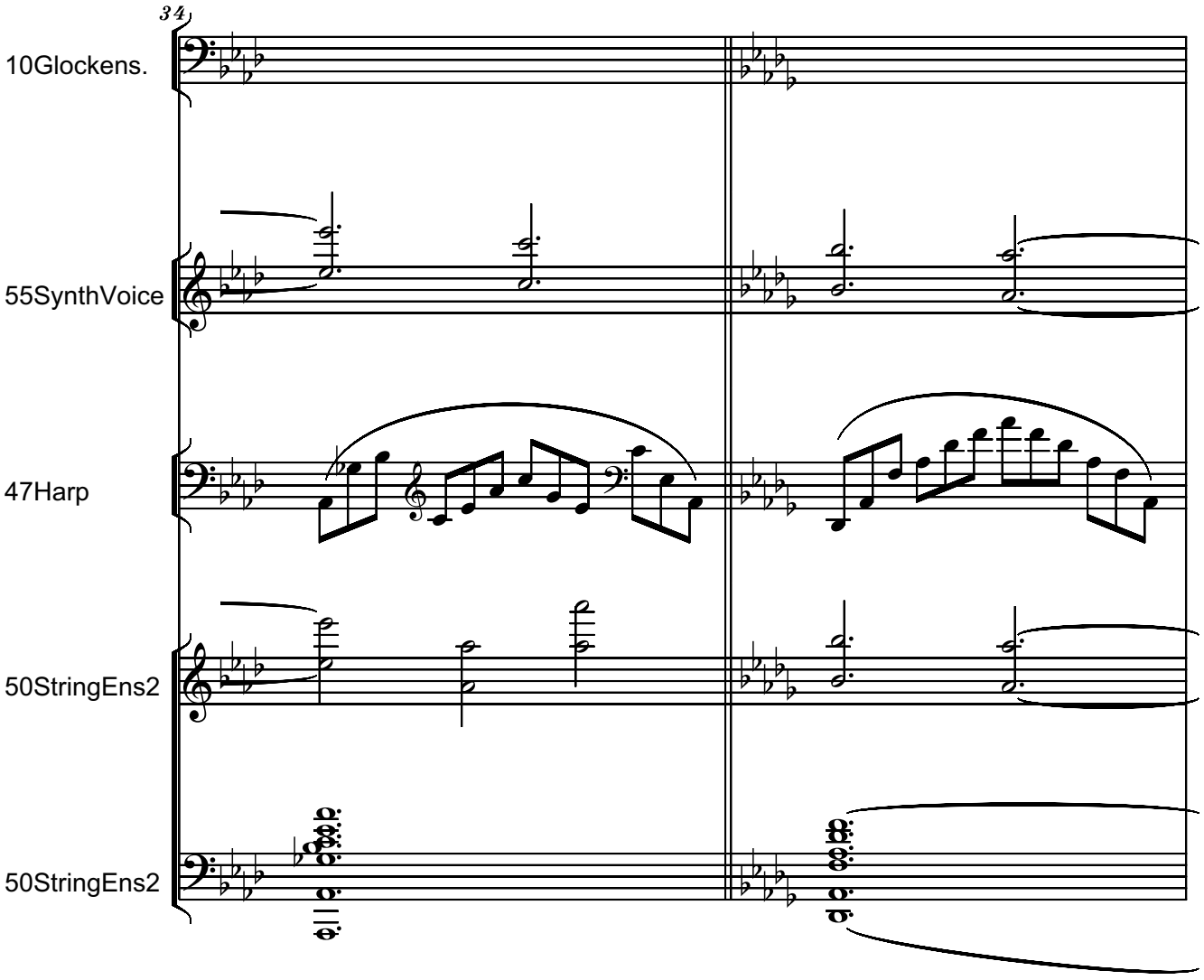

24
♩= 90
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

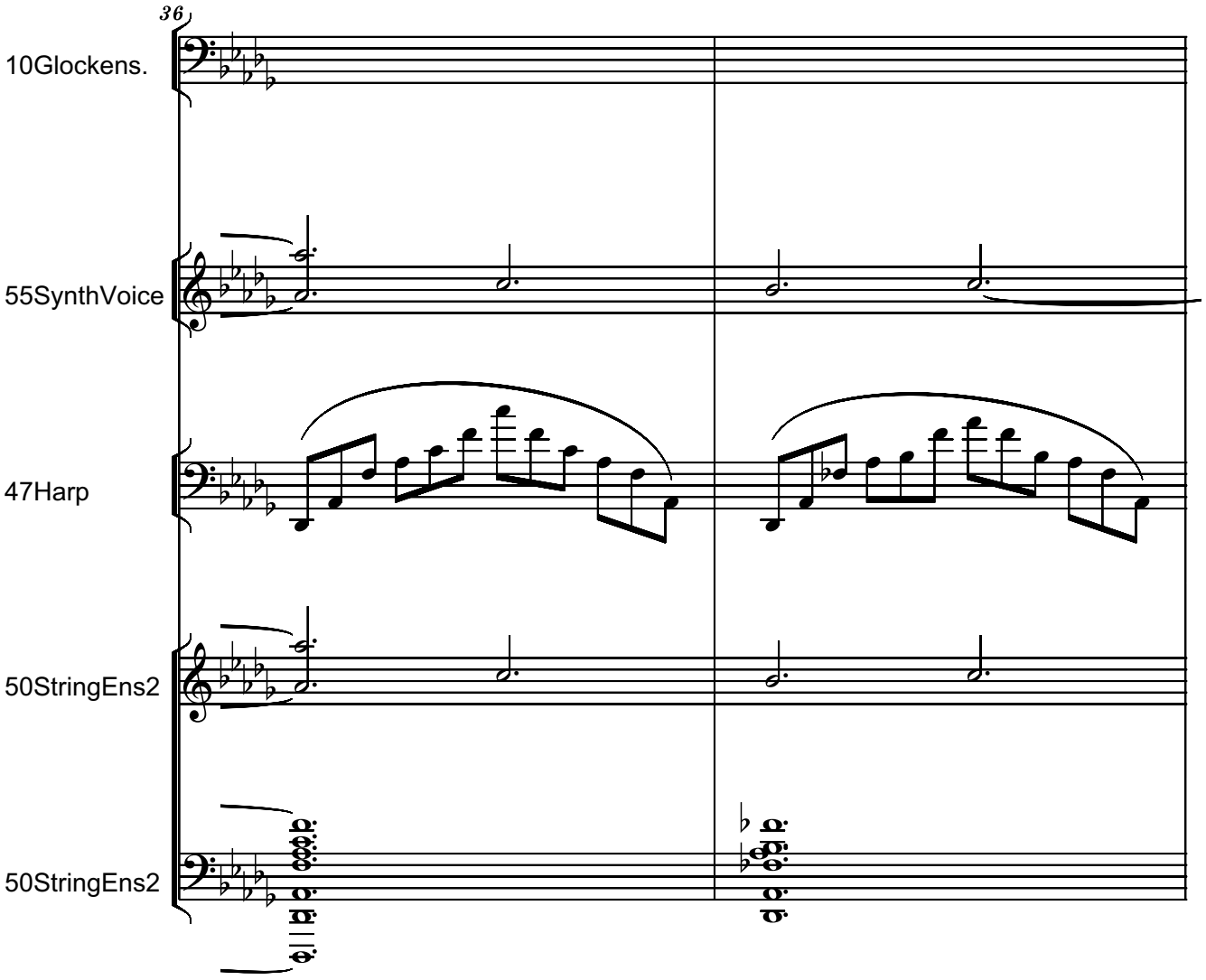

26
♩= 95
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

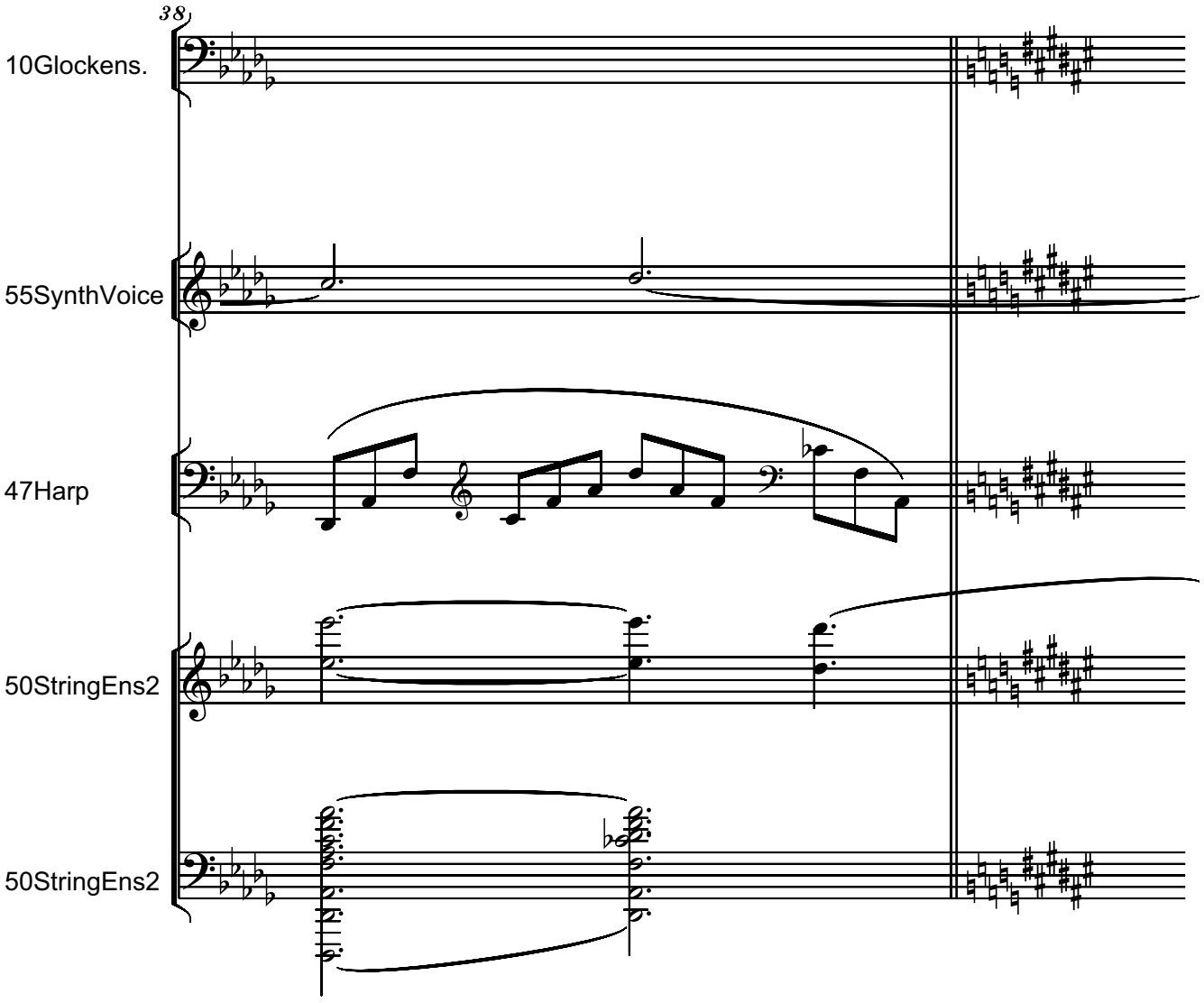

28
♩= 100
10Glockens.
55SynthVoice
47Harp
50StringEns2
mf
50StringEns2
mp


30
♩= 105
♩= 105 Patetico
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
mp
mp
mf
mf
mf

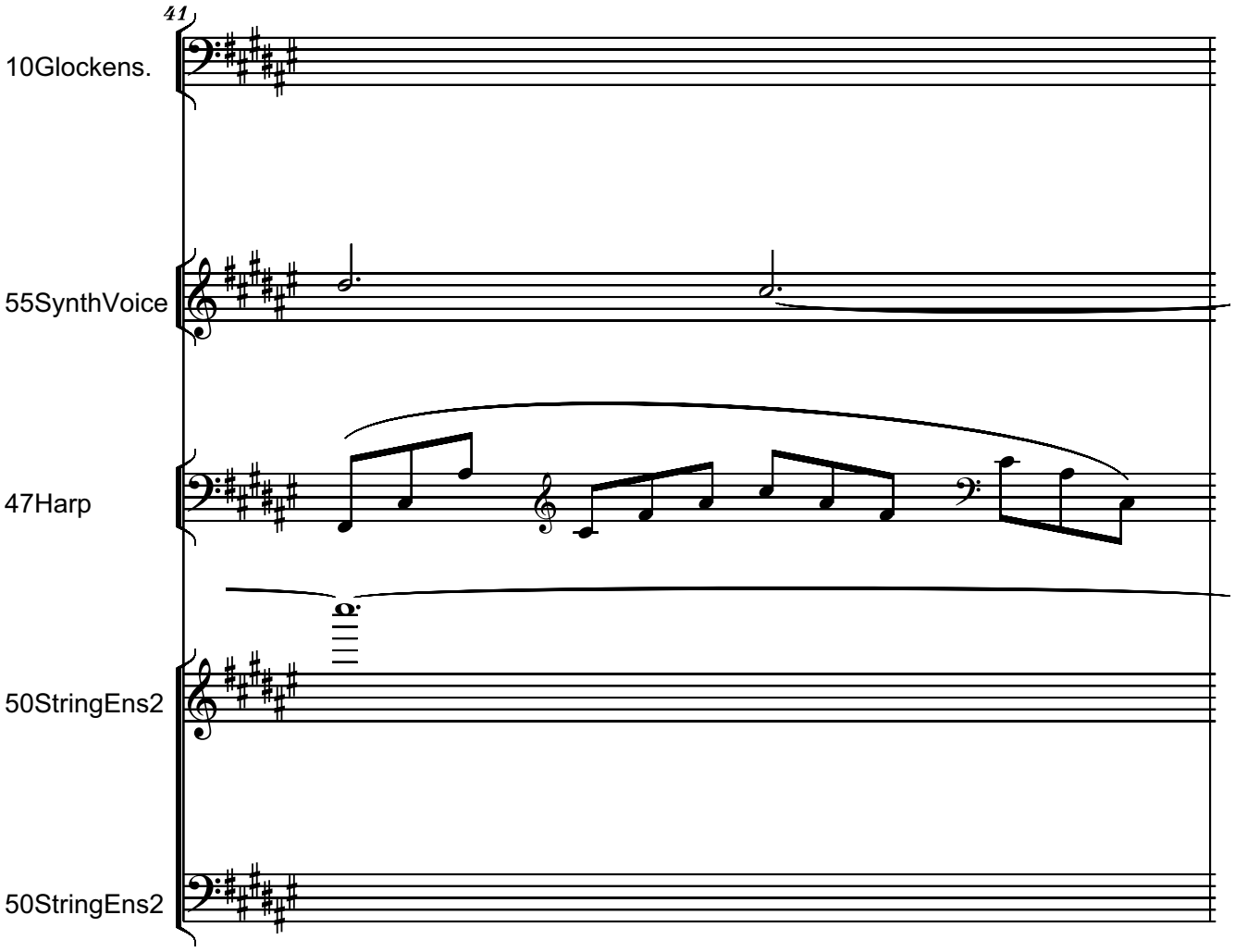

II.) Veacul nostru e veacul fara minuni
numai eu traiesc ceasul minunii supreme
cand si cerul e-un arc de triumf peste lumi,
cand si dragostea-i arc de triumf peste vreme.
32
Recitando ad lib. Versetto II
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


34
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

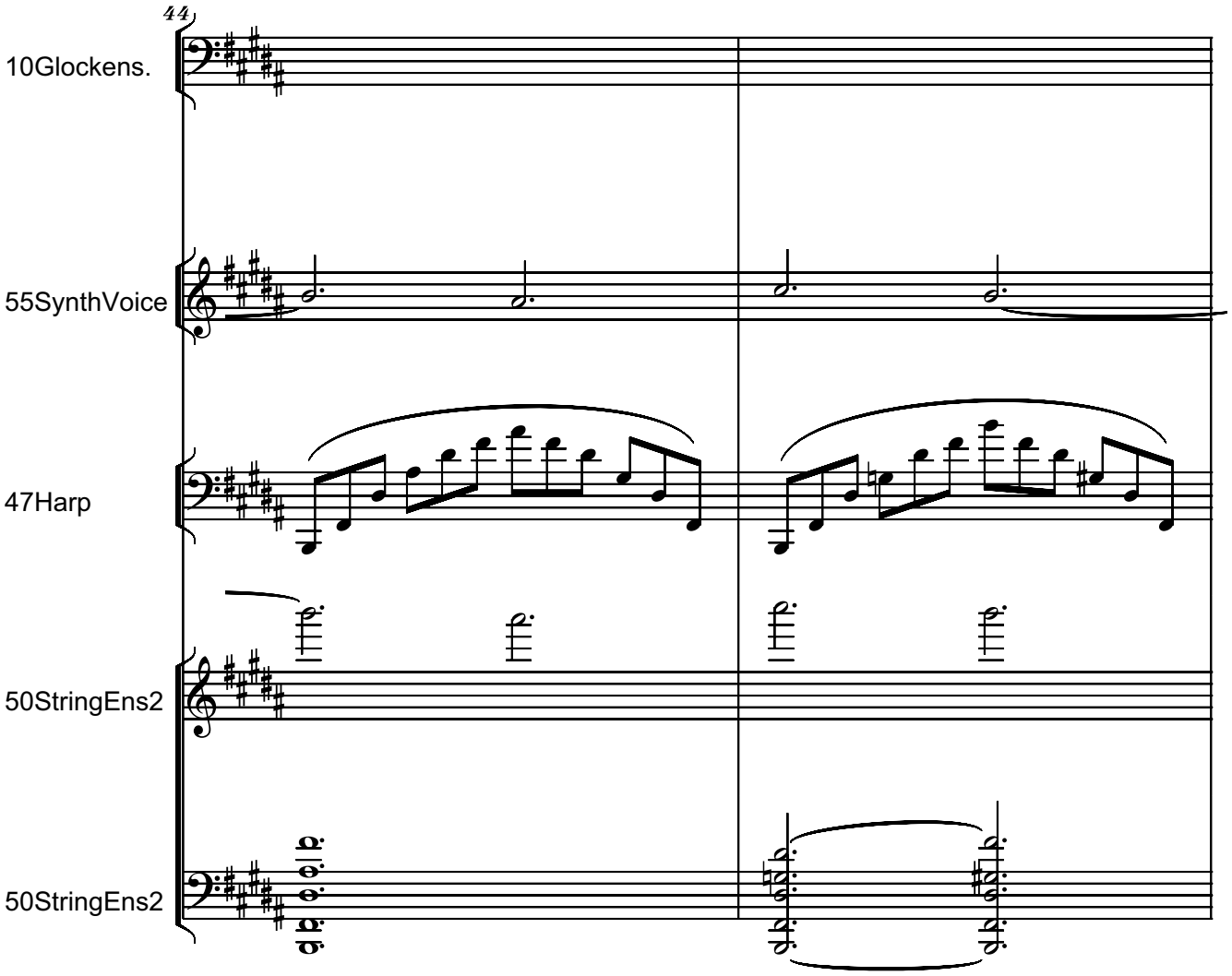

36
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

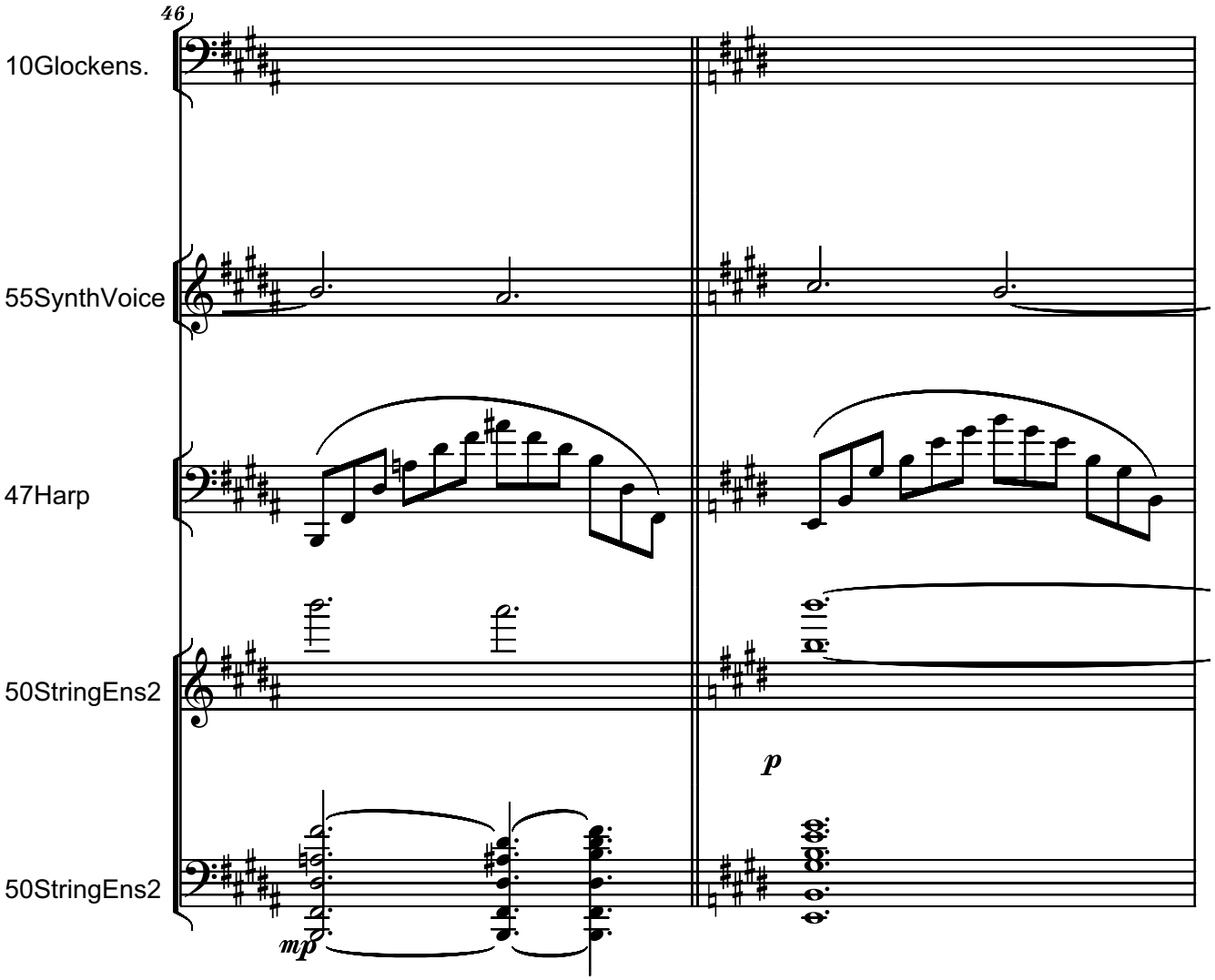

38
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

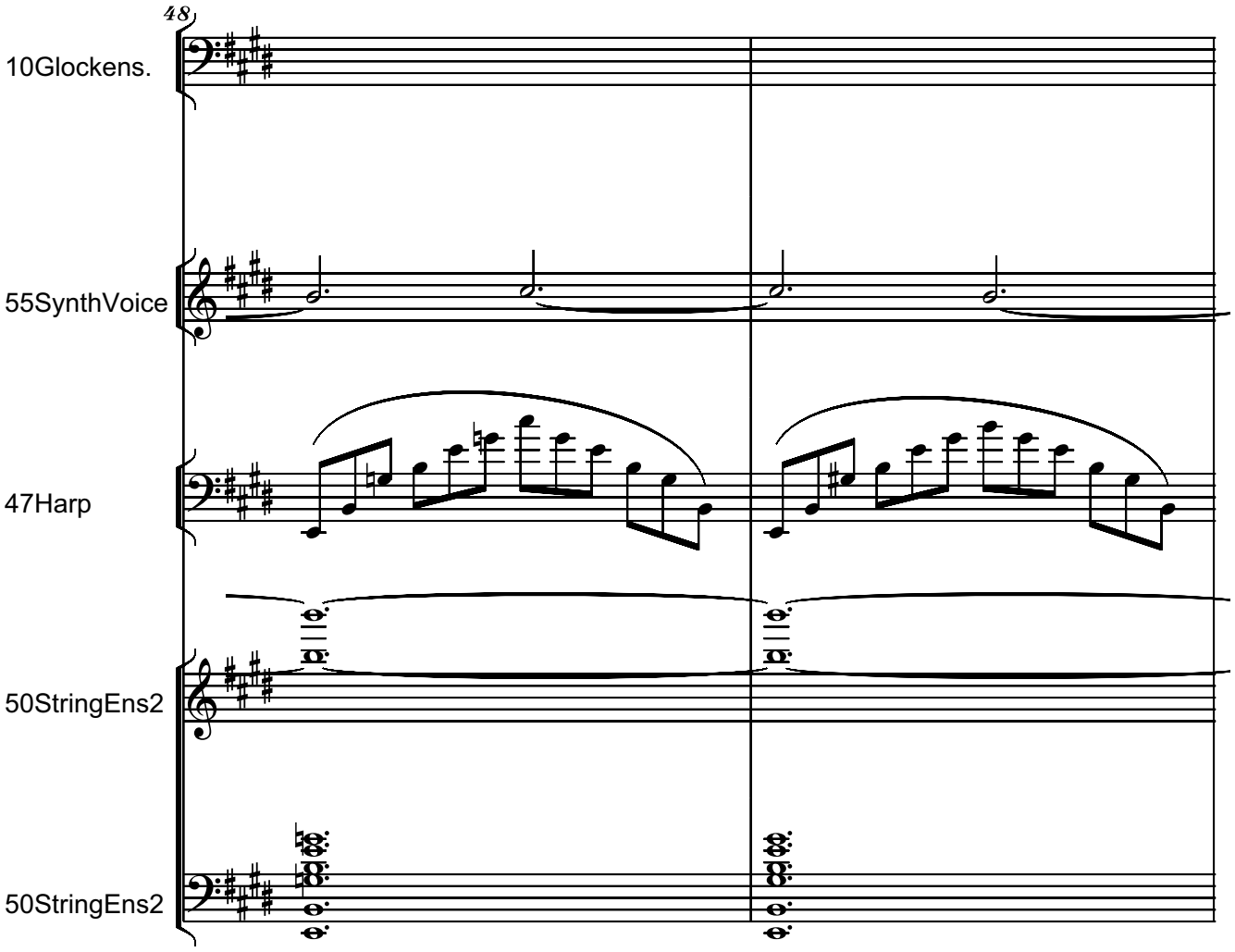

39
10Glockens.
55SynthVoice
mp
47Harp
pp
50StringEns2
pp
50StringEns2

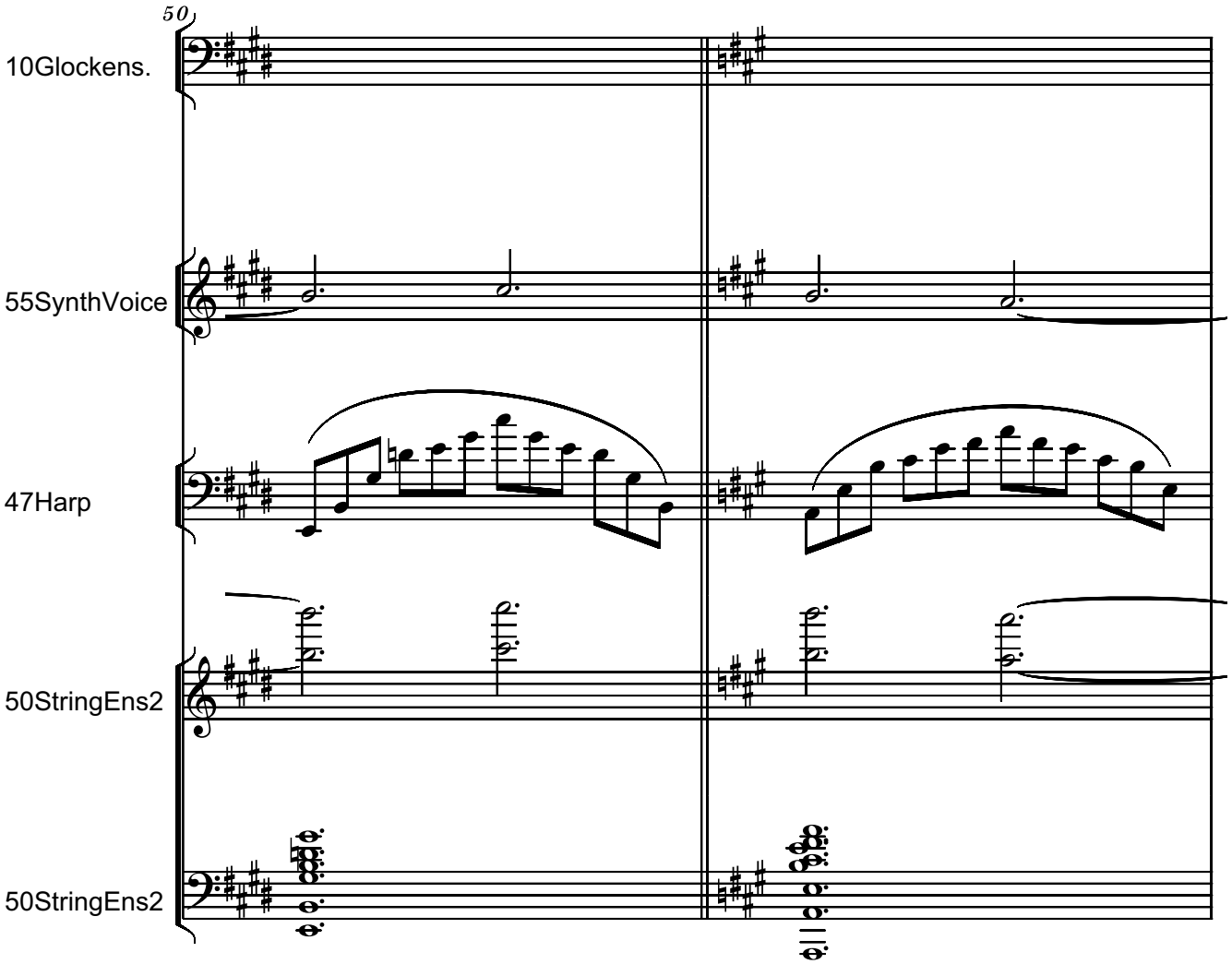

41
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

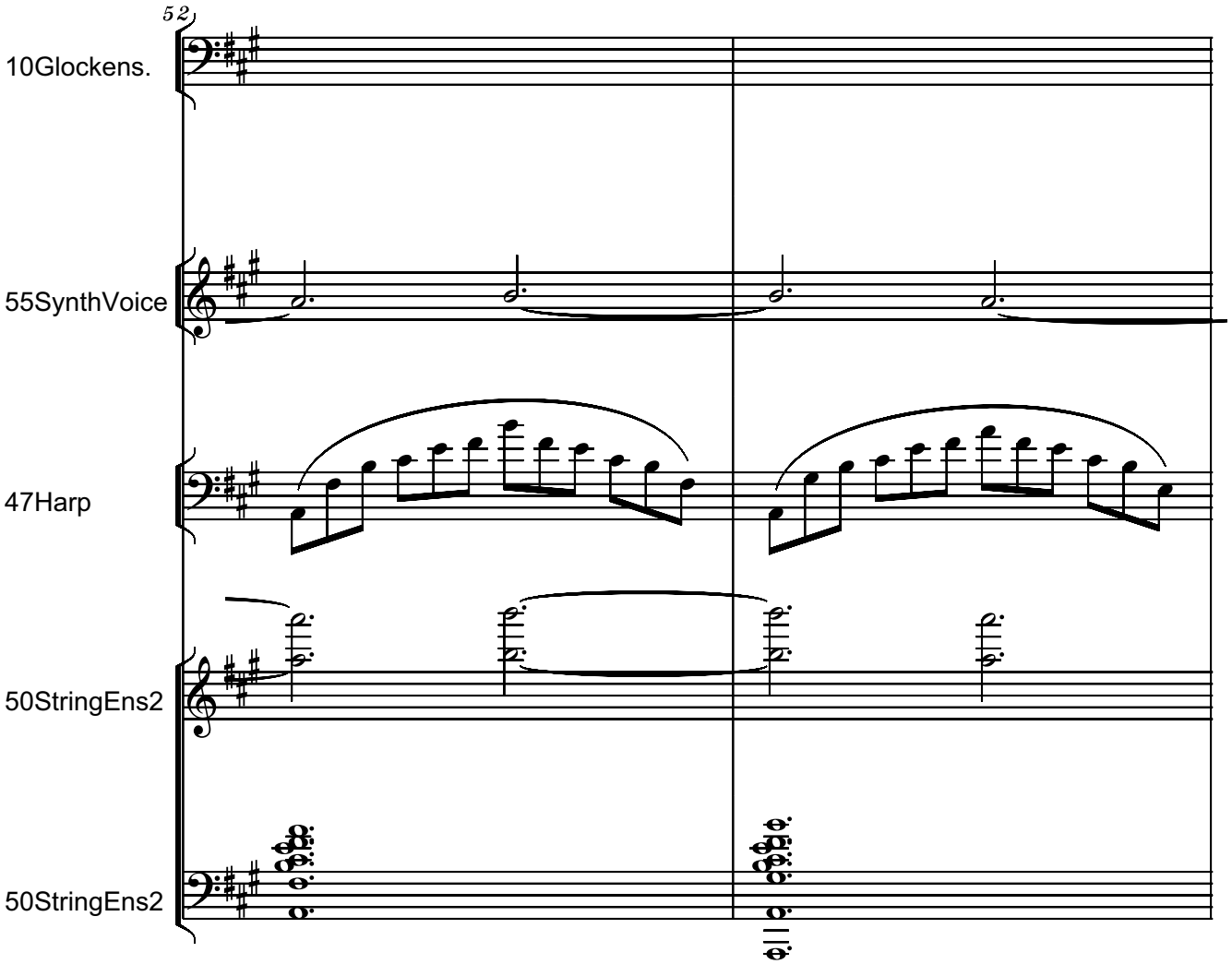

42
10Glockens.
55SynthVoice
mf
47Harp
mp
50StringEns2
50StringEns2
p

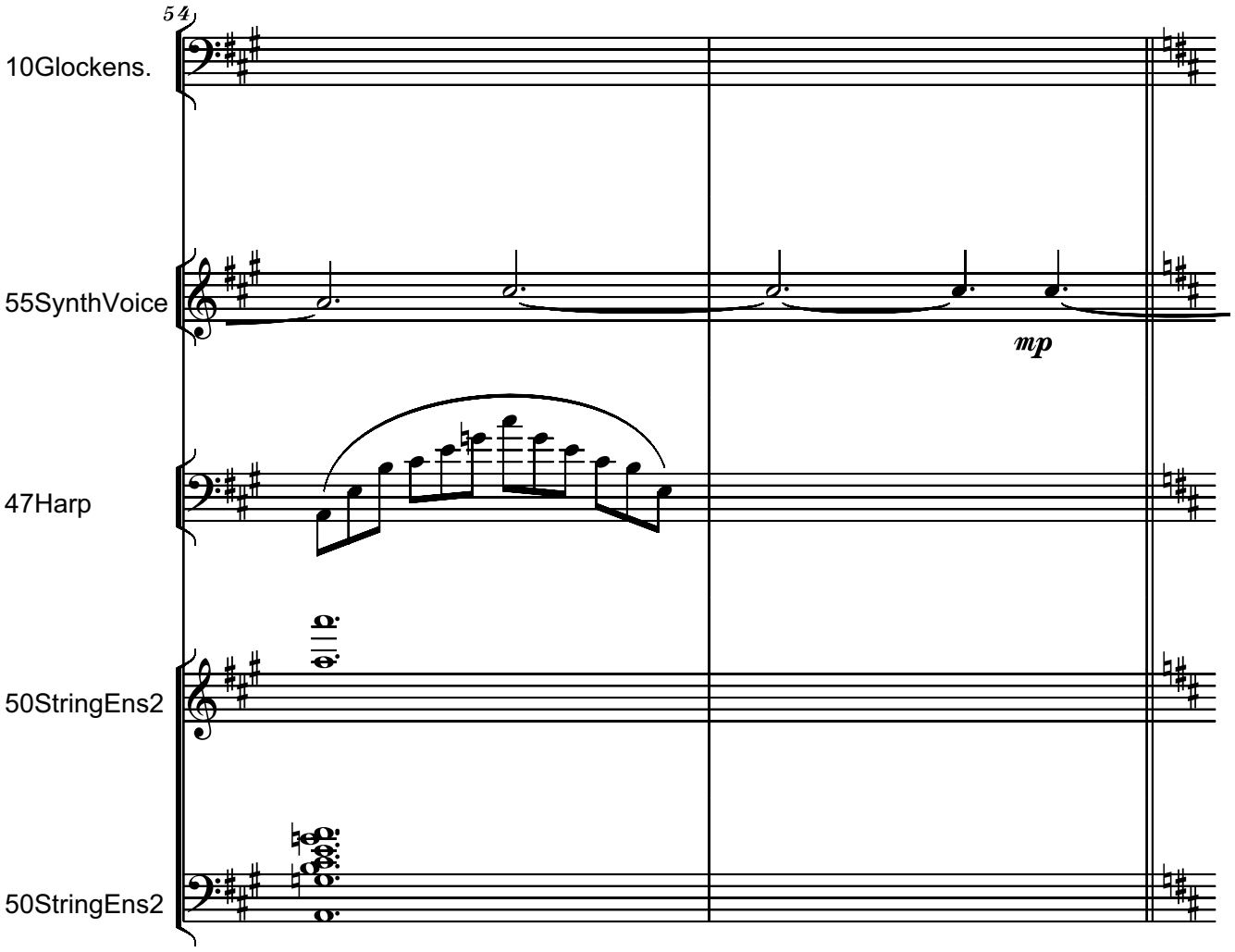

44
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

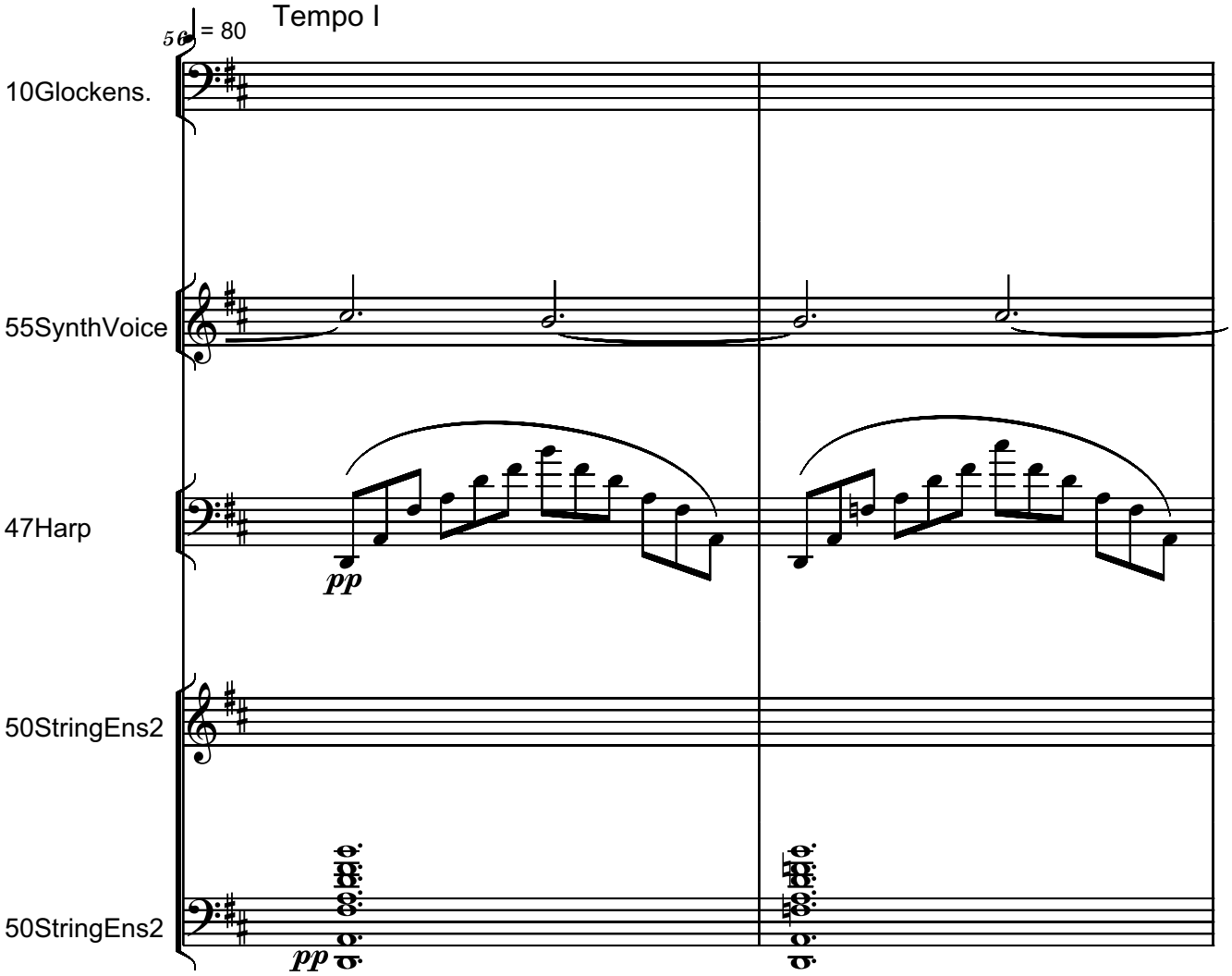

46
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
p
mp

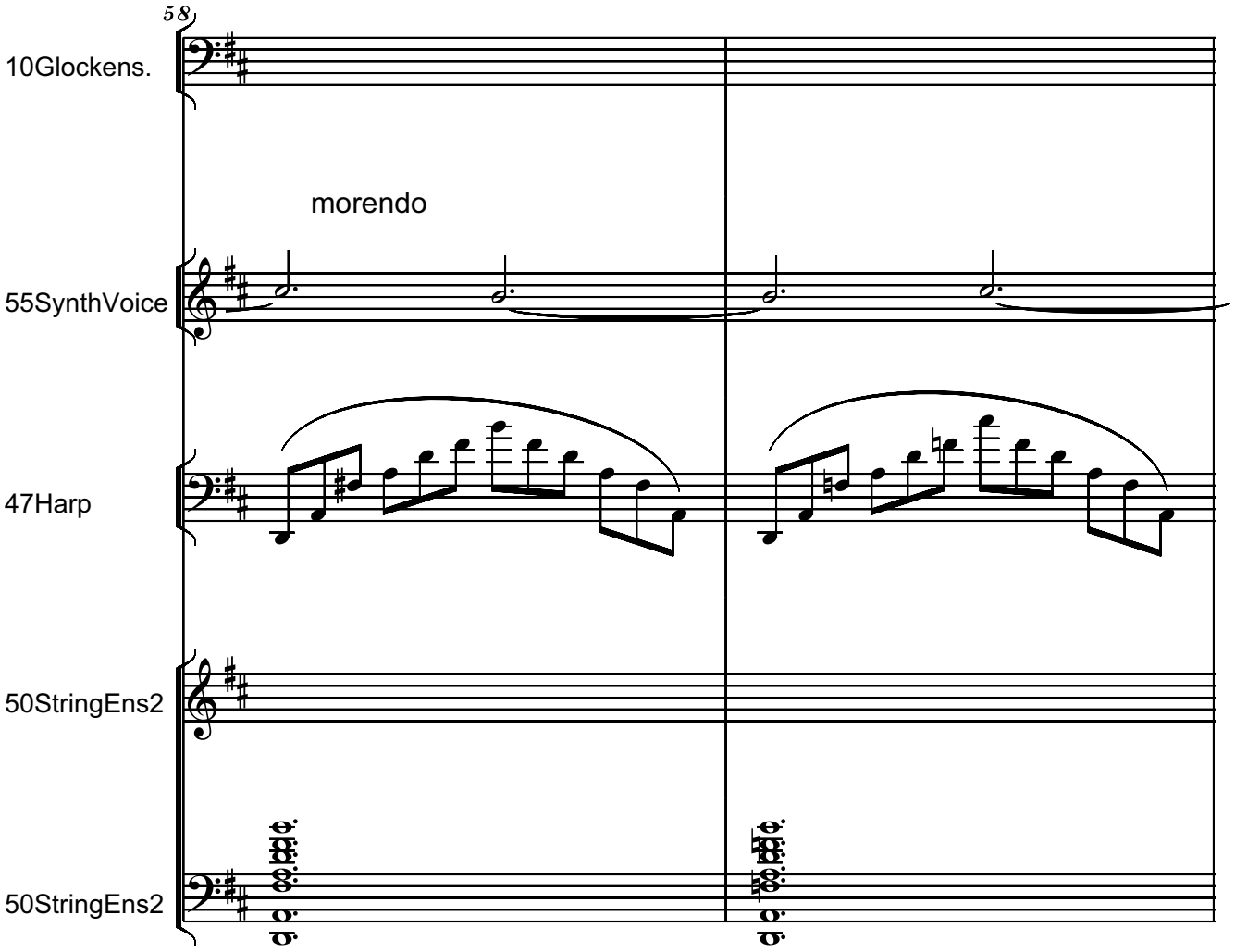

48
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

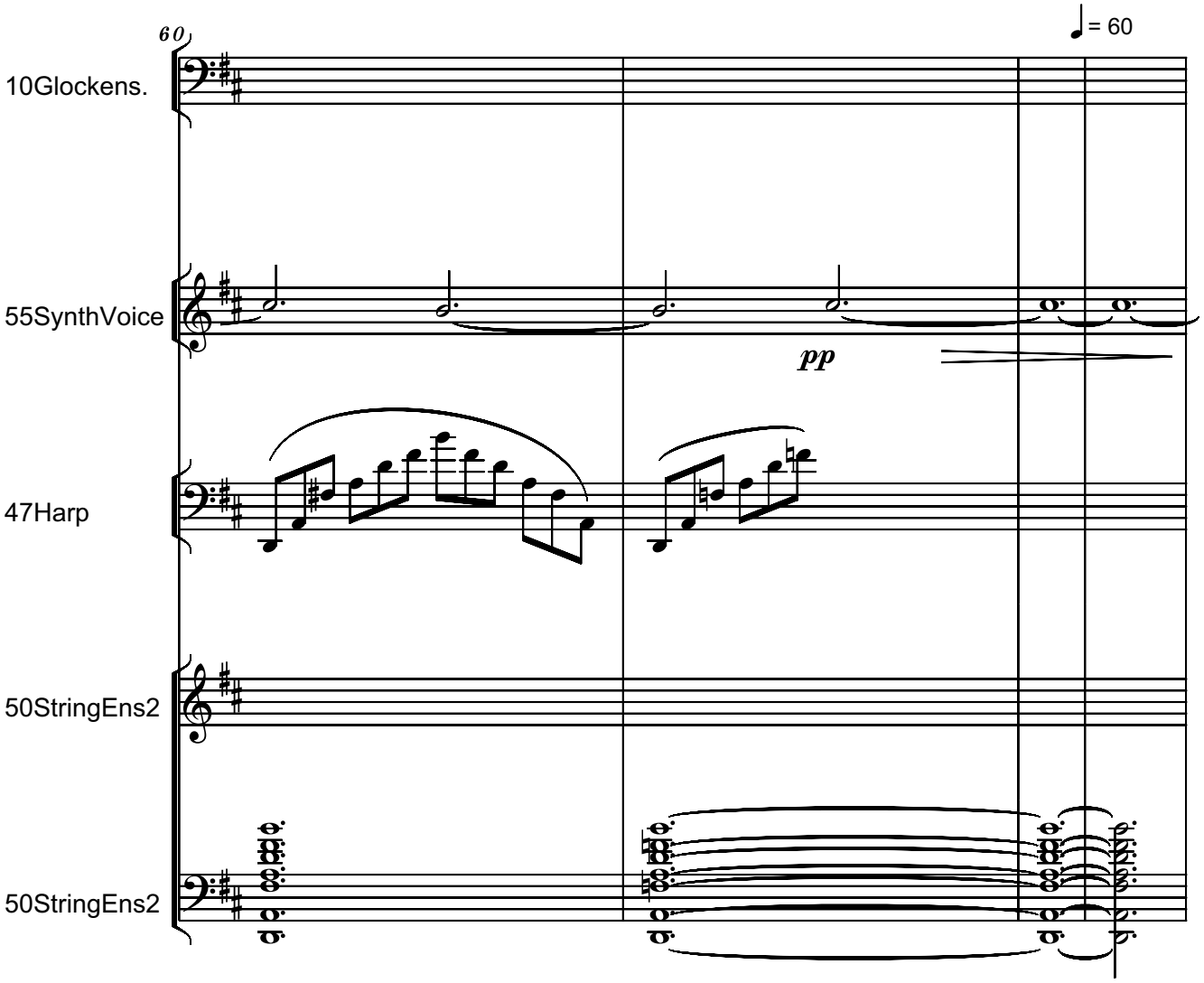

50
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

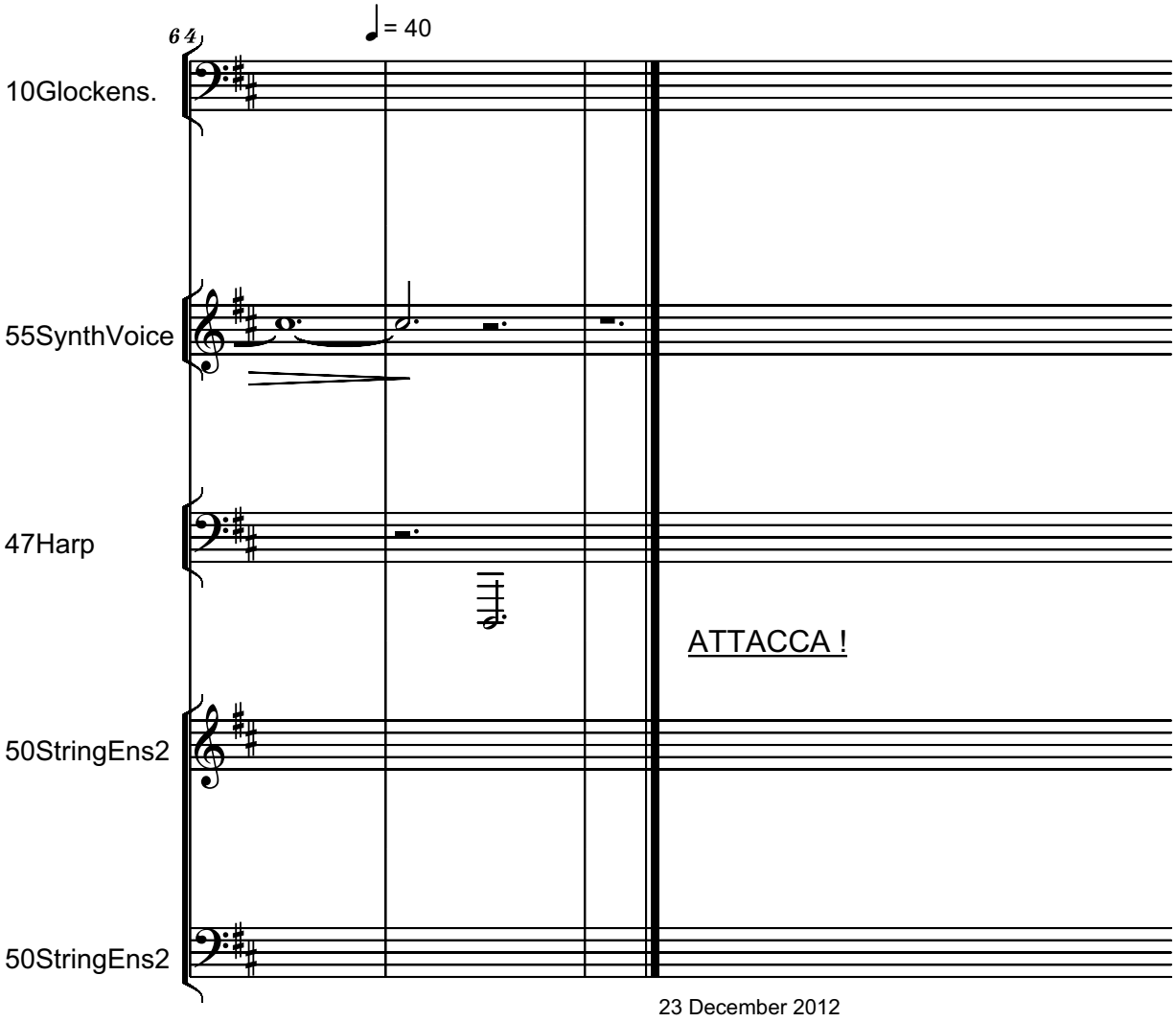

52
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


54
10Glockens.
55SynthVoice
mp
47Harp
50StringEns2
50StringEns2


Tempo I
= 80
10Glockens.
55SynthVoice
47Harp
pp
50StringEns2
50StringEns2
pp


58
10Glockens.
morendo
55SynthVoice
47Harp
50StringEns2
50StringEns2

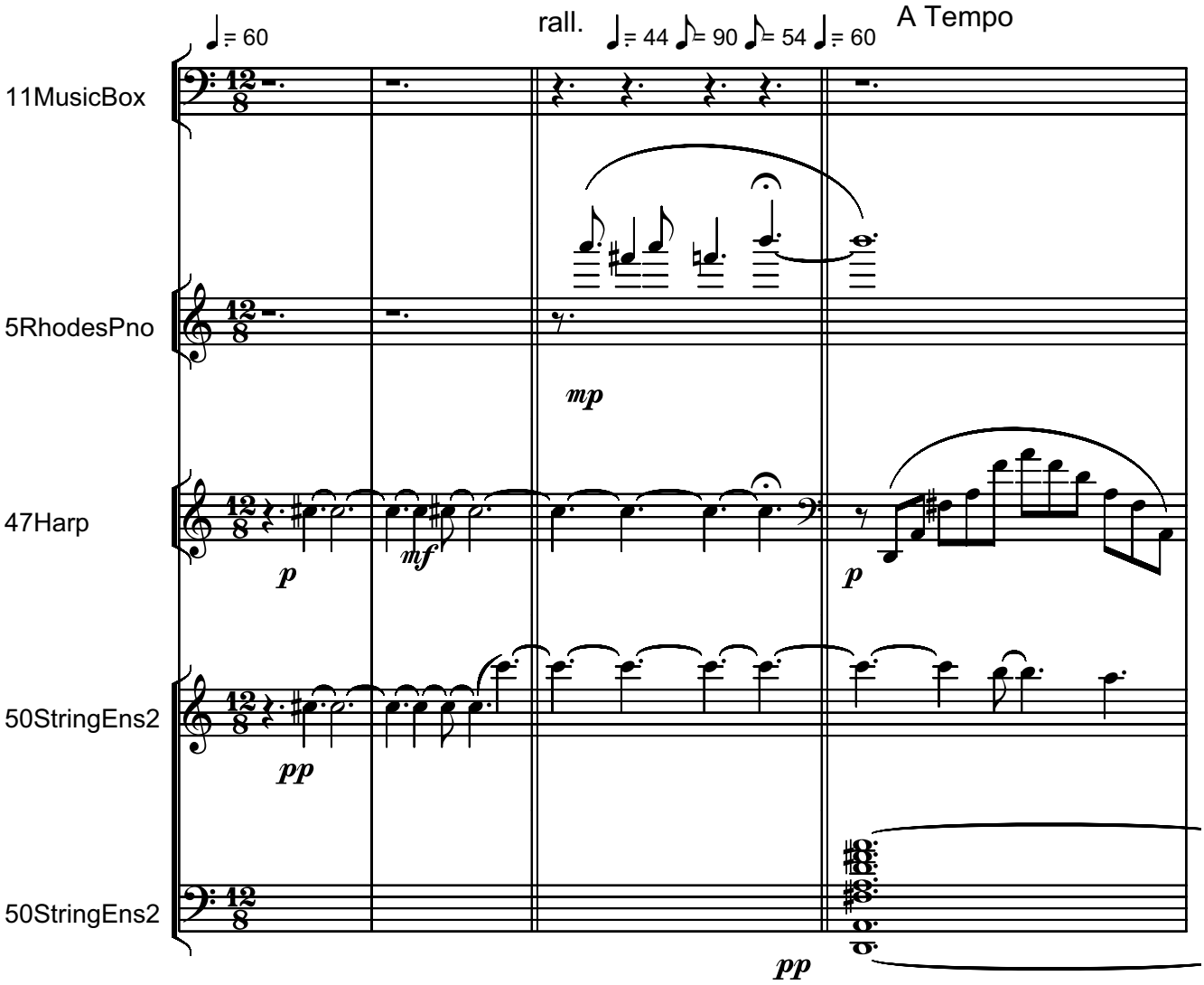

60
♩ = 60
10Glockens.
55SynthVoice
pp
47Harp
50StringEns2
50StringEns2


64
= 40
10Glockens.
55SynthVoice
47Harp
ATTACCA !
50StringEns2
50StringEns2
23 December 2012

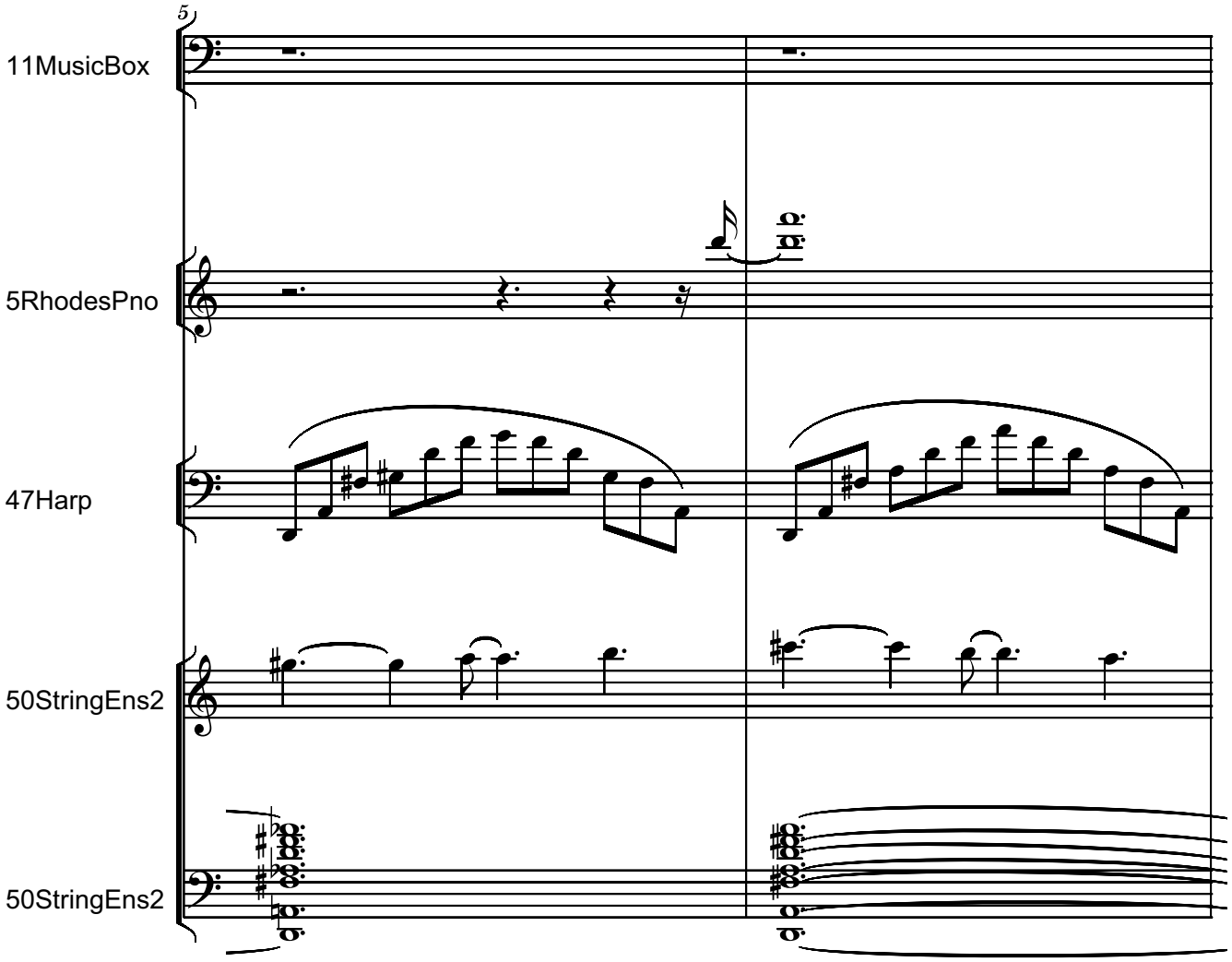
Sempre Largo, Lontano e Dolce,
Poco Rubato

THE HEART...
INIMA...
- To Veronica -

Poem by Victor Barladeanu
Music by Serban Nichifor



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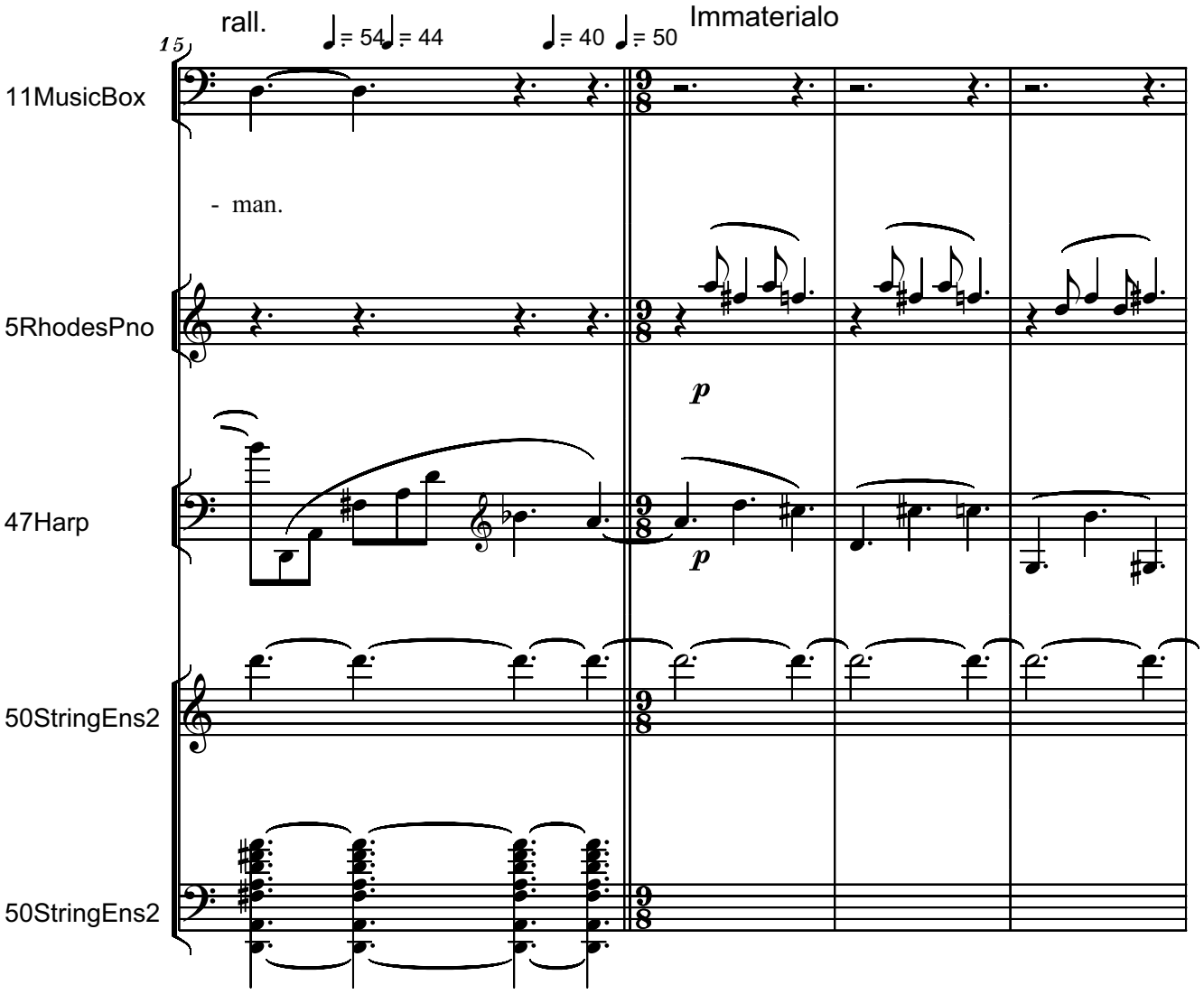

5
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

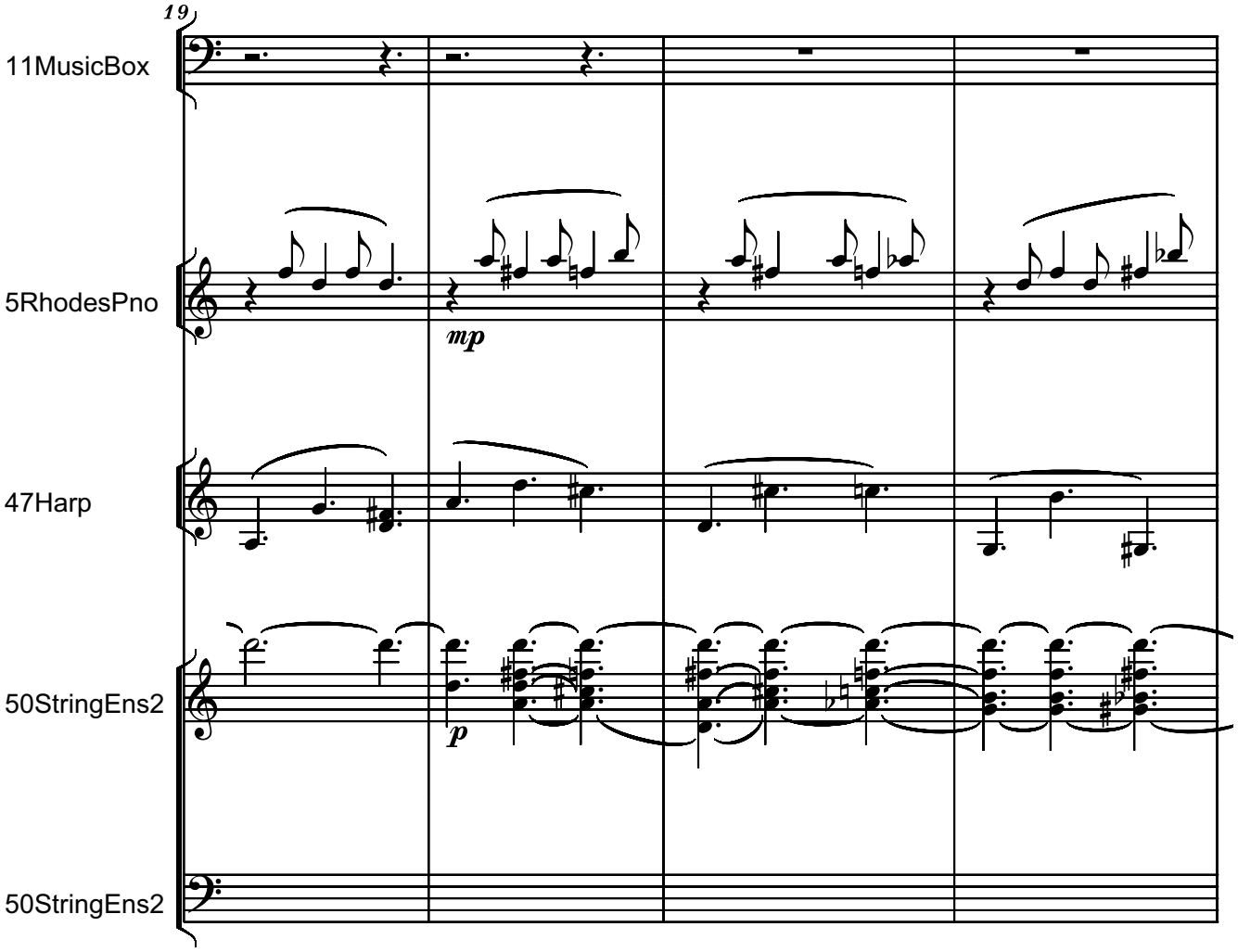

11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
Da, i - ni - ma e'unful - ger fa- ra

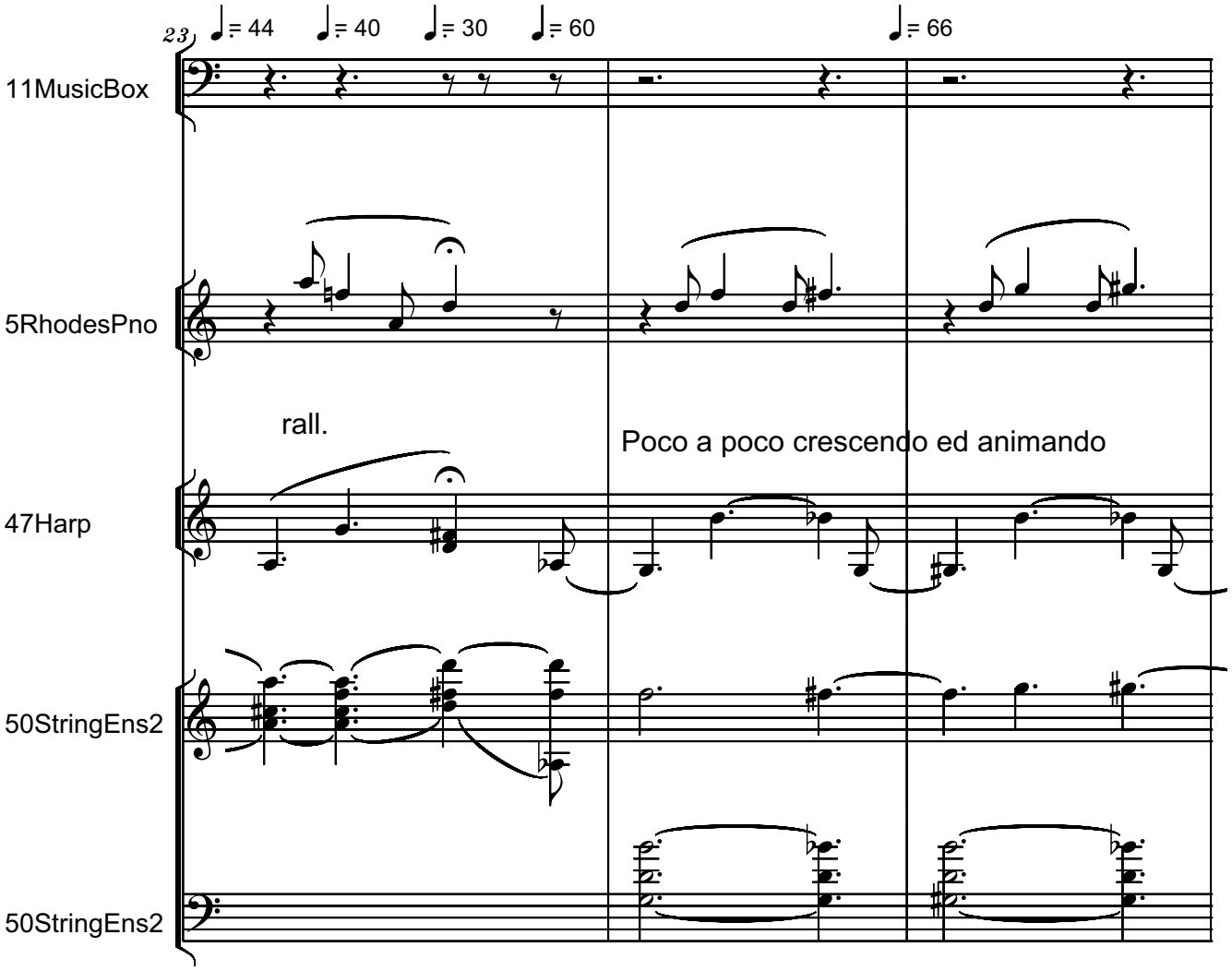

9
2
4
11MusicBox
ca pat
pe vas - ta bol - ta'atru - pu - lui u -
5RhodesPno
47Harp
50StringEns2
50StringEns2

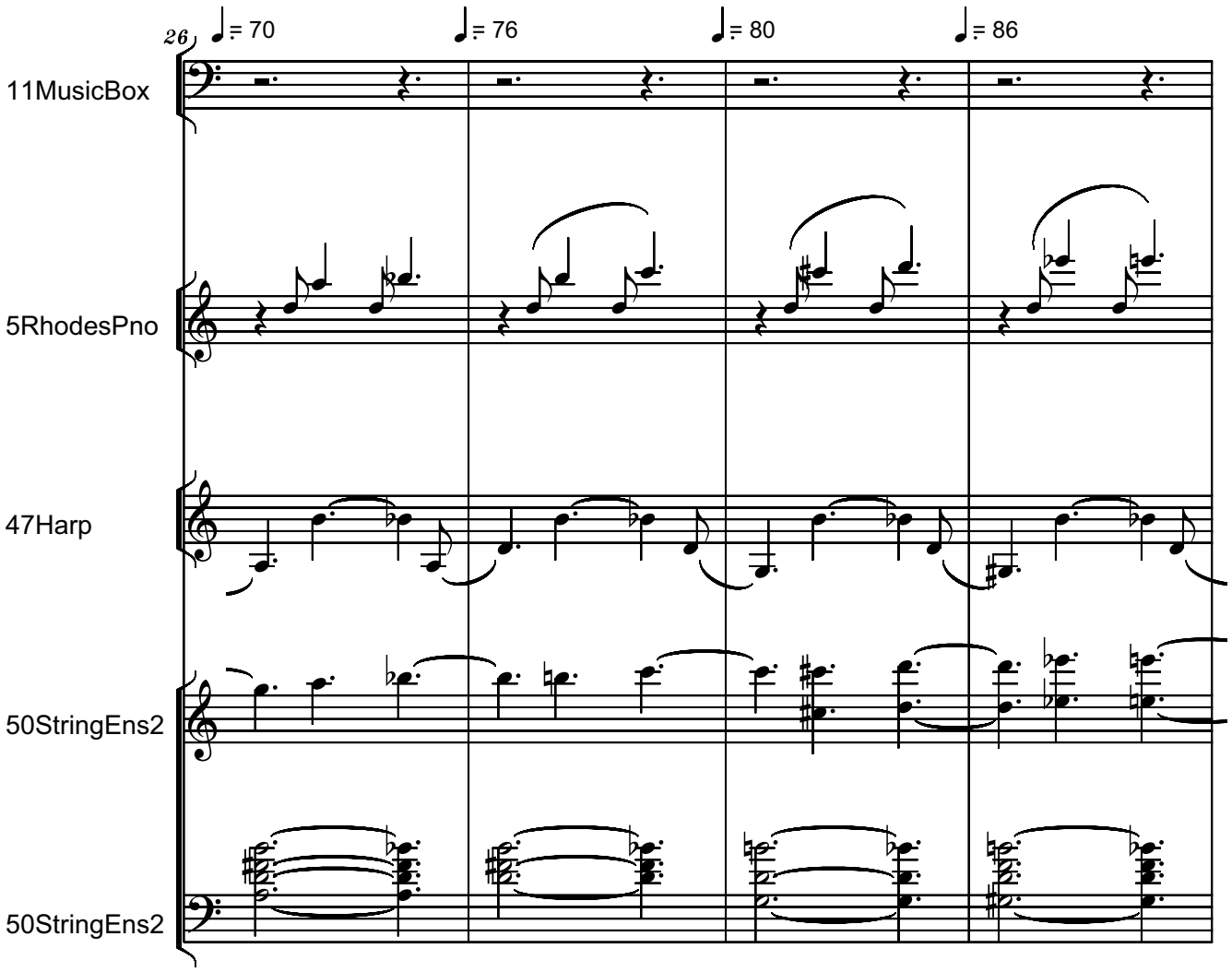

11
2
4
11MusicBox
- man
Din no - rii grei si rod - nicise a -
5RhodesPno
47Harp
50StringEns2
50StringEns2


13
2
4
11MusicBox
- da pa si spar - ge brusc al za - ri - lor li -
5RhodesPno
47Harp
50StringEns2
50StringEns2


rall.
♩. = 54 ♩. = 44
♩. = 40 ♩. = 50
Immaterialo
15
11MusicBox
- man.
5RhodesPno
p
47Harp
p
50StringEns2
50StringEns2


19
11MusicBox
5RhodesPno
mp
47Harp
50StringEns2
p
50StringEns2


23
♩= 44
♩= 40
♩= 30
♩= 60
♩= 66
11MusicBox
5RhodesPno
rall.
Poco a poco crescendo ed animando
47Harp
50StringEns2
50StringEns2

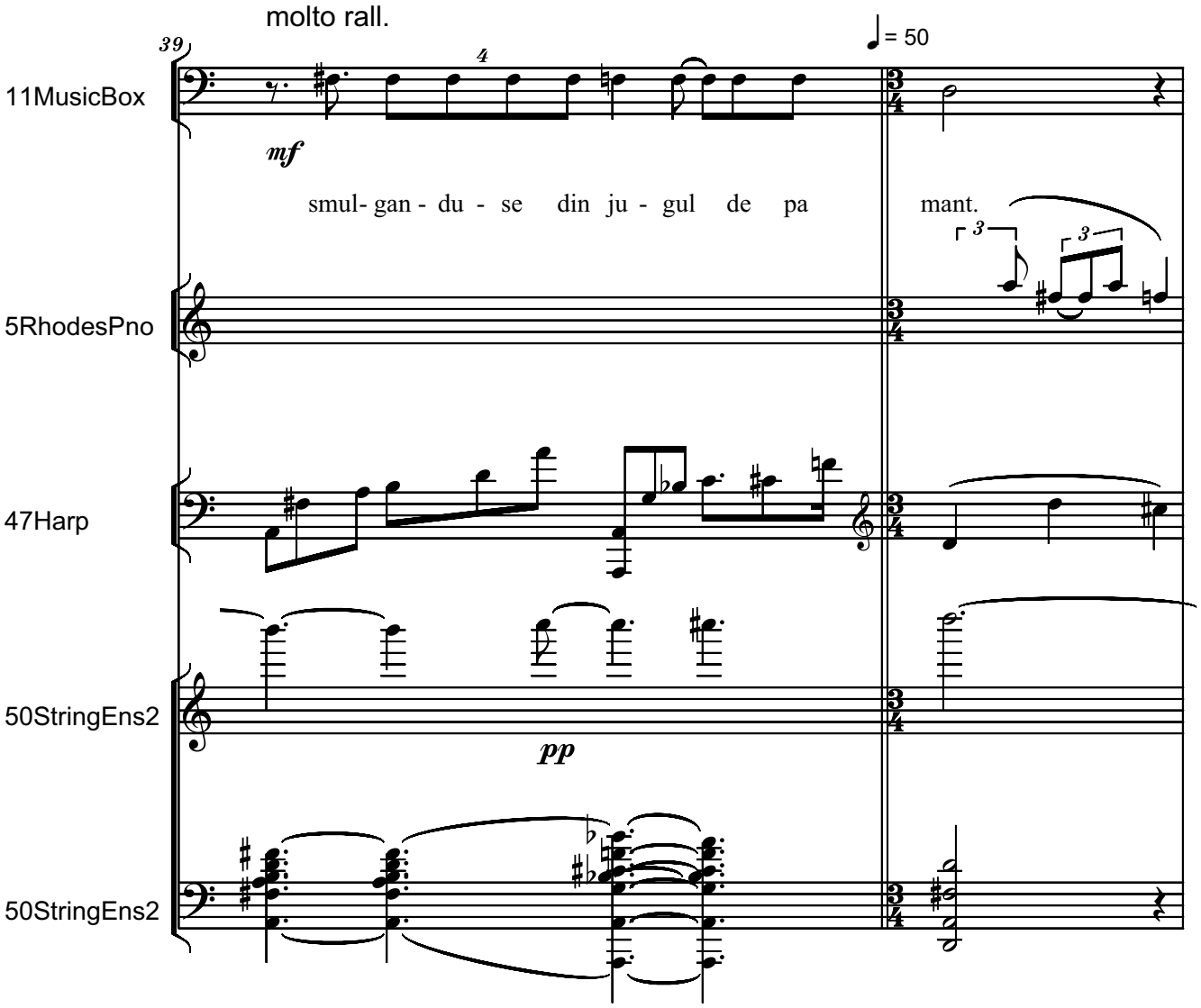

26
♩= 70
♩= 76
♩= 80
♩= 86
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

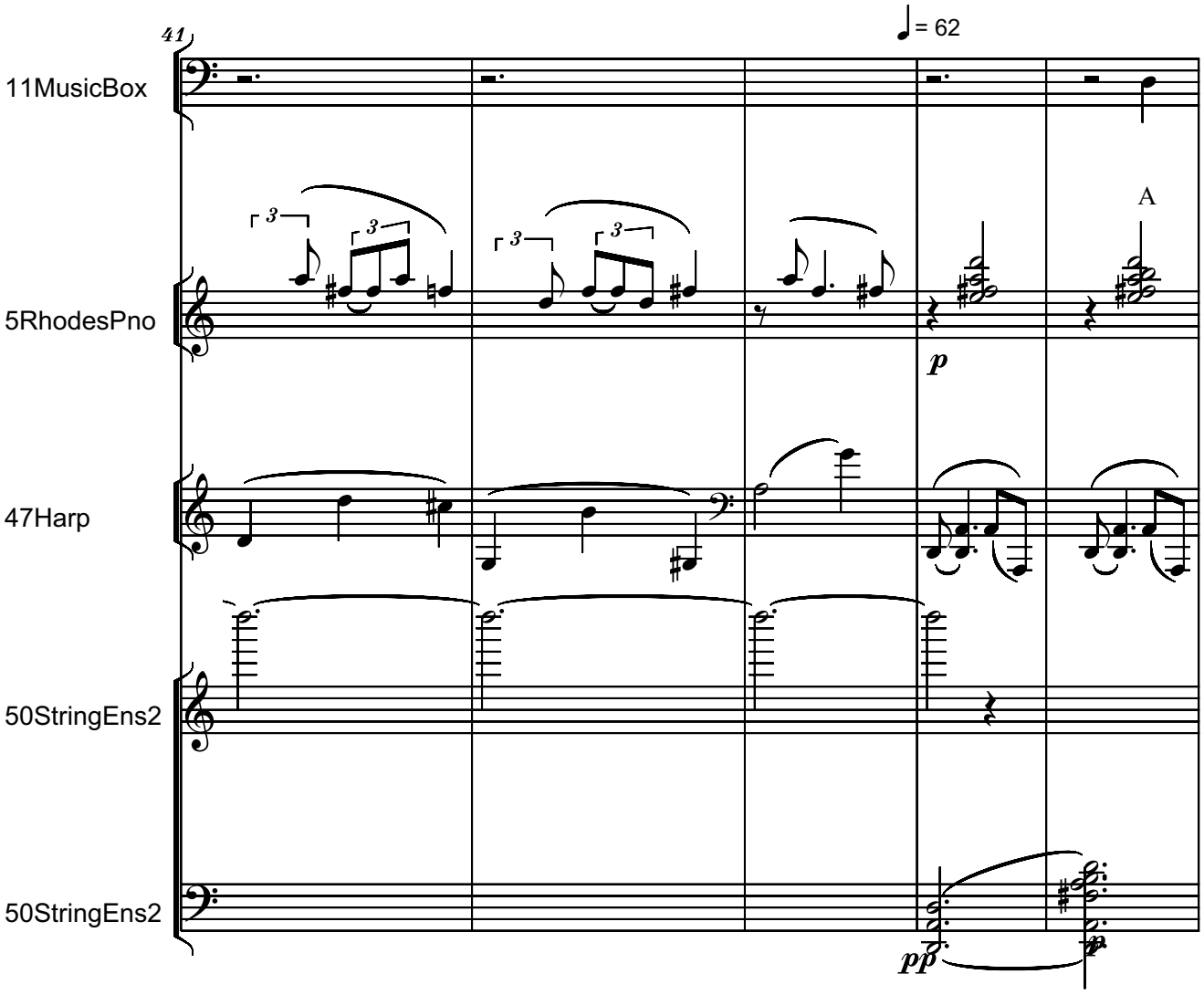

30
♩= 90
♩= 70
♩= 50
♪= 70
♩= 60
A Tempo
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp
mp
p
12
8

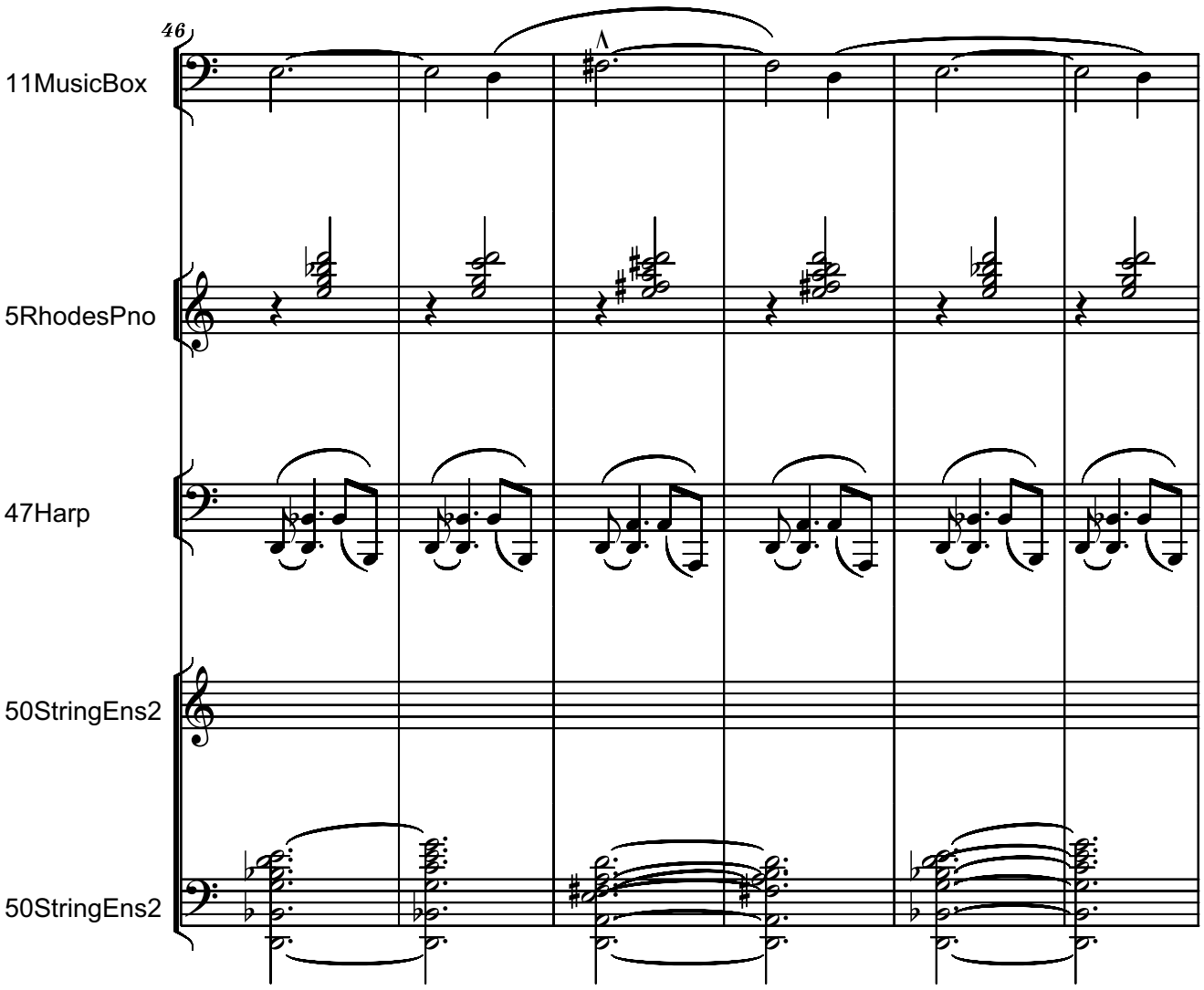

33
2
4
11MusicBox
Dar i - ni - ma'i si floa re de-lu - mi na
5RhodesPno
47Harp
50StringEns2
50StringEns2

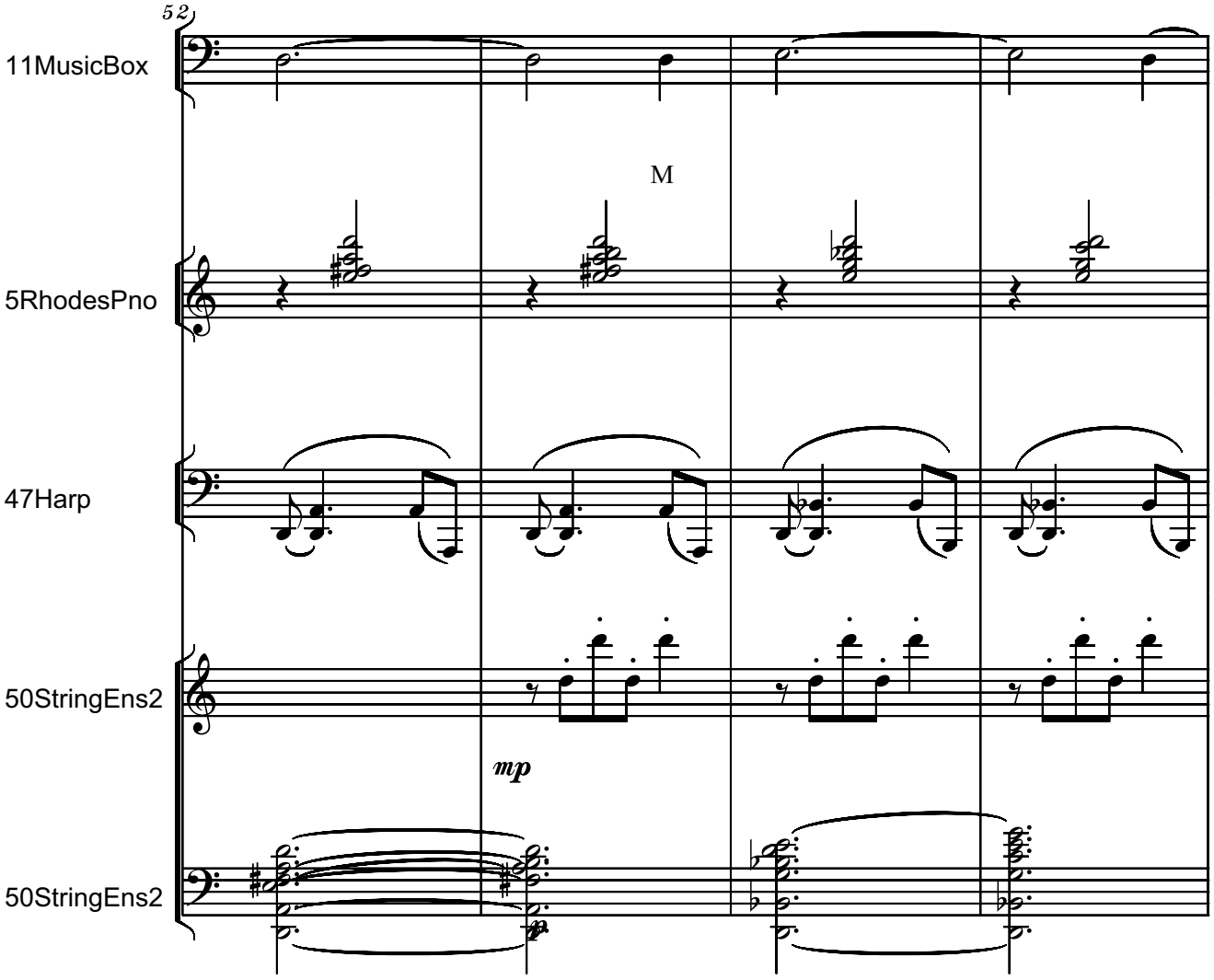

35
4
11MusicBox
spre soa re-le iu-bi - rii fre - ma - tand
5RhodesPno
47Harp
50StringEns2
50StringEns2

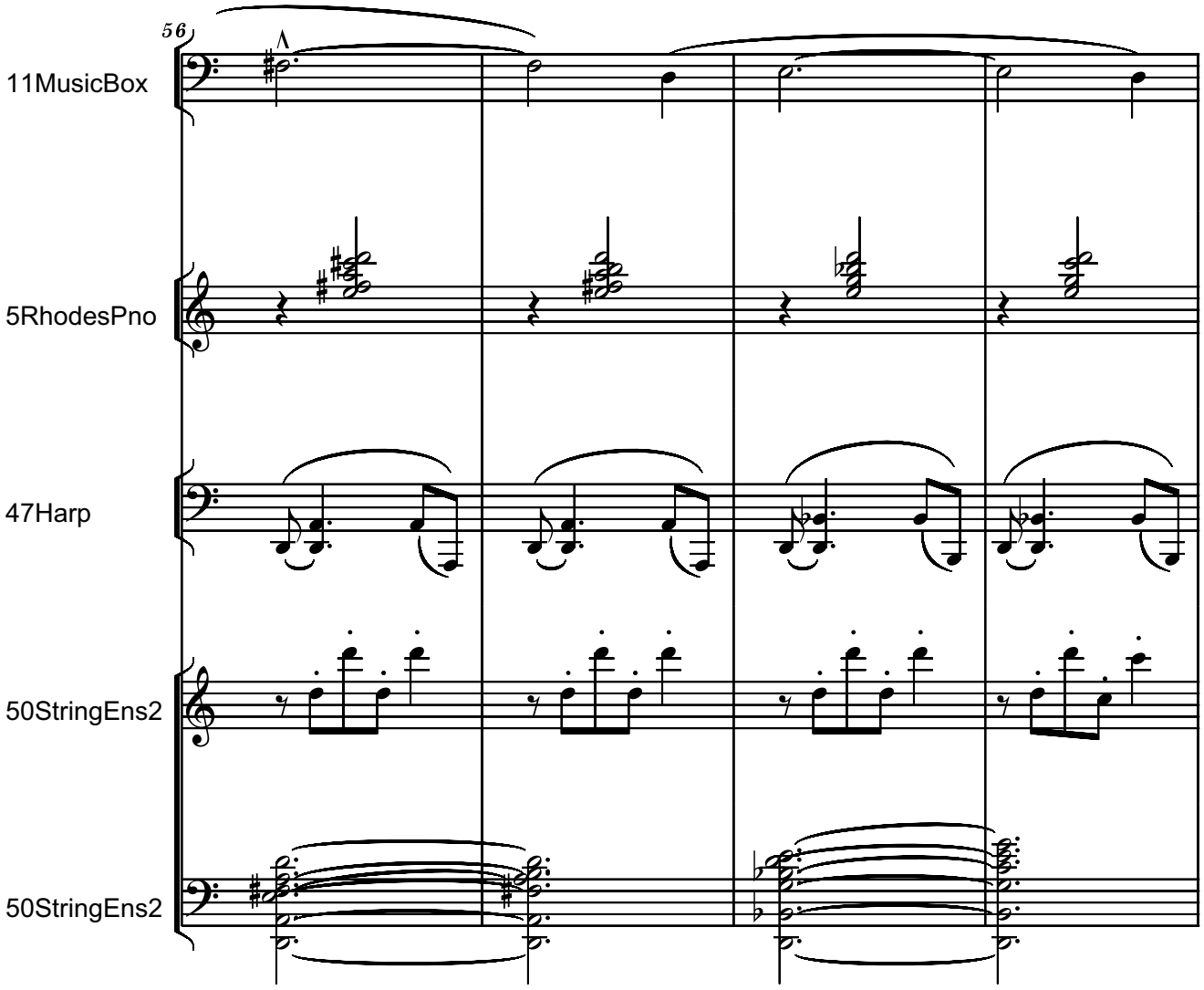

37
4
2
11MusicBox
cu lu - jer, cu co - ro - la, cu sta - mi na
5RhodesPno
47Harp
50StringEns2
50StringEns2


molto rall.
39
4
♩= 50
11MusicBox
mf
smul- gan - du - se din ju - gul de pa mant.
3
3
5RhodesPno
47Harp
50StringEns2
pp
50StringEns2

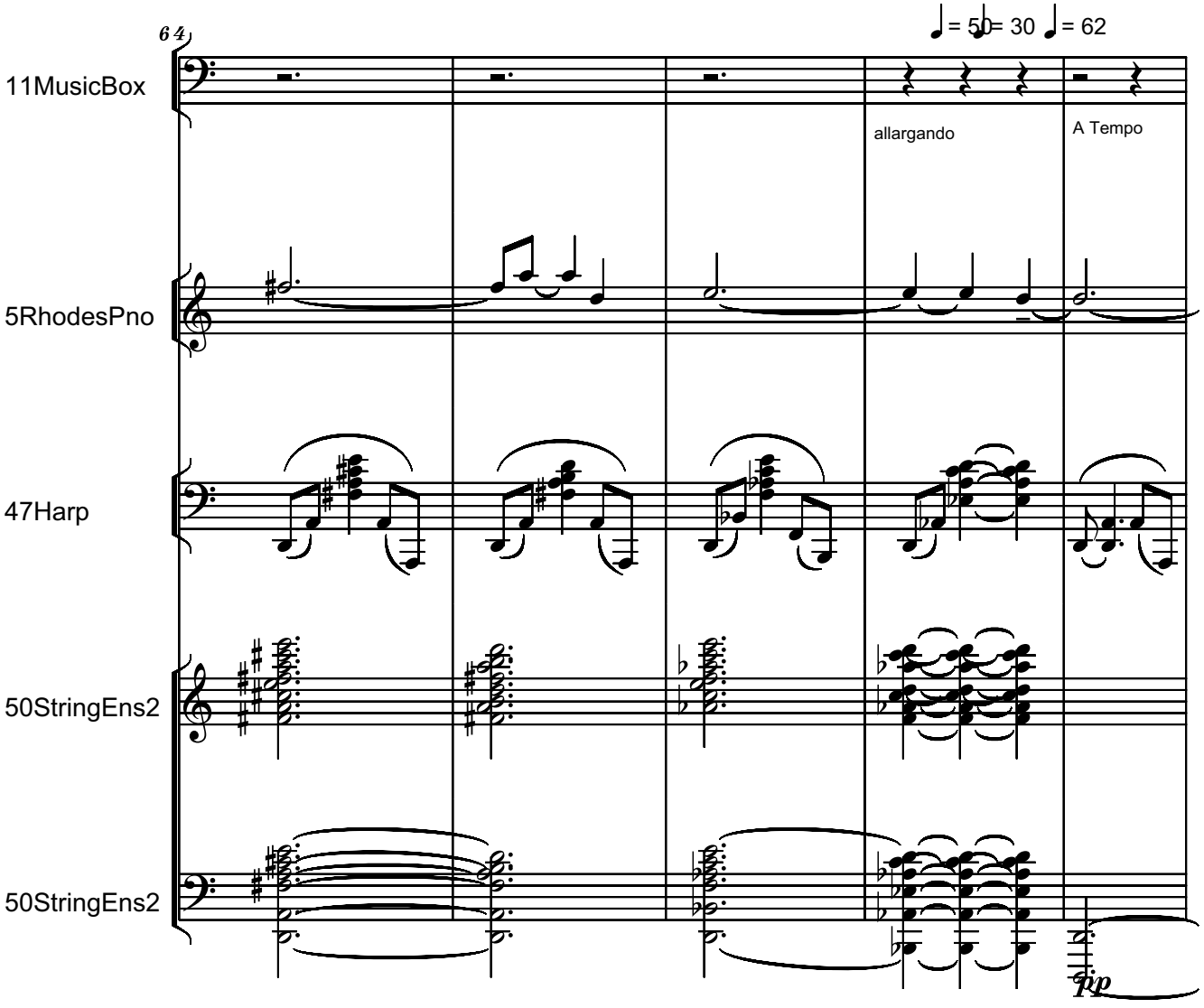

41
♩= 62
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
A
p
pp
p

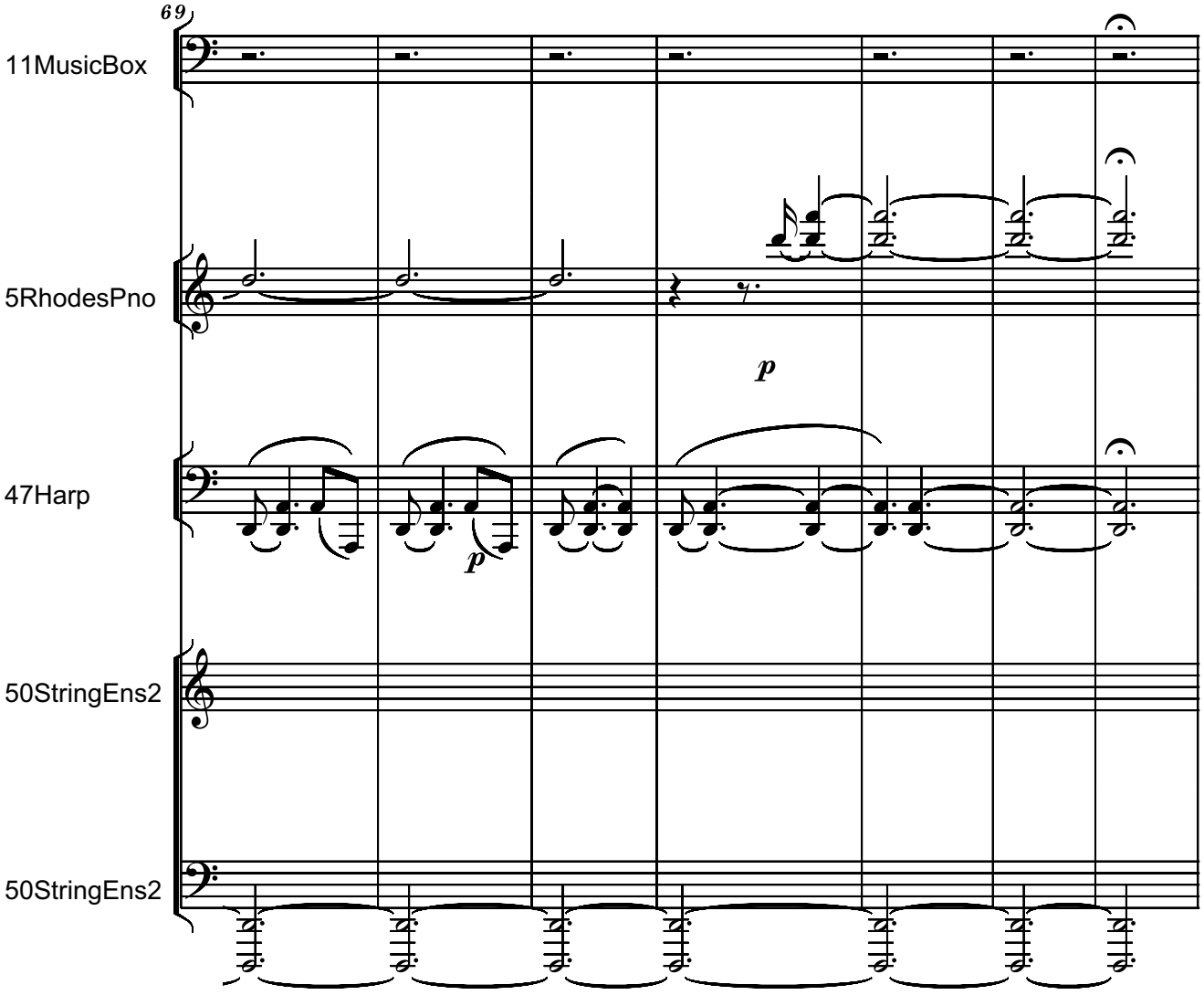

46
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

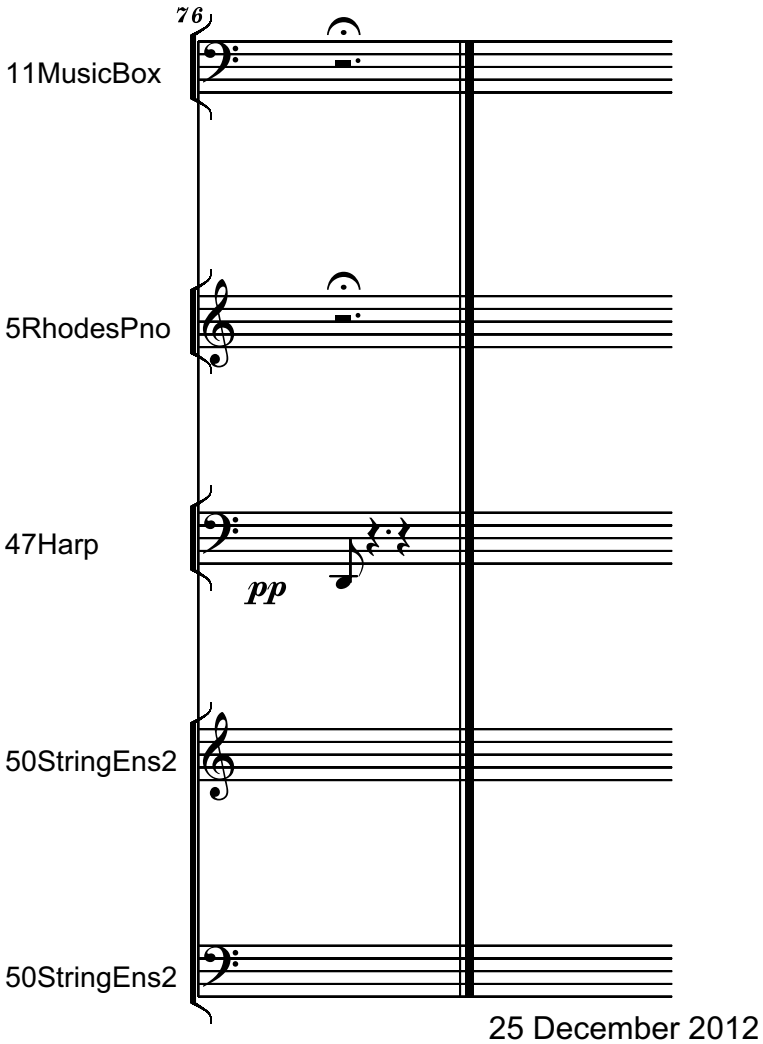

52
11MusicBox
M
5RhodesPno
47Harp
50StringEns2
mp
50StringEns2


56
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


60
11MusicBox
5RhodesPno
mf
47Harp
50StringEns2
pp
p
p
50StringEns2
mp


64
♩ = 50 = 30 ♩ = 62
11MusicBox
allargando
A Tempo
5RhodesPno
47Harp
50StringEns2
50StringEns2
pp


69
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p



25 December 2012

Segnalazione d'Onore, Trento-1993

AVE MARIA

Serban NICHIFOR
(1987)

Adagio (♩= 54) molto cantabile - Mamei mele -





Bucureşti, 30-VIII-1987

Cello

AVE MARIA

(per Cello e Piano, x Organo)

Serban Nichifor



AVE MARIA

Lyricist

ŞERBAN NICHIFOR

Largo (♩= 42), sempre poco rubato



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To my Mother

Andante cantabile

AVE MARIA

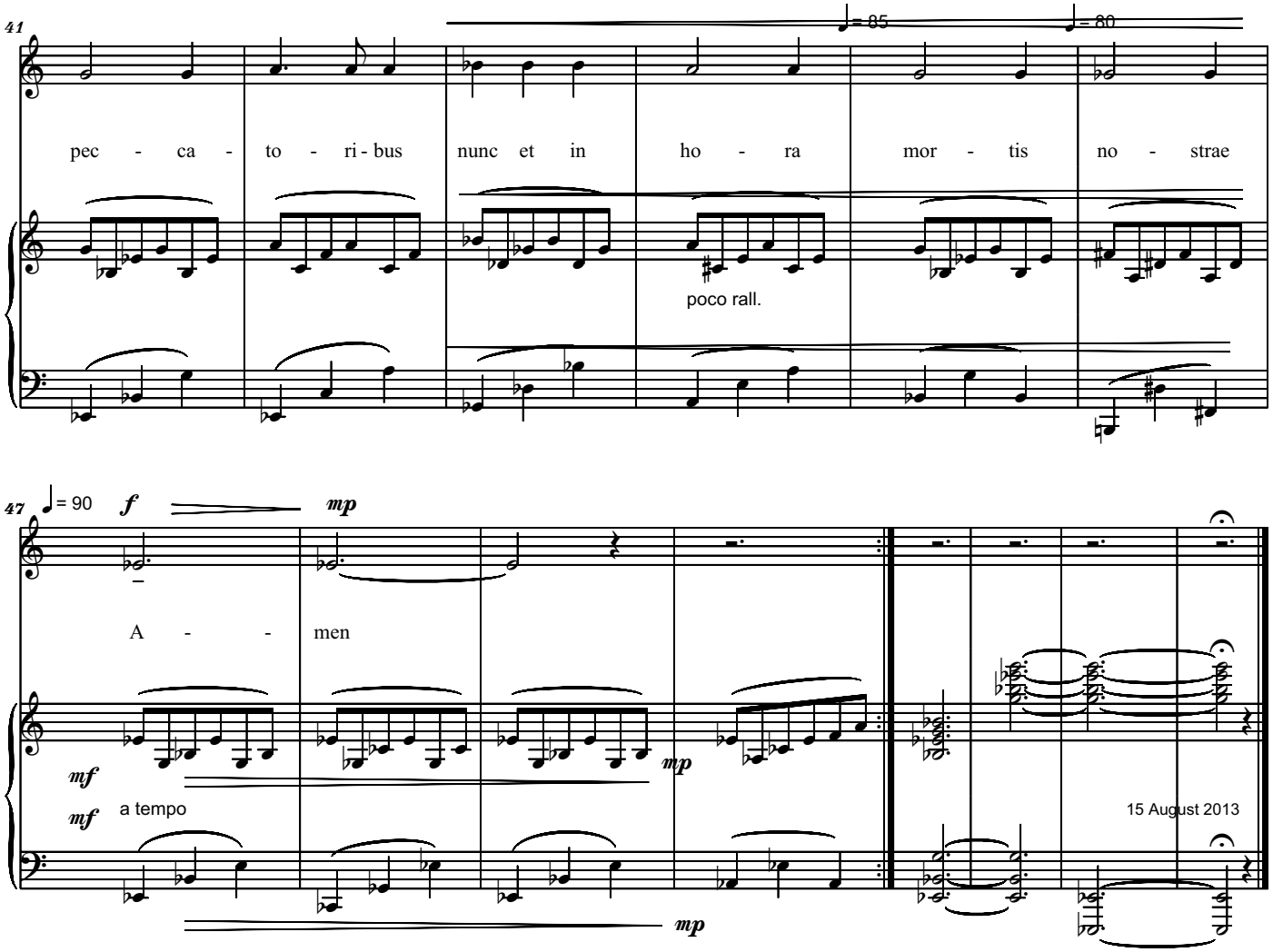
for Soprano (ossia Tenore) and Piano

Serban NICHIFOR



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21
- di - ctus fru - ctus ven - tris tu - i JE - - SUS
f
mf
mf
28
mf
San - - cta Ma - ri - -
mp
mp
34
- a Ma ter De - - - i o - ra pro no - bis


41
♩= 85
♩= 80
pec - ca - to - ri - bus
nunc et in
ho - ra
mor - tis
no - strae
poco rall.
47
♩= 90
f
mp
A - - men
mf
mf
a tempo
mp
mp
15 August 2013
55

In Memory of my very dear Liana Alexandra

AVE MARIA

Aria for Soprano and Piano

Serban Nichifor

Estatico



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7
Voice
gra - - - - ti - - a
ple - - - - na,
Pf
9
Voice
Do - - - - mi - nus te - cum,
be-ne - dic - ta tu in mu - li - e - ri
Pf
11
Voice
bus , et be - ne - di - ctus fru - ctus ven - tris tu - i
JE SUS.
Pf


13
Voice
San - - - cta Ma - - ri a,
Pf
15
Voice
Ma ter De - - - i,
Pf
17
Voice
o-ra pro no - bis pecca-to-ri-bus nunc, et in ho - ra mor tis no - strae,
Pf


19
Voice
A
1
men.
Pf
21
Voice
Pf
23
Voice
2
men.
Pf


25
♩= 54
♩= 50
♩= 44
Voice
rall.
Pf
27
♩= 40
Lento
♩= 30
♪= 50
Voice
mf
men
A
mf
mp
Pf
mf
mp
mf
Bucharest,
5 Nov. 2013

In Memory of my very dear Liana Alexandra

AVE MARIA

Aria for Soprano and Piano / Organ

Serban Nichifor

Estatico



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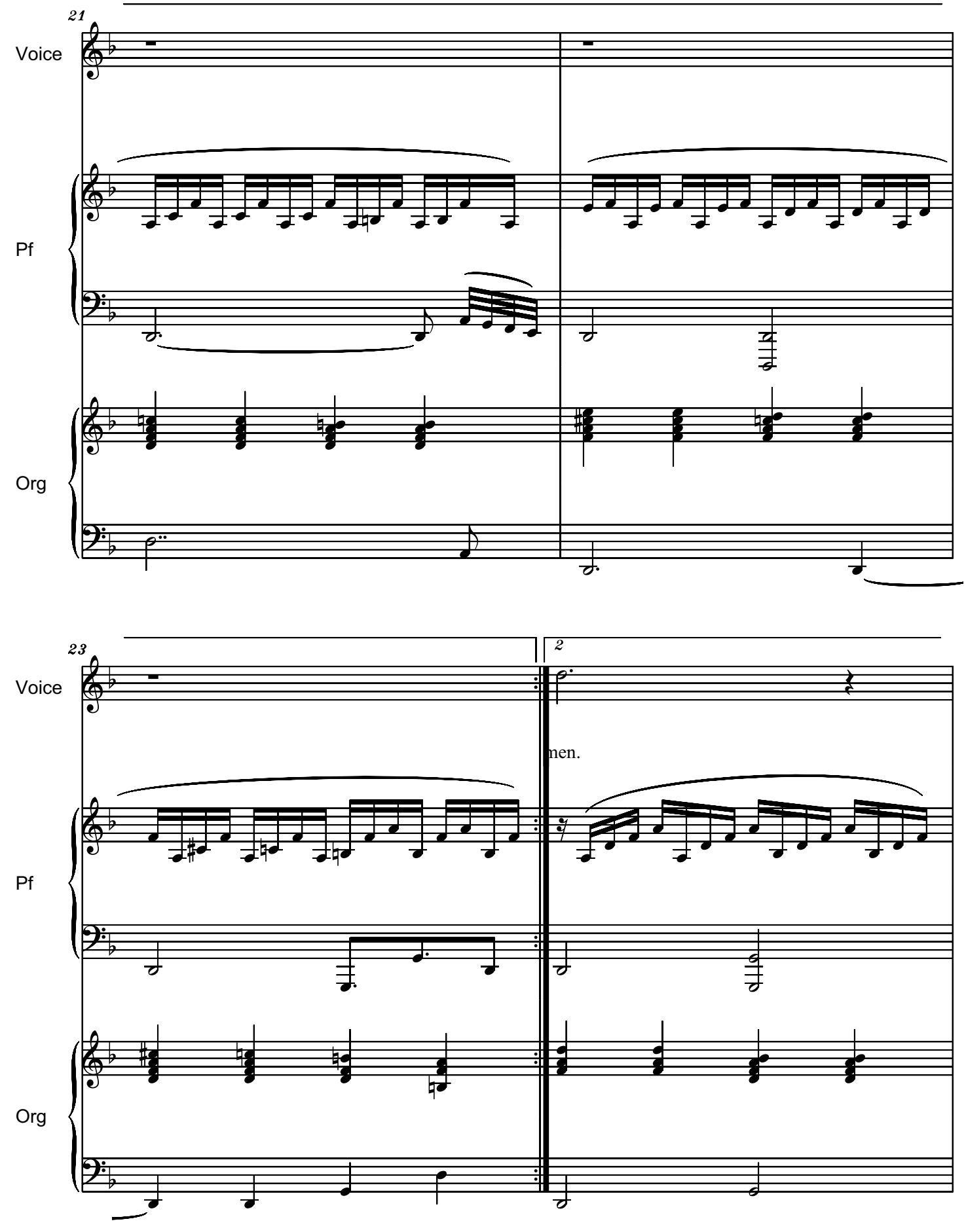

5
f
Voice
A - - - - ve Ma - - ri - - - - a,
Pf
Org


7
Voice
gra - - - - ti - - a
ple - - - - na,
Pf
Org


9
Voice
Do - - - - mi - nus te - cum, be-ne - dic - ta tu in mu - li - e - ri
Pf
Org
11
Voice
buc,et be-ne-di- ctus fru - ctus ven - tris tu - i JE SUS.
Pf
Org


13
Voice
San - - - cta Ma - - ri a,
Pf
Org
15
3
Voice
Ma ter De - - - i,
Pf
Org


17
Voice
o-ra pro no - bis pecca-to-ri-bus
nunc, et in ho - ra mor tis no - strae,
Pf
Org
19
1
Voice
A
men.
Pf
Org


21
Voice
Pf
Org
23
2
Voice
men.
Pf
Org


25
♩= 54
♩= 50
♩= 44
Voice
rall.
Pf
Org
27
♩= 40
Lento
♩= 30
Voice
A
men
mp
Pf
mf
Org
Bucharest,
5 nov. 2013

CONTRASTS for Bass Clarinet and Piano
1.) INVOCATIO for Bass Clarinet in B

Misterioso, sempre Rubato

Serban NICHIFOR



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40
Quasi Senza Tempo
♩= 63
Sub. Scorrevole e Dolce
fz
p
45
mp
49
53
mp
mp
57
poco a poco rit.
p
pp
62
♩= 46
Tempo I
sempre rit.
Molto Rubato e Lontano
p
mp
pp
ppp
pp
68
Attacca Subito

2.) JOKE
for Bass Clarinet in B and Piano

Presto

Serban NICHIFOR



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13
fz
fz
p
17
mf
fz
21
p
fz
f
pesante
fz
fz
fz
giocoso
mf
p
mf
p


25
p
pp
f
mp
29
p
fz
ff
fz
mf
33
ff
p
3
mf
pp


37
41
Prestissimo
= 130
46


p. a p. precipitando
50
fz
54
♩= 140
ff
furioso
ff
furioso
58
♩= 150
ff
ff


61
= 160
ff
p
pp
ppp
pp
ppp
67
= 170
mp
mf
f
ff fz
pp
p
mp
mf
f
pp
p
mp
mf
f
72
quasi gl.
pp
ff
fff
fff
fff
On St Mary´s Day

CONTRASTS for Bass Clarinet and Piano
1.) INVOCATIO for Bass Clarinet in B

Misterioso, sempre Rubato

Serban NICHIFOR



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40
Quasi Senza Tempo
♩= 63
Sub. Scorrevole e Dolce
fz
p
45
mp
49
53
mp
mp
57
poco a poco rit.
p
pp
62
♩= 46
Tempo I
sempre rit.
Molto Rubato e Lontano
p
mp
pp
ppp
pp
68
Attacca Subito

2.) JOKE
for Bass Clarinet in B and Piano

Presto

Serban NICHIFOR



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29
p
fz
ff
fz
fz
33
ff
p
ff
37
p
ff
p
40
ff
fz
fff
43
Prestissimo
= 130
fz
f
47
50
p. a p. precipitando
53
= 140
fz
3


57
ff
59
= 150
61
ff
= 160
p
pp
ppp
66
pp
= 170
mp
70
mf
f
ff fz
pp
quasi gl.
ff
74
fff



For VERONICA ANGHELESCU,
with great admiration for her musical genius!

SERBAN NICHIFOR

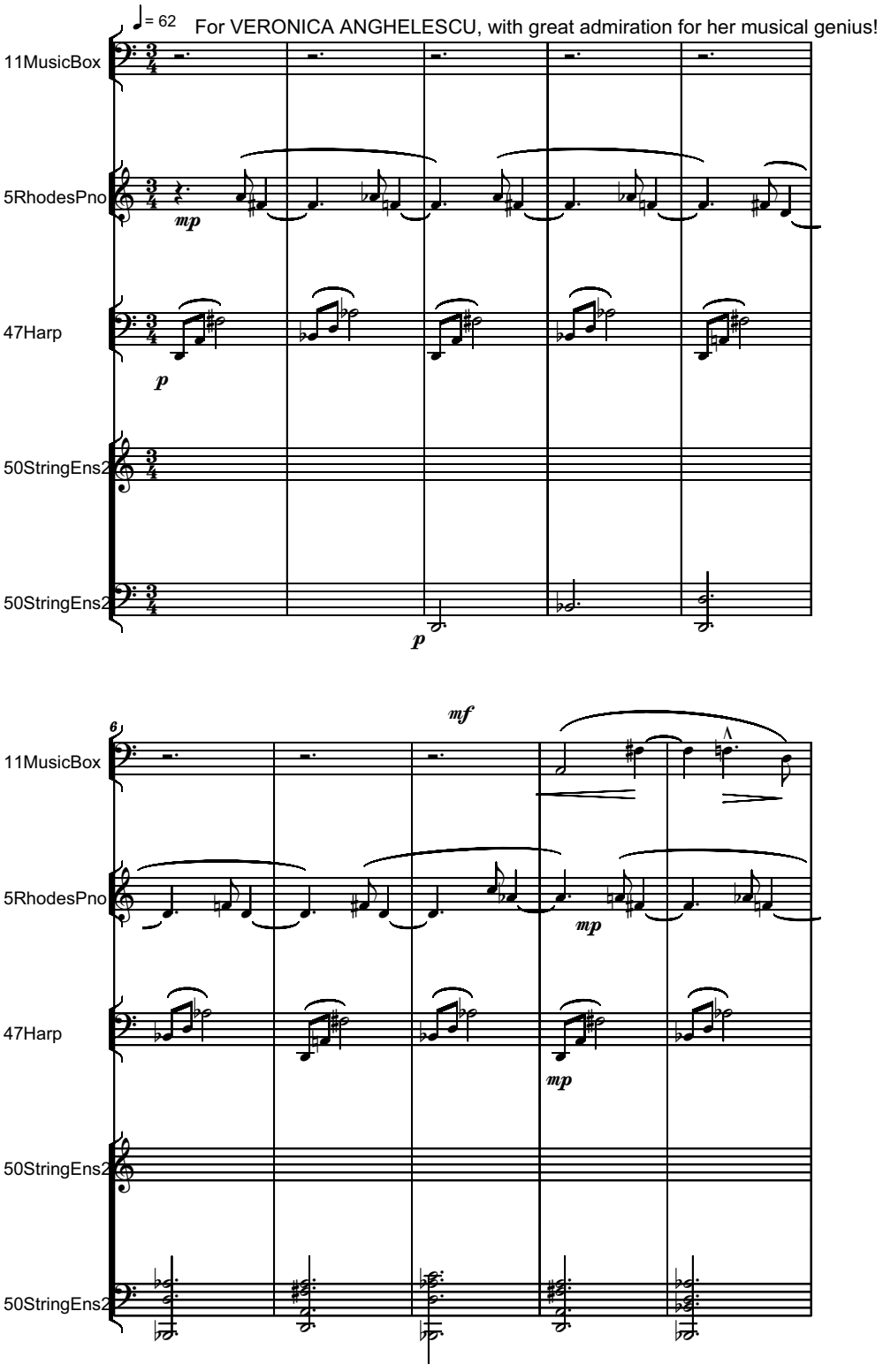
TO VERONICA,
MY LAST WILL AND TESTAMENT



(Computer Music)

TO VERONICA,
MY LAST WILL AND TESTAMENT
1

Largo, Lontano e Dolce, Sempre Poco Rubato — Serban Nichifor



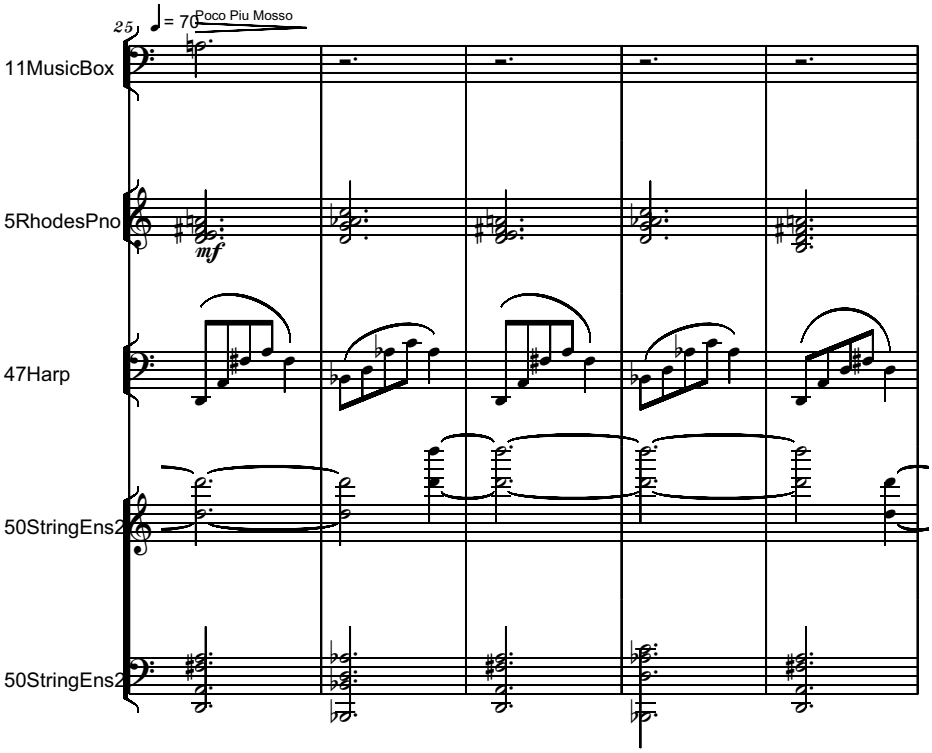
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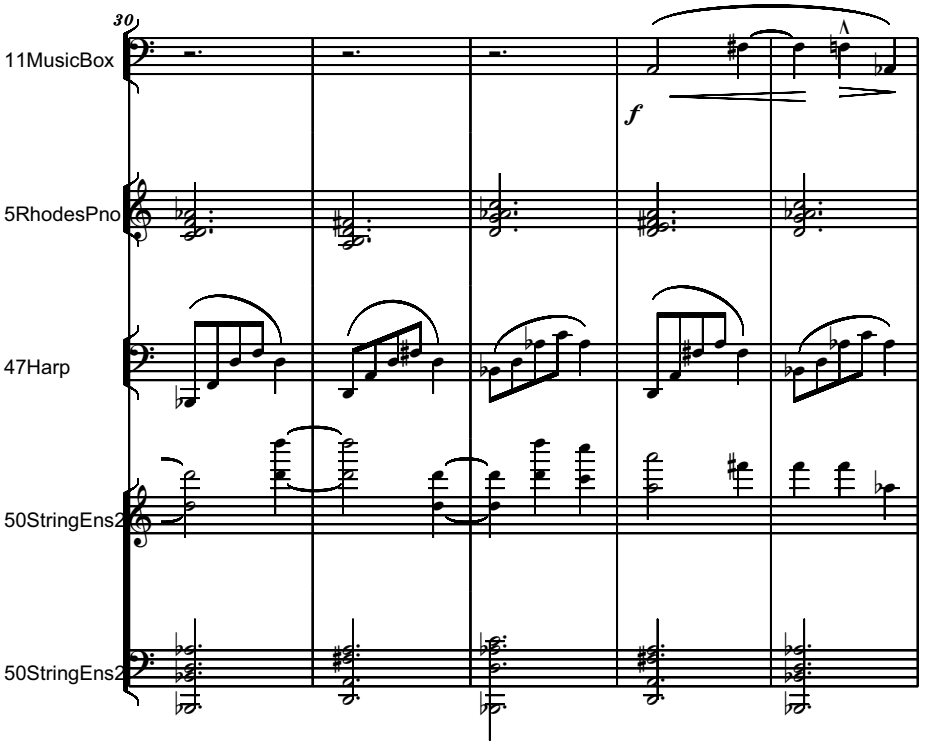

11
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

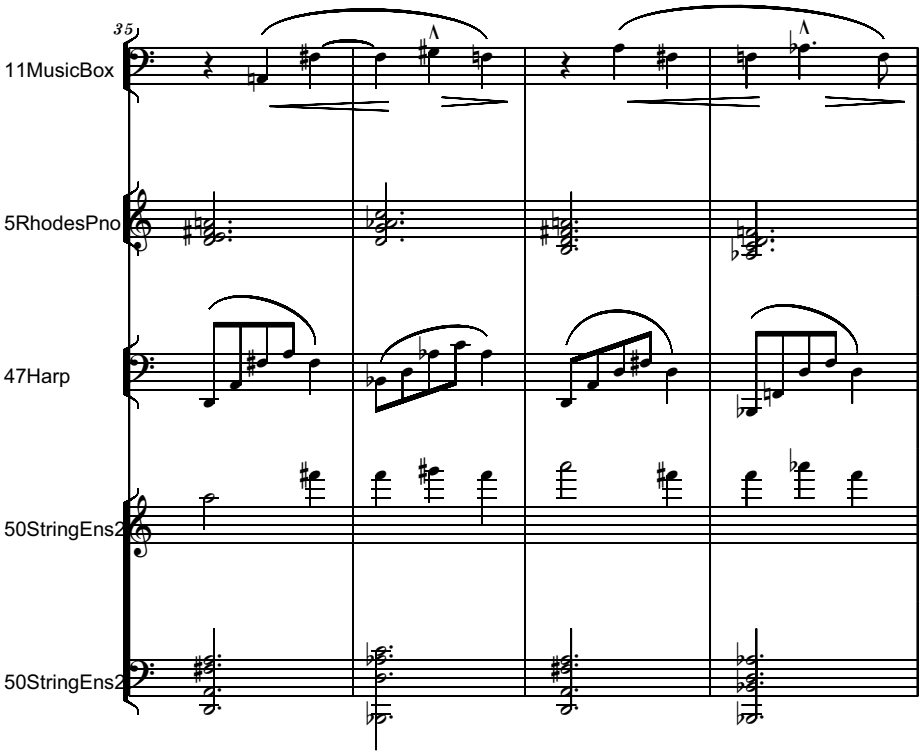

15
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


19
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


22
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p

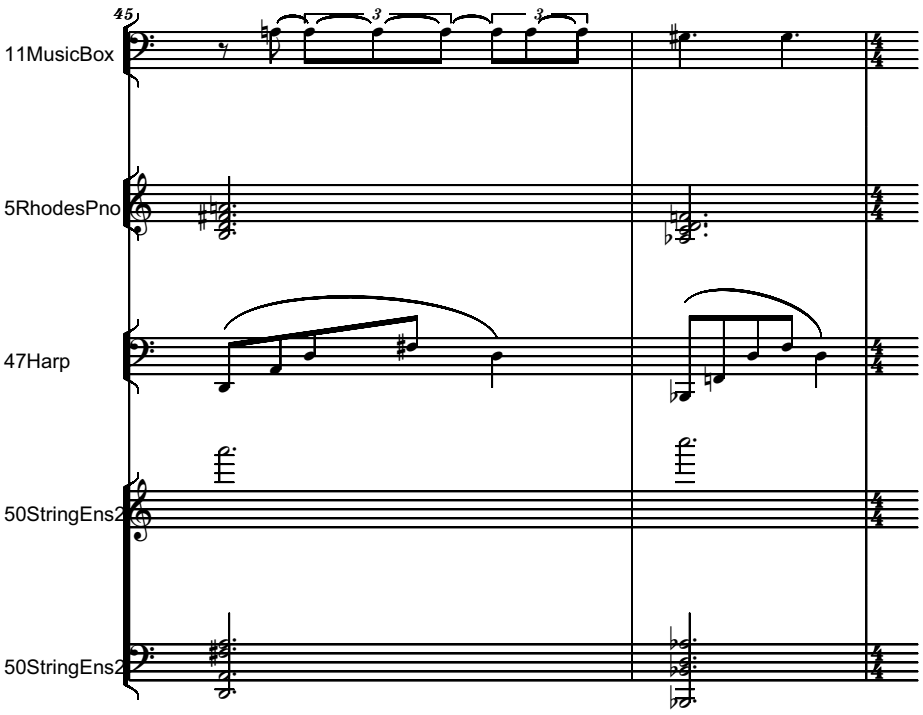

25
♩= 70
Poco Piu Mosso
11MusicBox
5RhodesPno
mf
47Harp
50StringEns2
50StringEns2

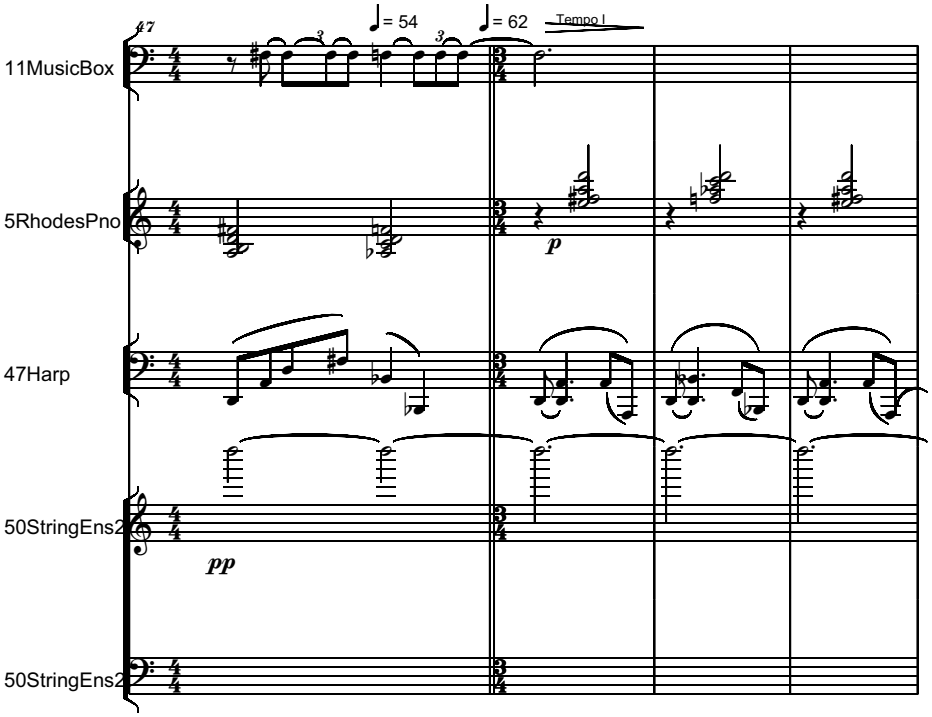

30
11MusicBox
f
5RhodesPno
47Harp
50StringEns2
50StringEns2

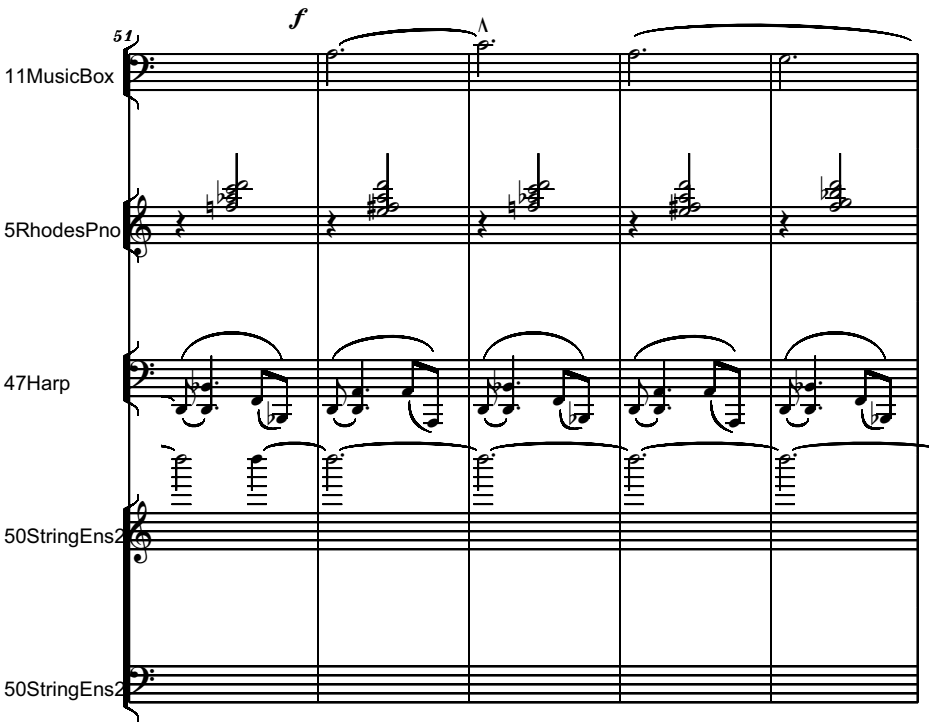

35
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

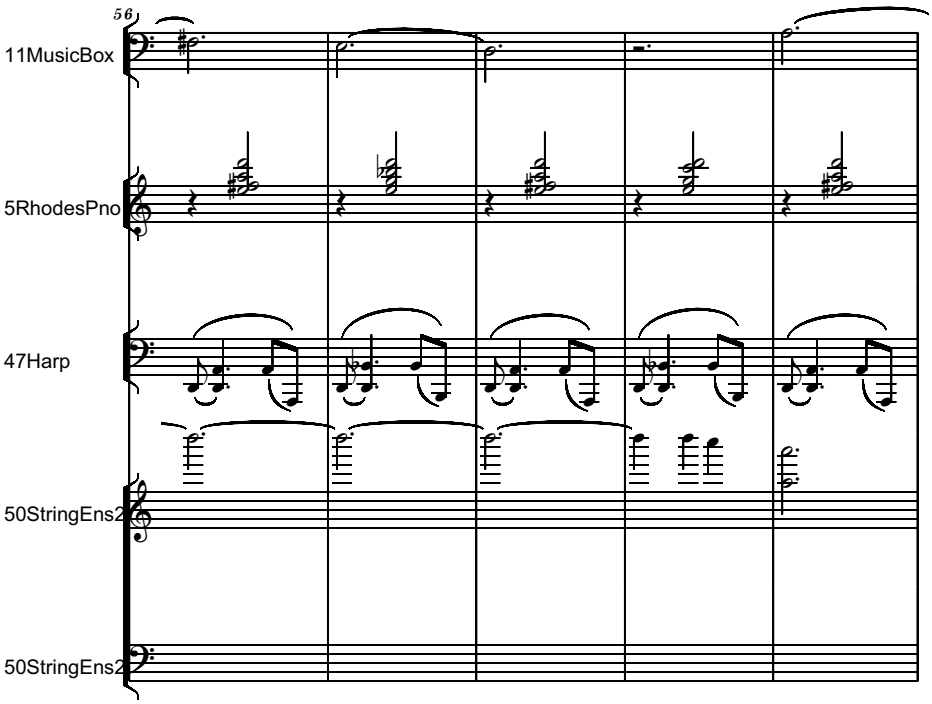

39
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

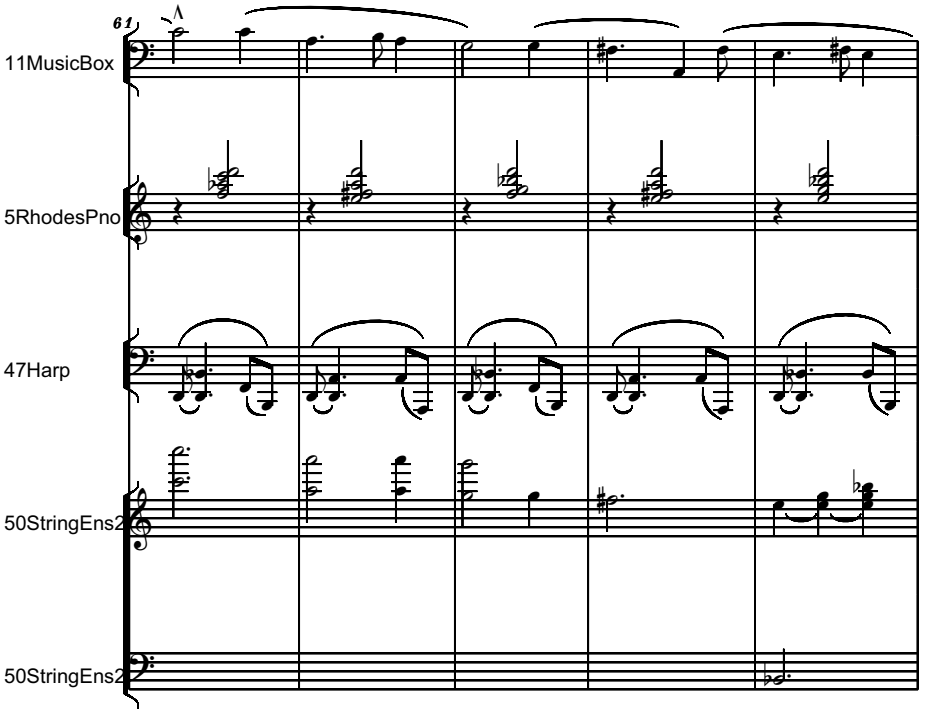

42
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

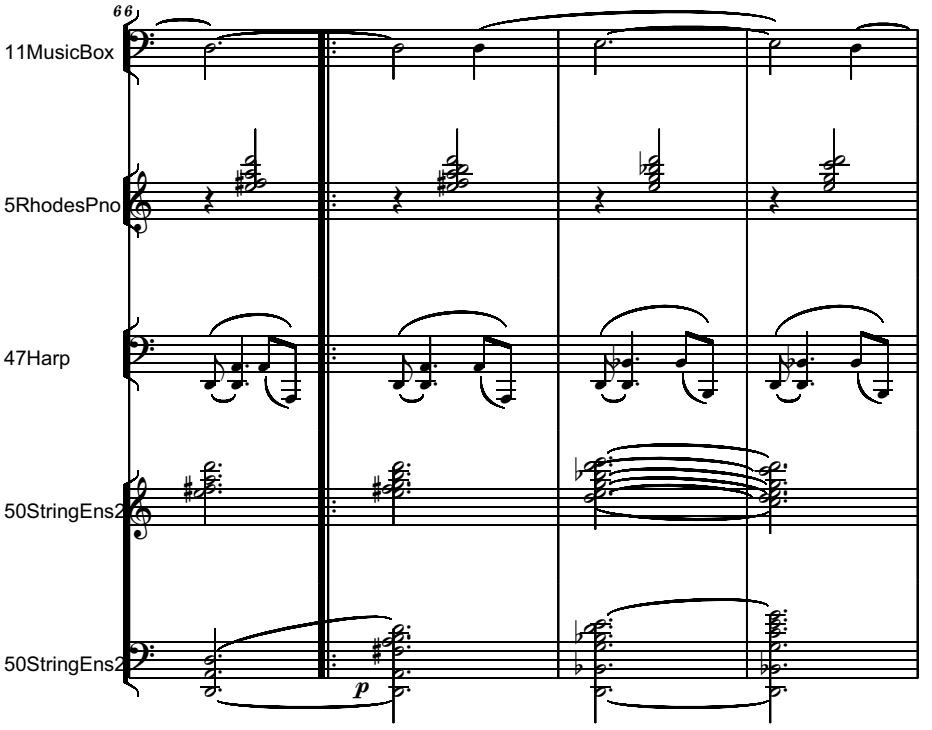

45
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

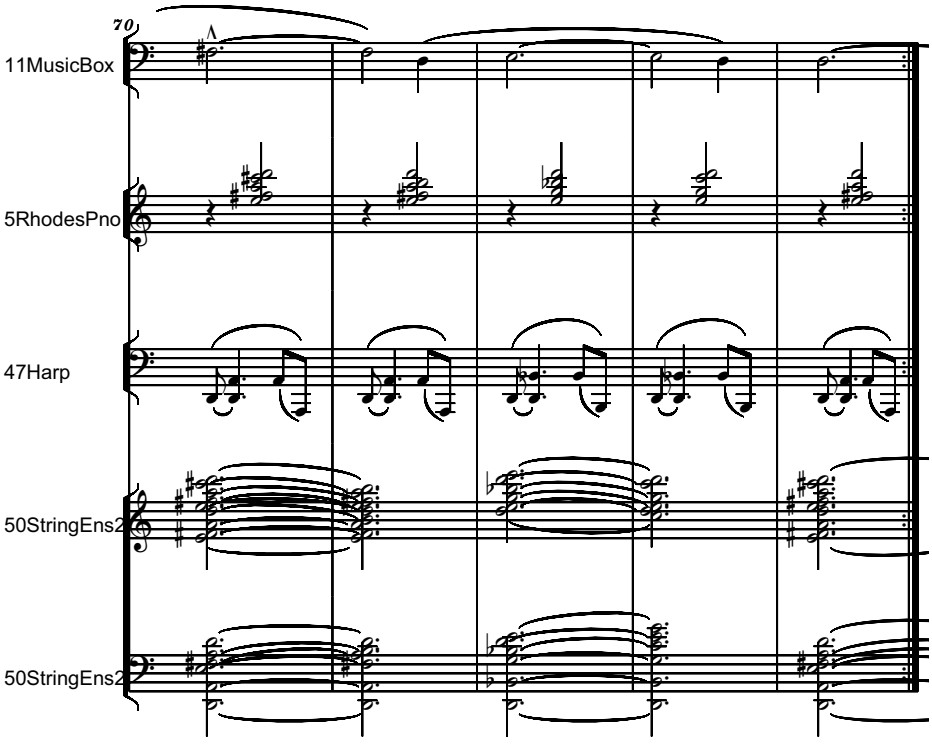

47
♩= 54
♩= 62
Tempo I
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
pp

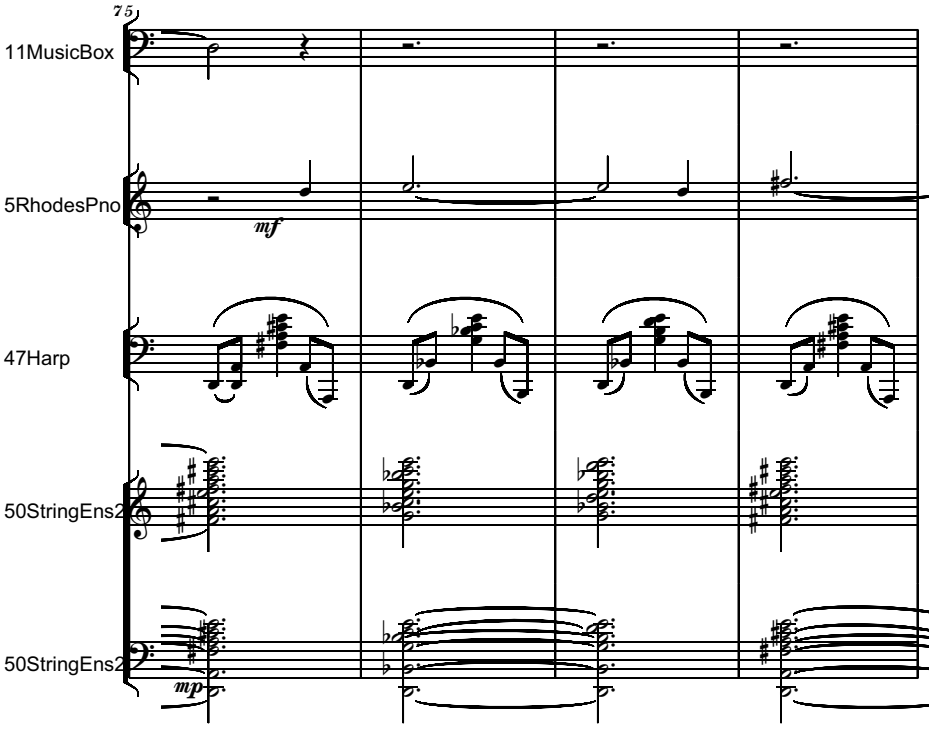

51
f
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

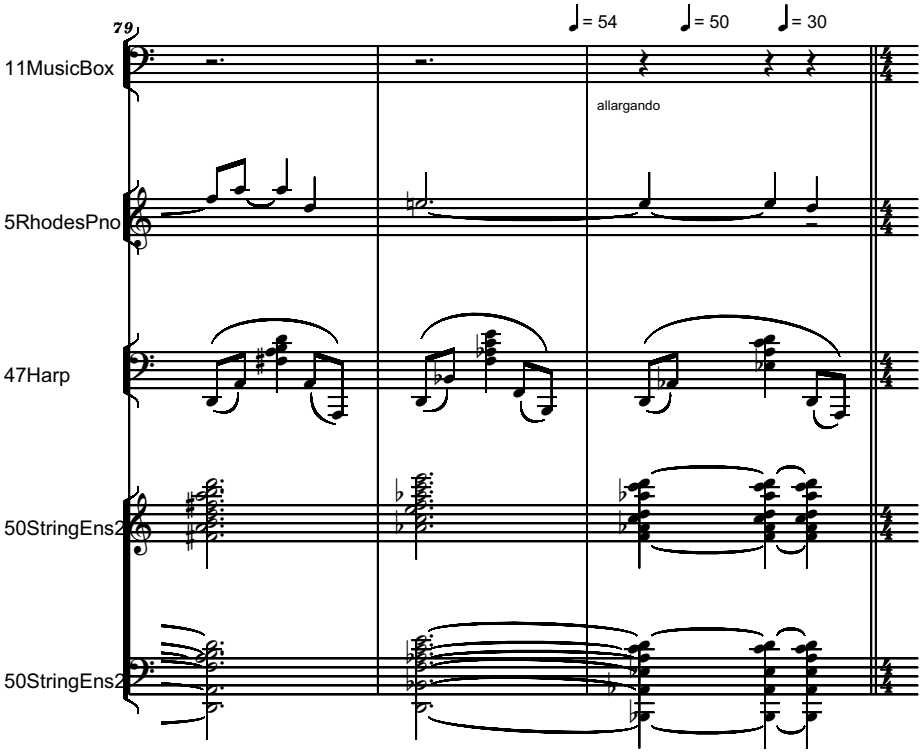

56
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

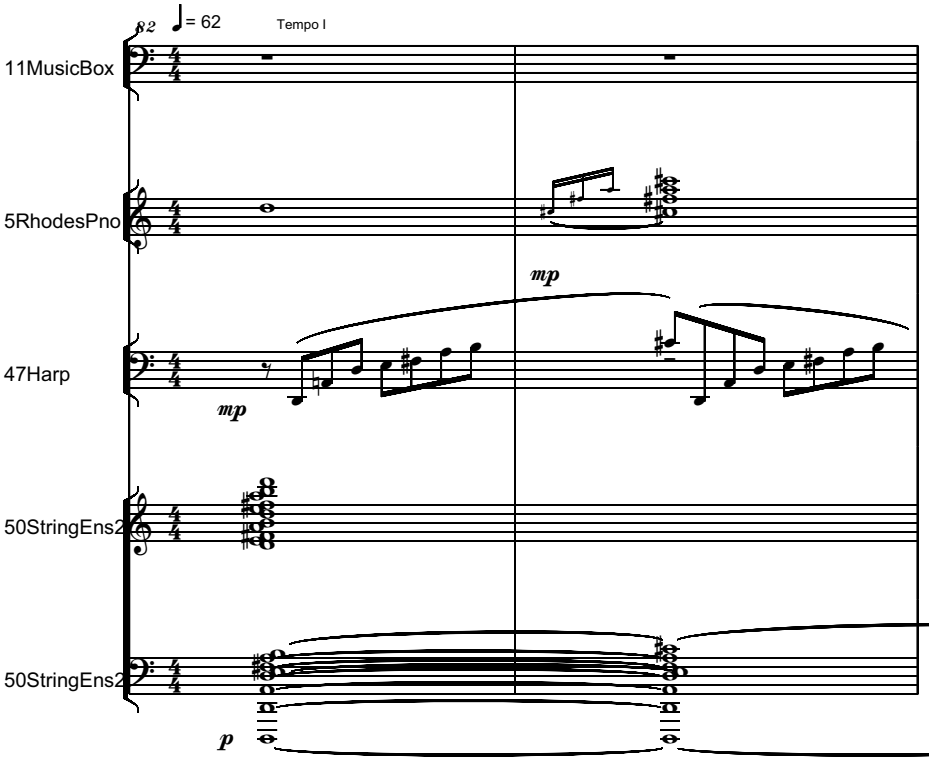

61
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


66
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p

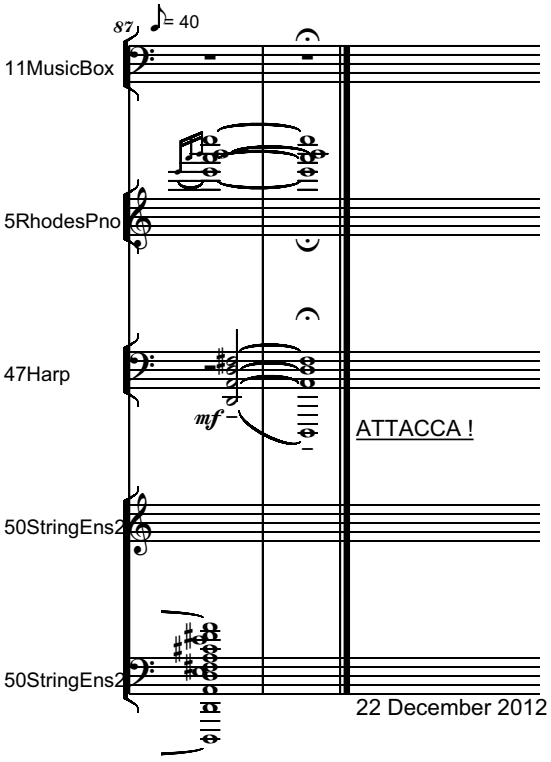

70
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


75
11MusicBox
5RhodesPno
mf
47Harp
50StringEns2
50StringEns2
mp


79
♩= 54
♩= 50
♩= 30
11MusicBox
allargando
5RhodesPno
47Harp
50StringEns2
50StringEns2


82
♩= 62
Tempo I
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mp
mp
p

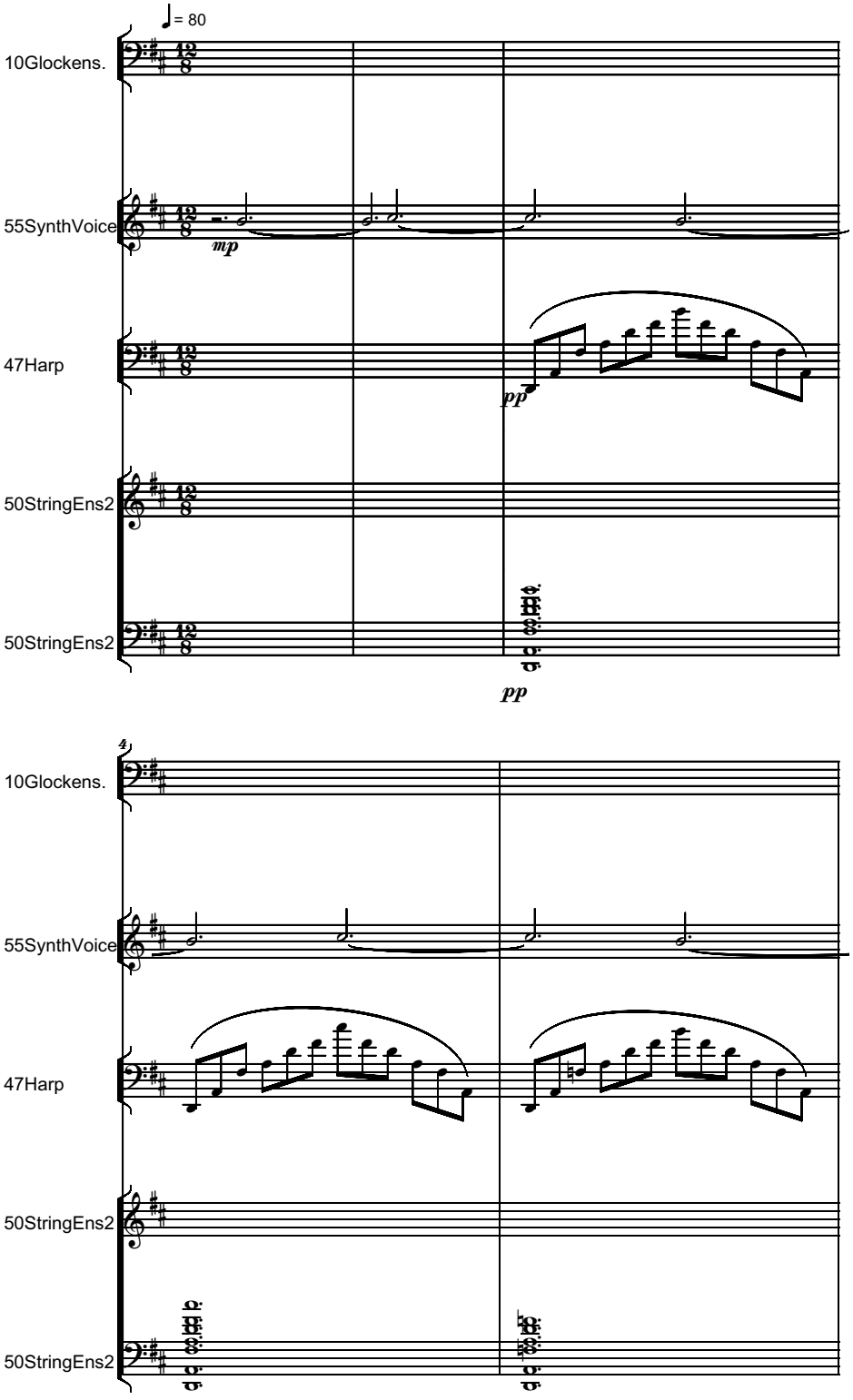

84
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p


87
♪= 40
11MusicBox
5RhodesPno
47Harp
mf
ATTACCA !
50StringEns2
50StringEns2
22 December 2012

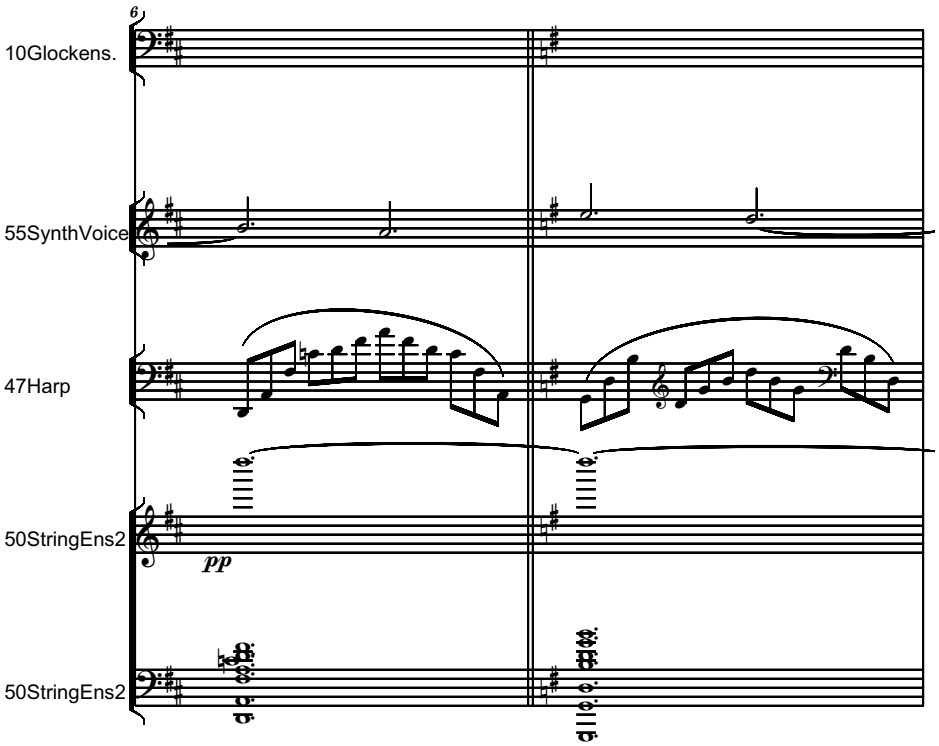
Estatico, Dolce,
Sempre Poco Rubato

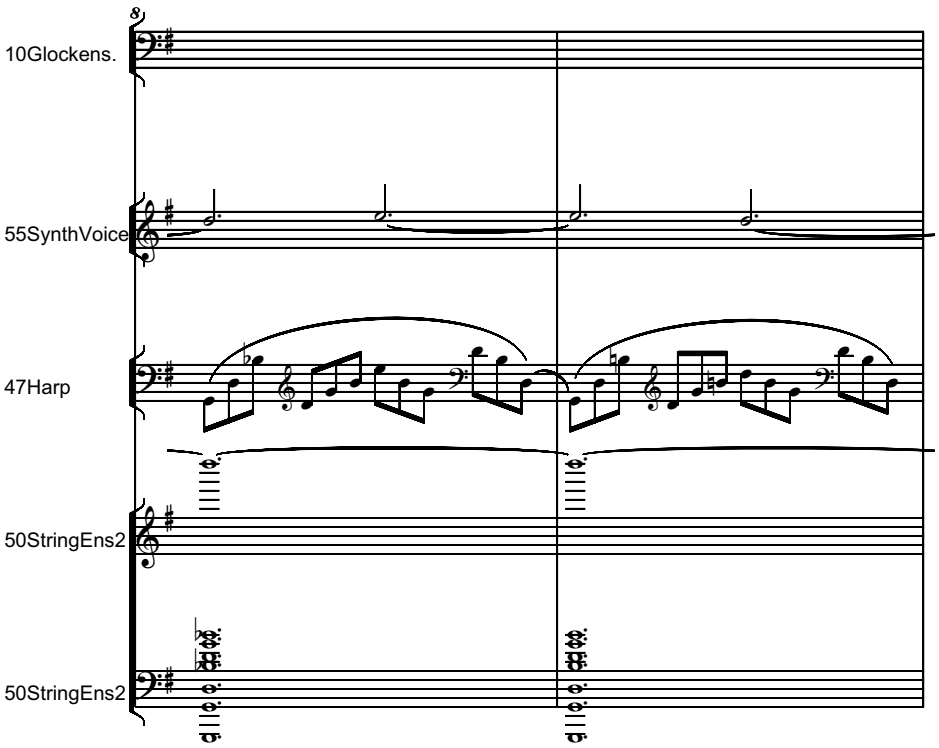
TO VERONICA,
MY LAST WILL AND TESTAMENT
2

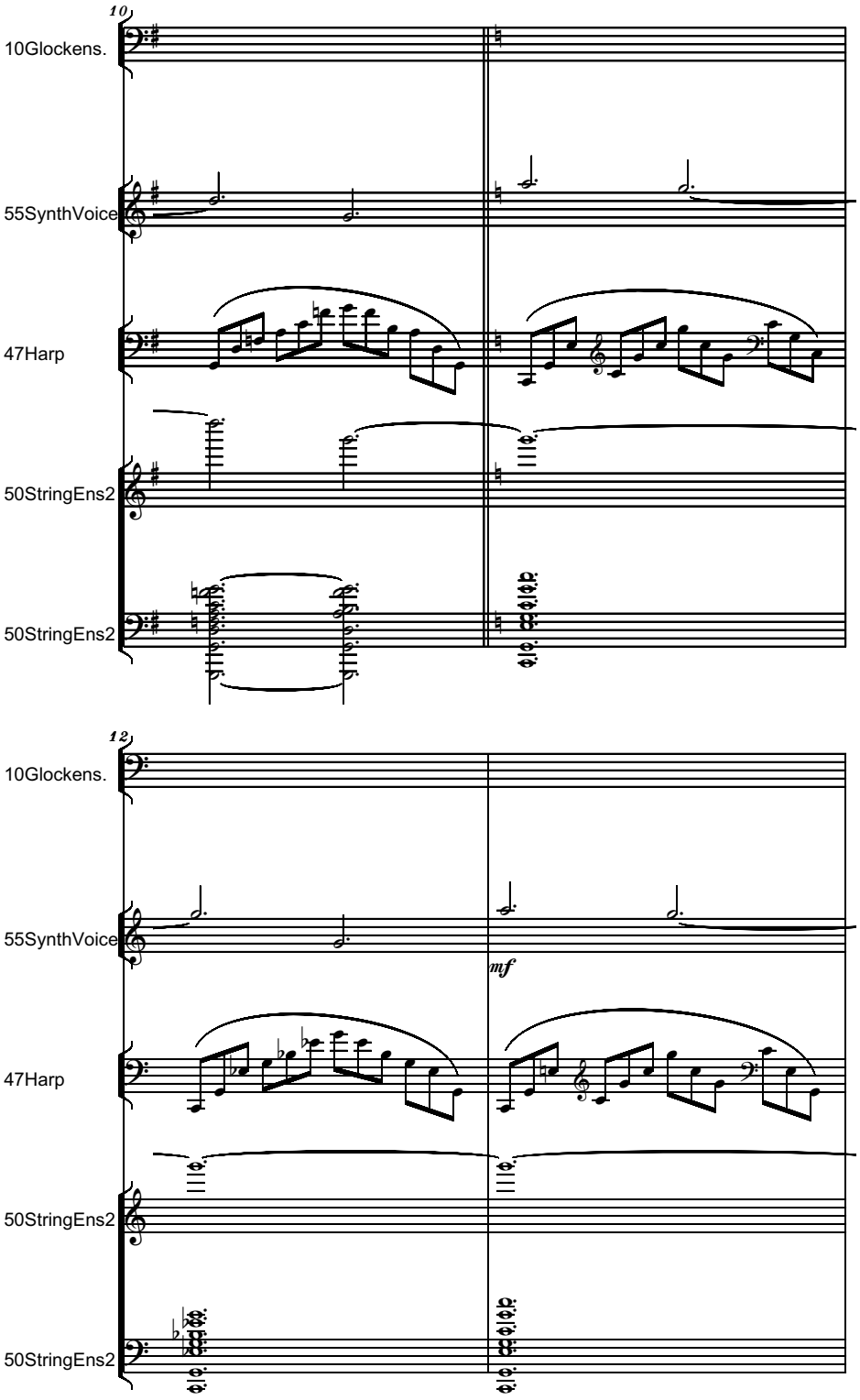
Serban Nichifor

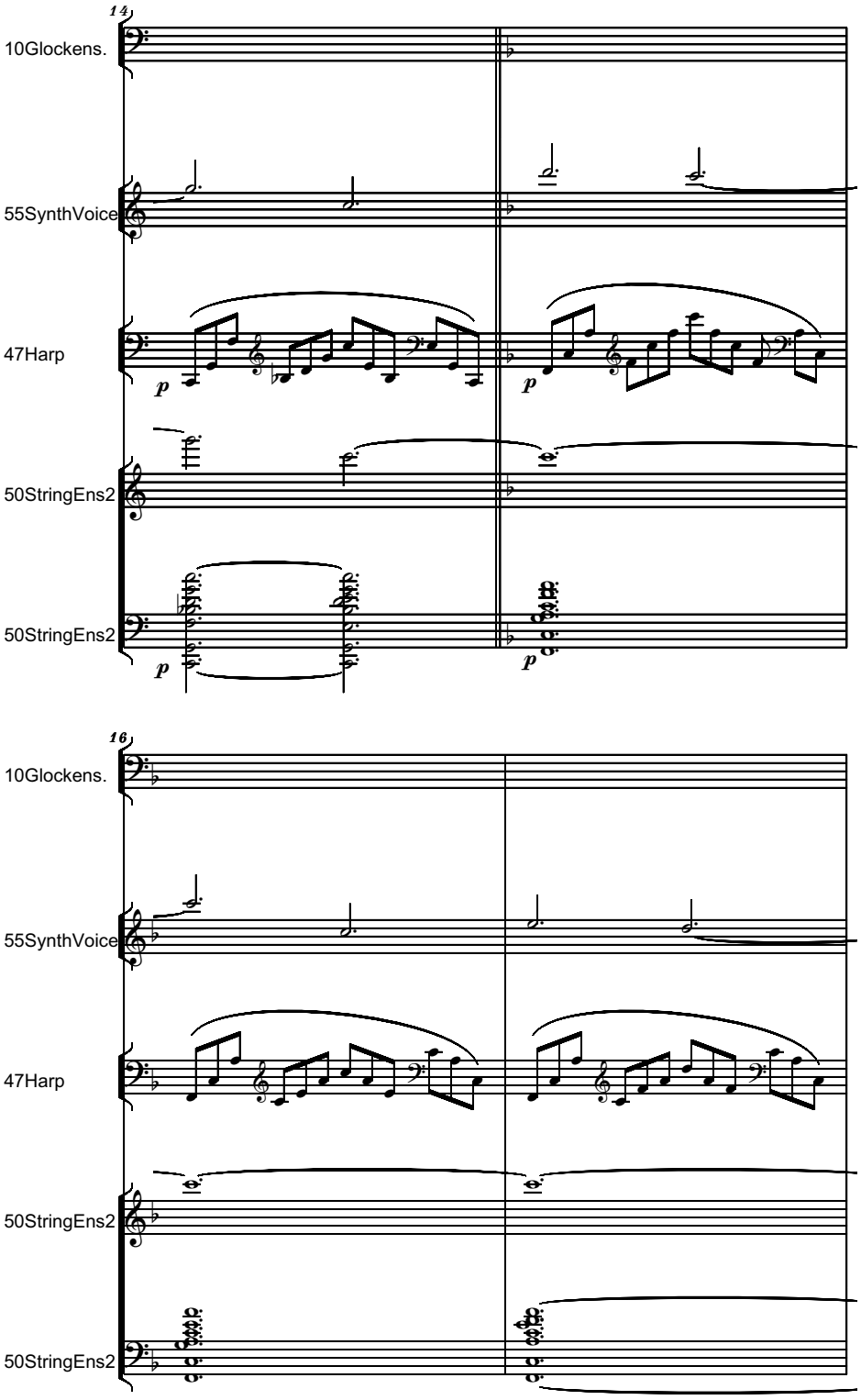


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6
10Glockens.
55SynthVoice
47Harp
50StringEns2
pp
50StringEns2

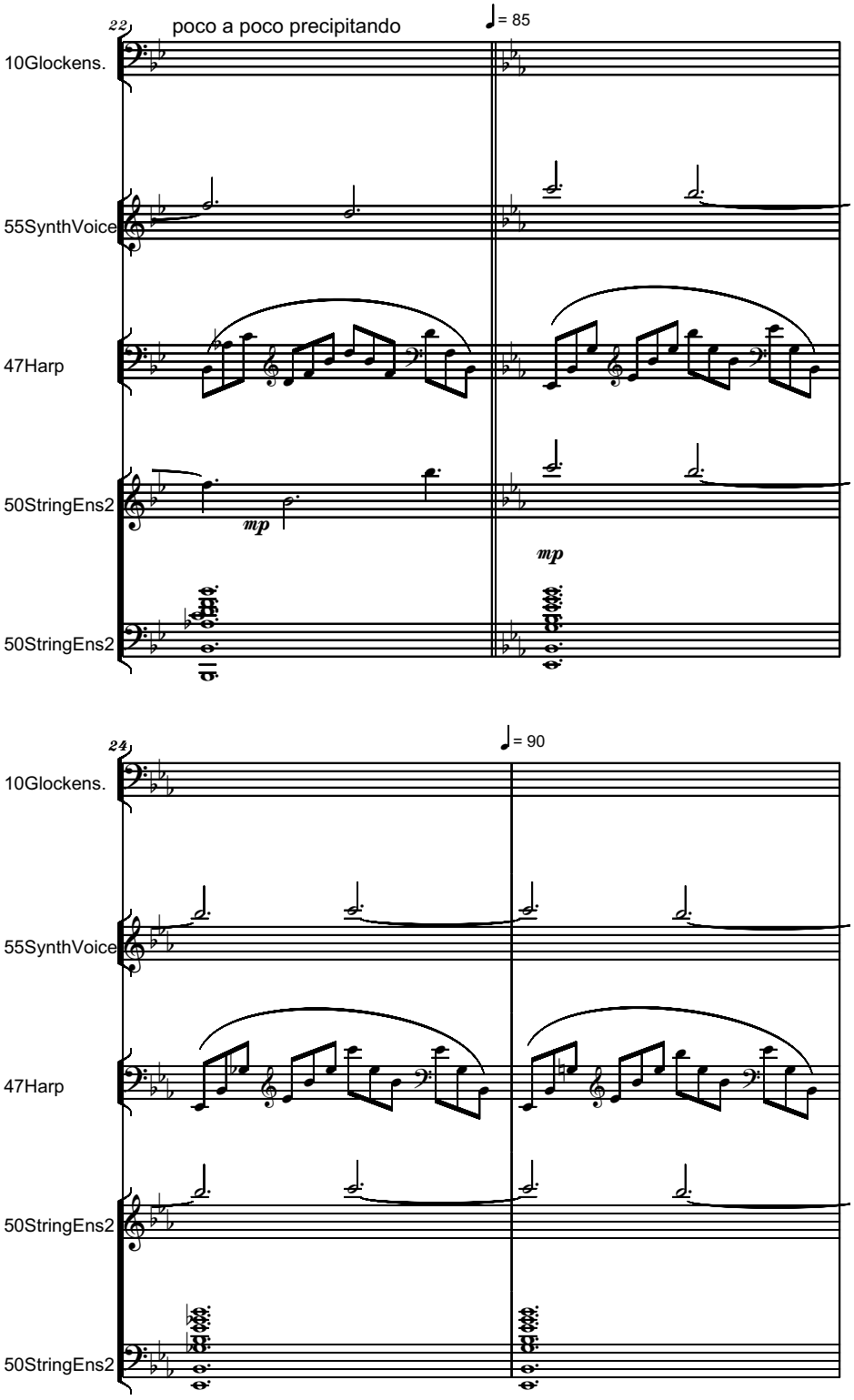

8
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

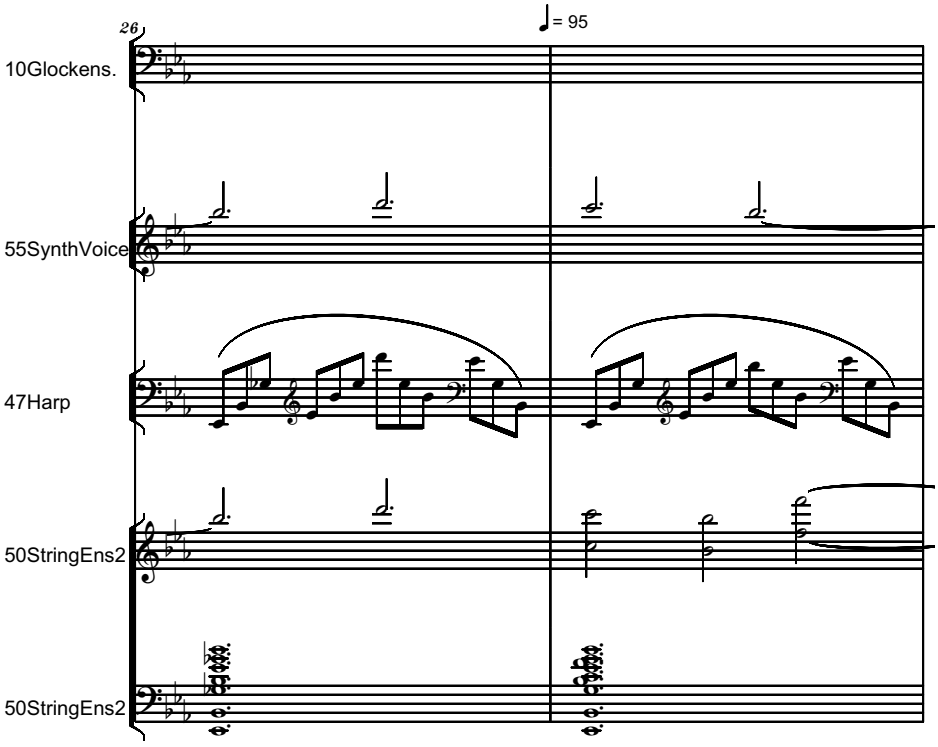

10
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
12
10Glockens.
55SynthVoice
mf
47Harp
50StringEns2
50StringEns2

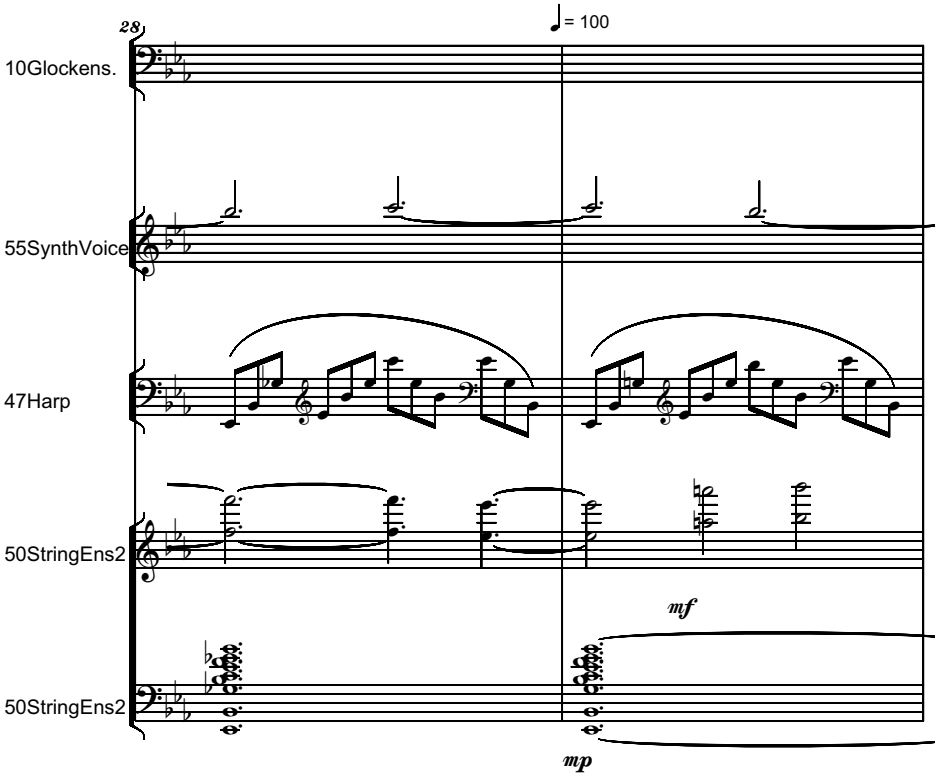

14
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
p
p
p
16
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


18
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


20
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


22
poco a poco precipitando
♩= 85
10Glockens.
55SynthVoice
47Harp
50StringEns2
mp
mp
50StringEns2
24
♩= 90
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


26
♩= 95
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

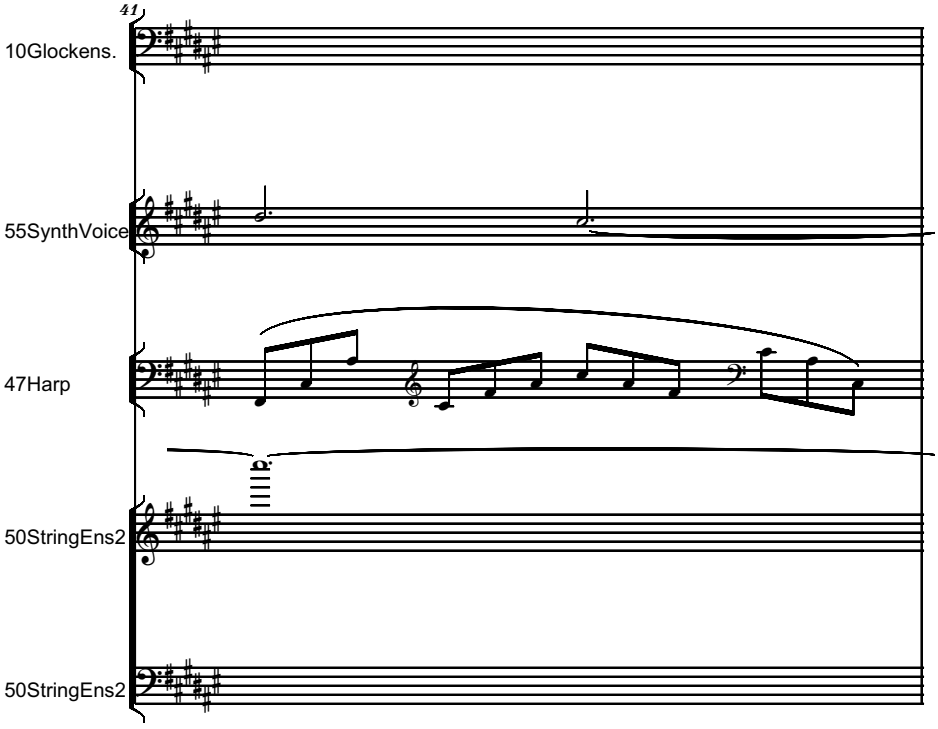

28
♩= 100
10Glockens.
55SynthVoice
47Harp
50StringEns2
mf
50StringEns2
mp


30
♩= 105
♩= 105 Patetico
10Glockens.
55SynthVoice
47Harp
mp
mp
50StringEns2
mf
50StringEns2
mf
mf


32
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

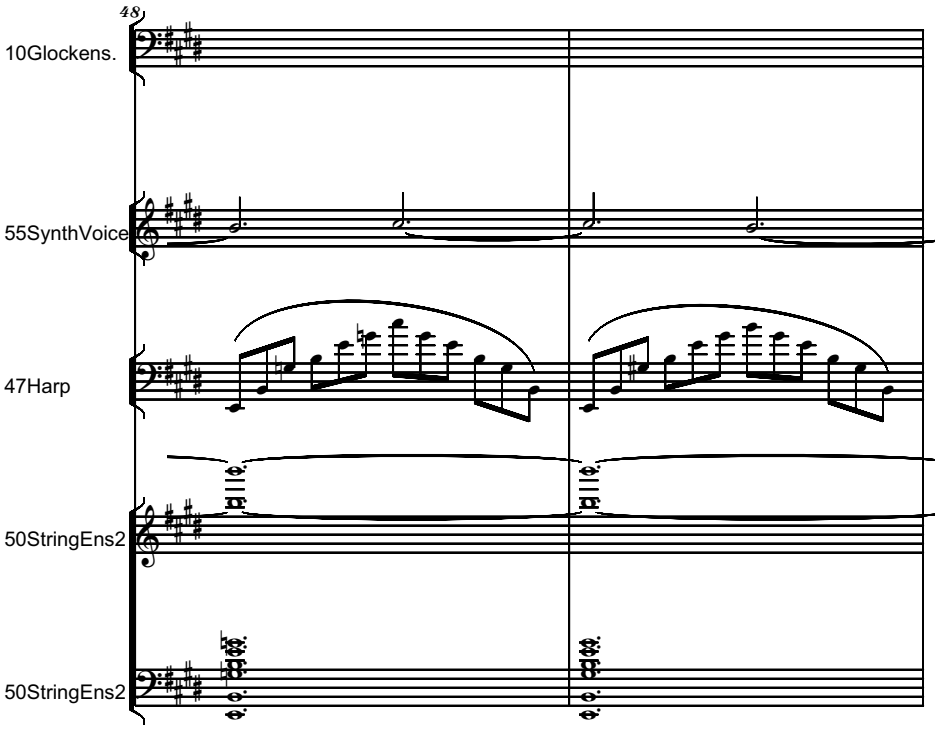

34
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
36
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

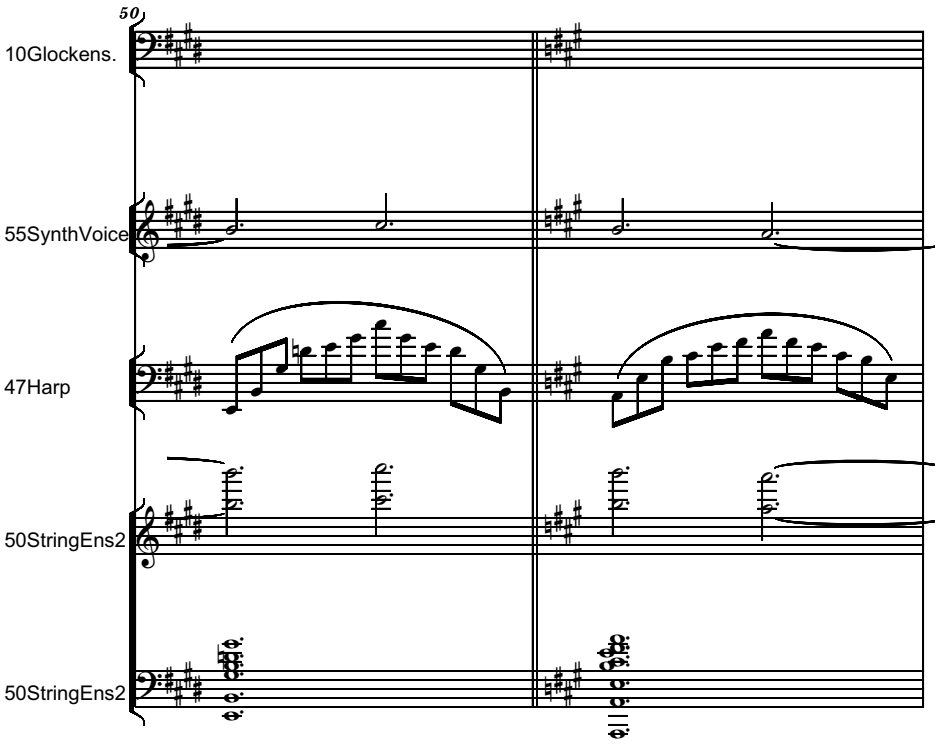

38
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
39
10Glockens.
55SynthVoice
mp
47Harp
pp
50StringEns2
pp
50StringEns2

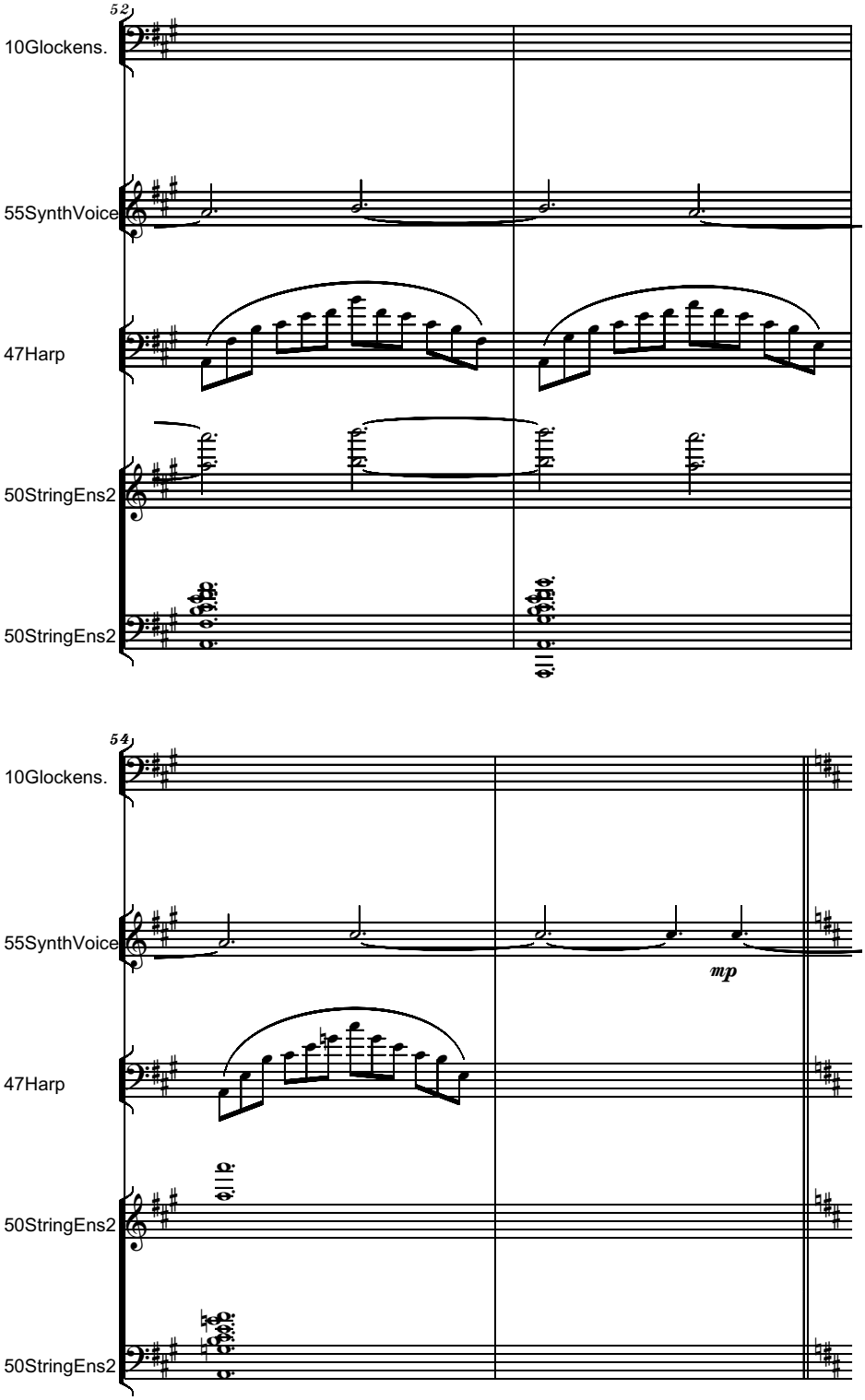

41
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

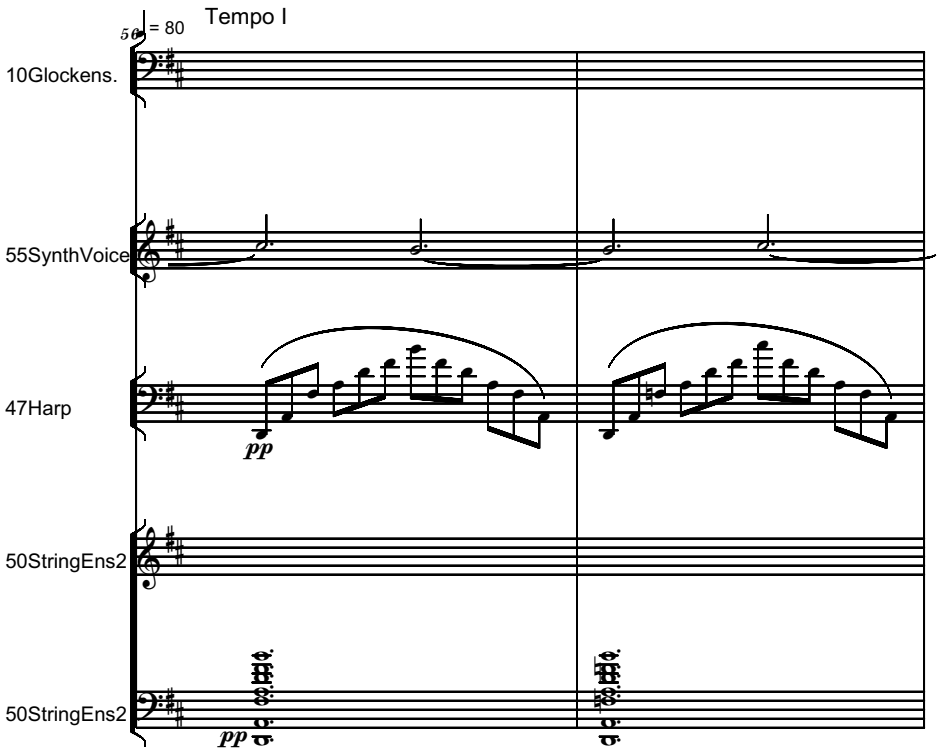

42
10Glockens.
55SynthVoice
mf
47Harp
mp
50StringEns2
50StringEns2
p

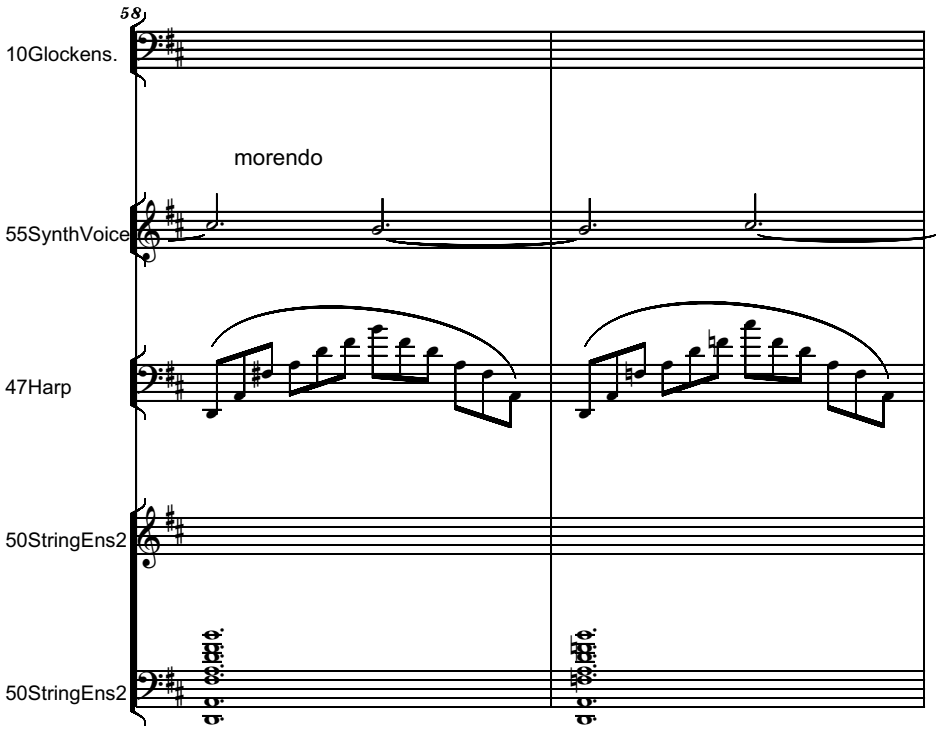

44
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
46
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
p
mp


48
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

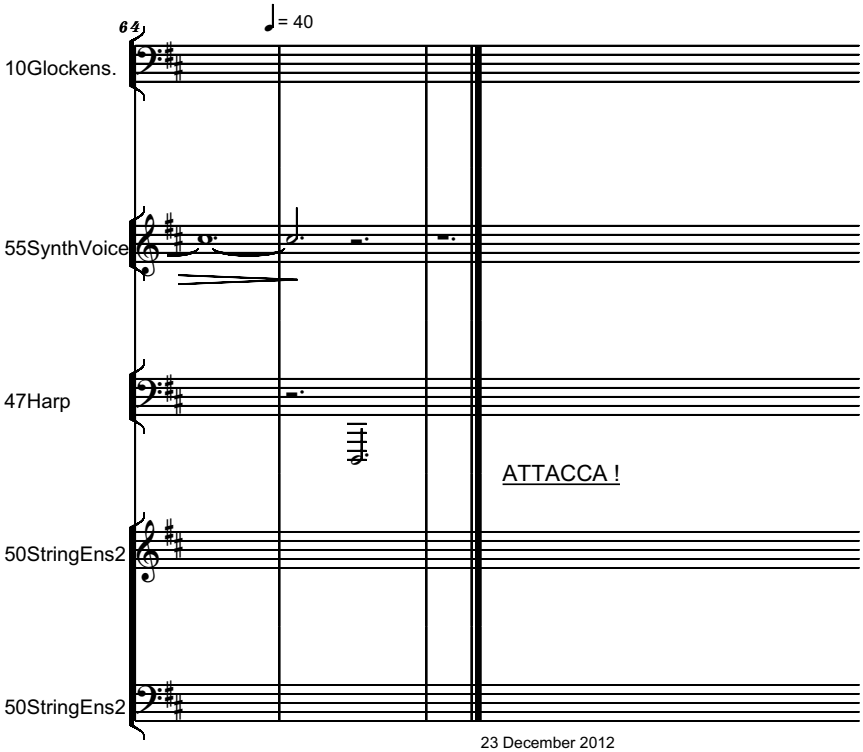

50
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


52
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
54
10Glockens.
55SynthVoice
mp
47Harp
50StringEns2
50StringEns2


Tempo I
♩ = 80
56
10Glockens.
55SynthVoice
47Harp
pp
50StringEns2
50StringEns2
pp


58
10Glockens.
morendo
55SynthVoice
47Harp
50StringEns2
50StringEns2



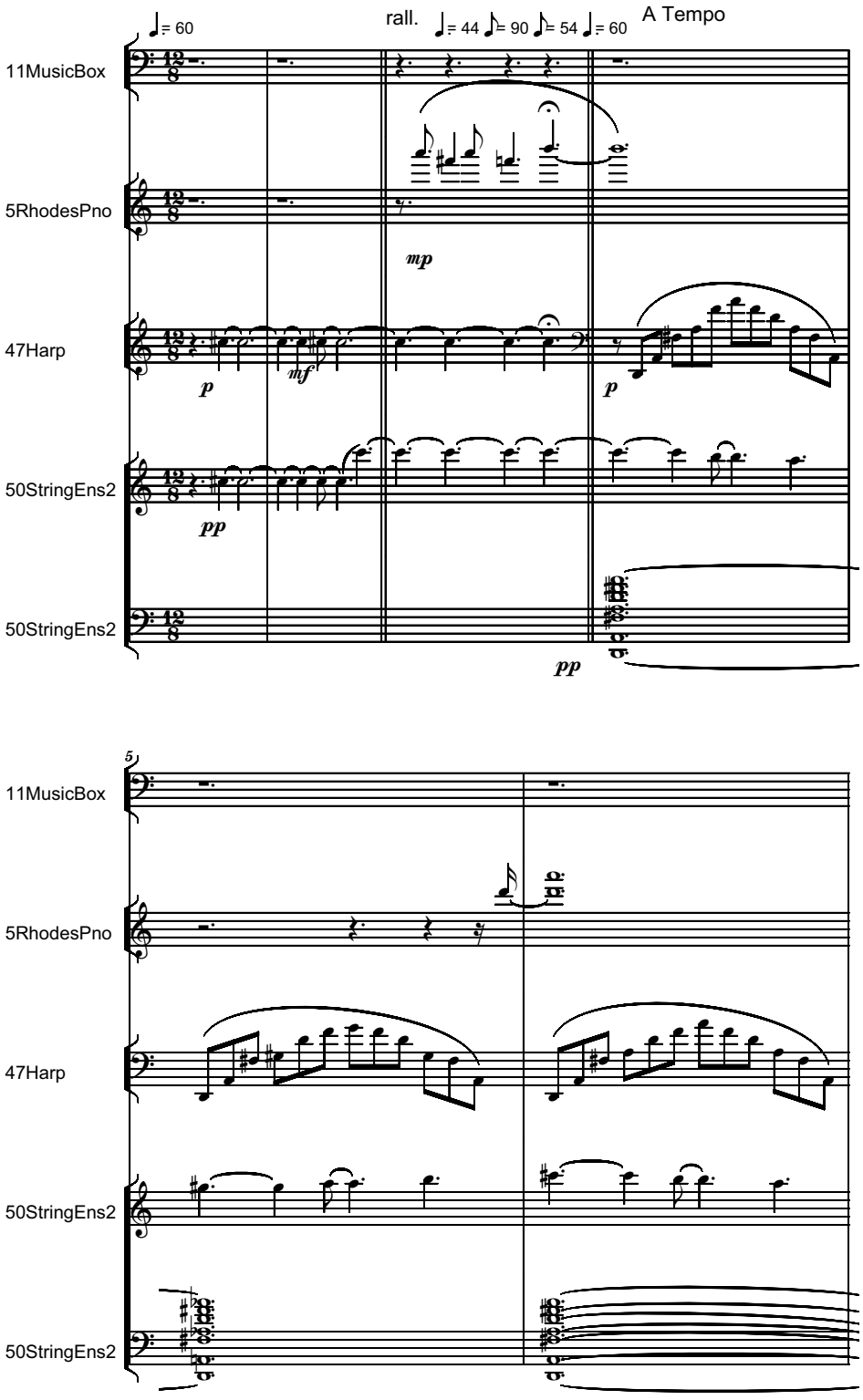


23 December 2012

Sempre Largo, Lontano e Dolce,
Poco Rubato

TO VERONICA,
MY LAST WILL AND TESTAMENT
3

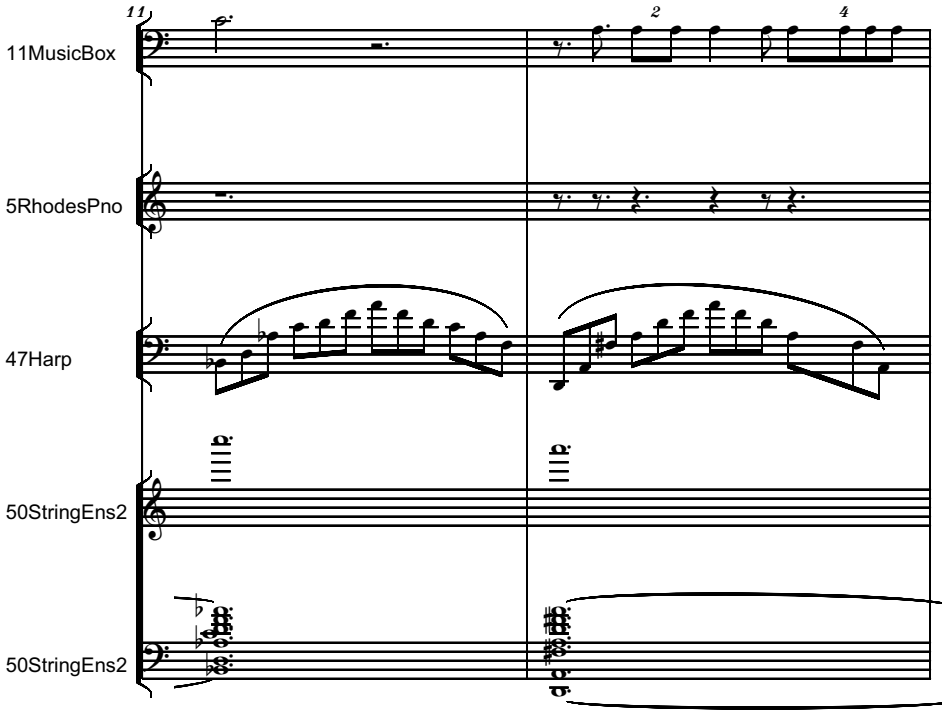
Serban Nichifor



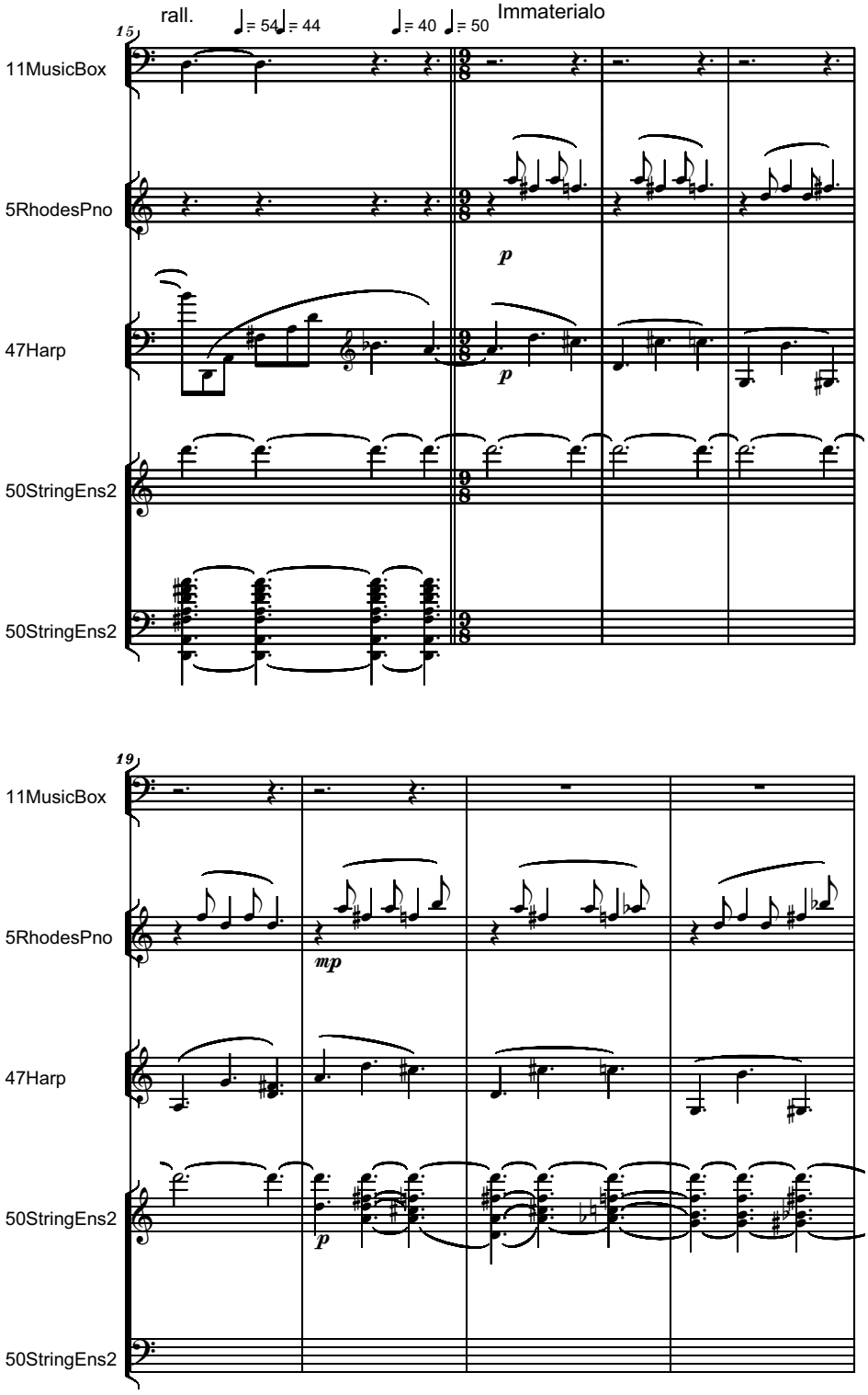
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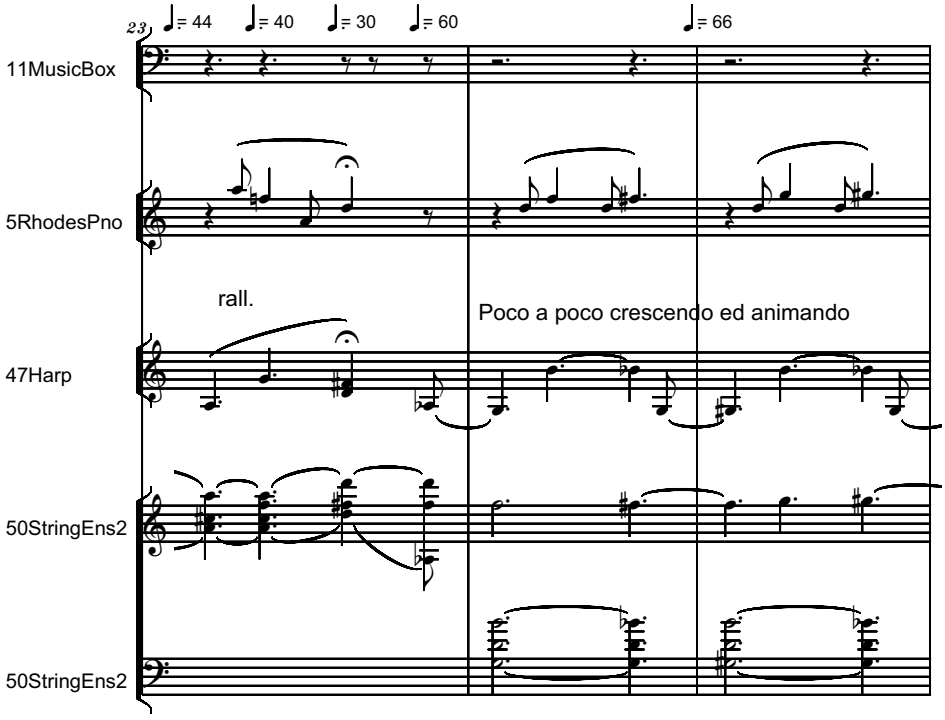

7
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

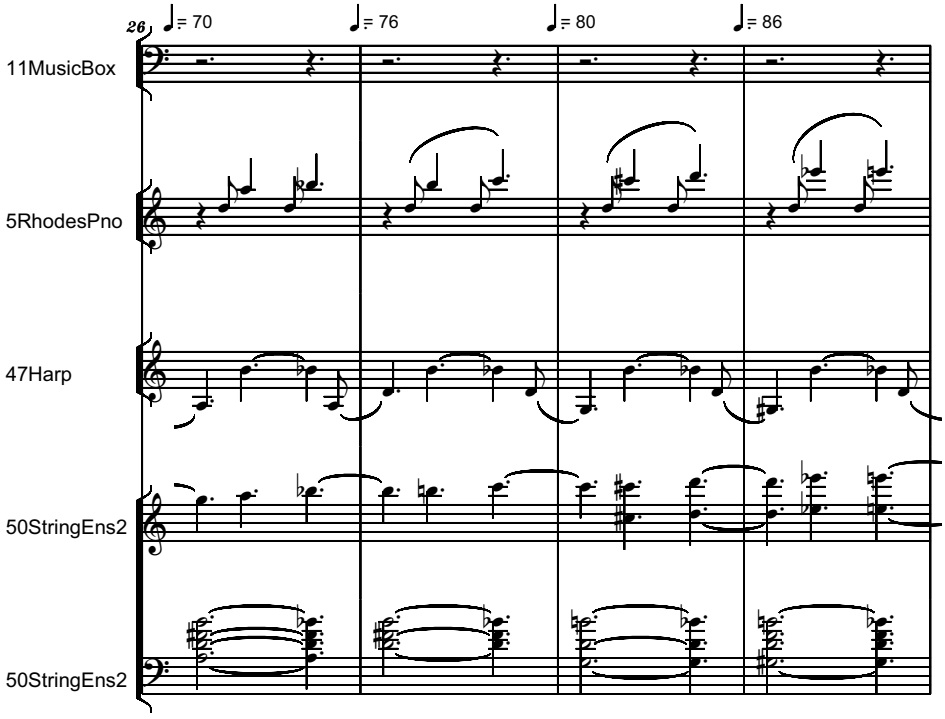

9
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

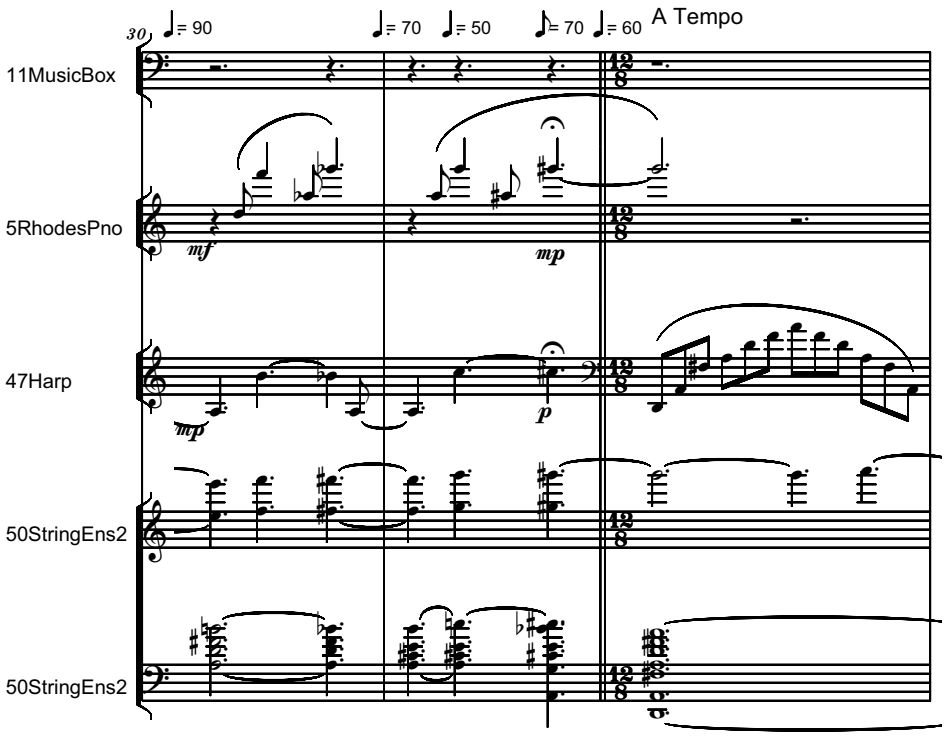

11
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


13
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


rall.
♩= 54 ♩= 44
♩= 40 ♩= 50
Immaterialo
15
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p
19
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mp
p


23
♩= 44
♩= 40
♩= 30
♩= 60
♩= 66
11MusicBox
5RhodesPno
rall.
Poco a poco crescendo ed animando
47Harp
50StringEns2
50StringEns2

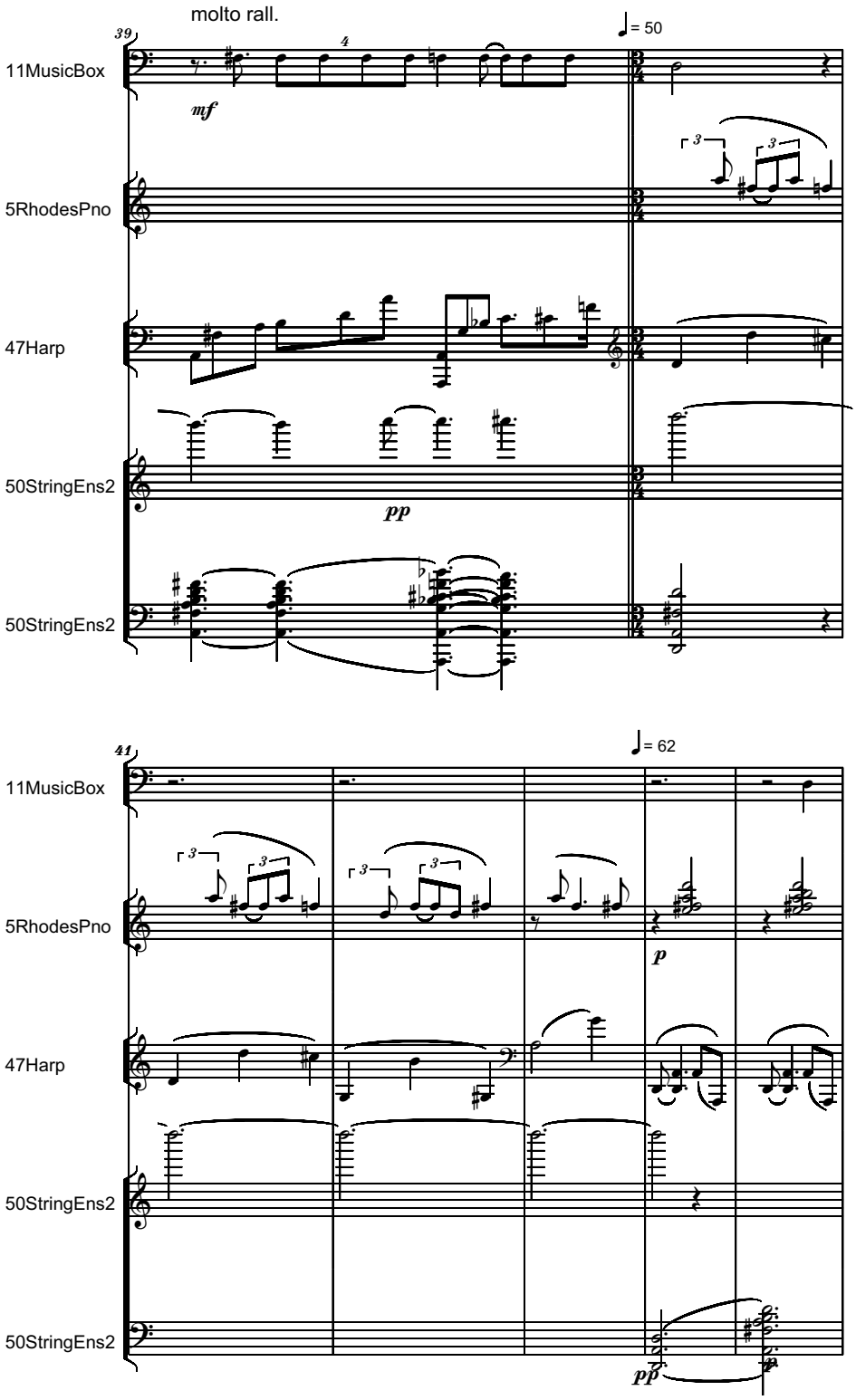

26
♩= 70
♩= 76
♩= 80
♩= 86
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

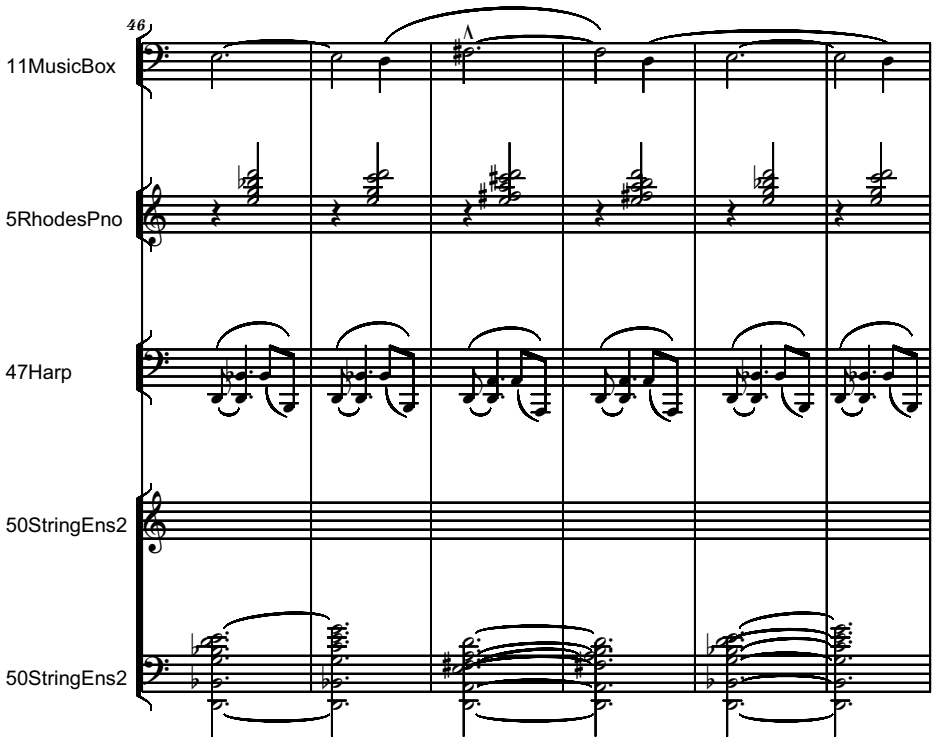

30
♩= 90
♩= 70
♩= 50
♪= 70
♩= 60
A Tempo
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp
mp
p

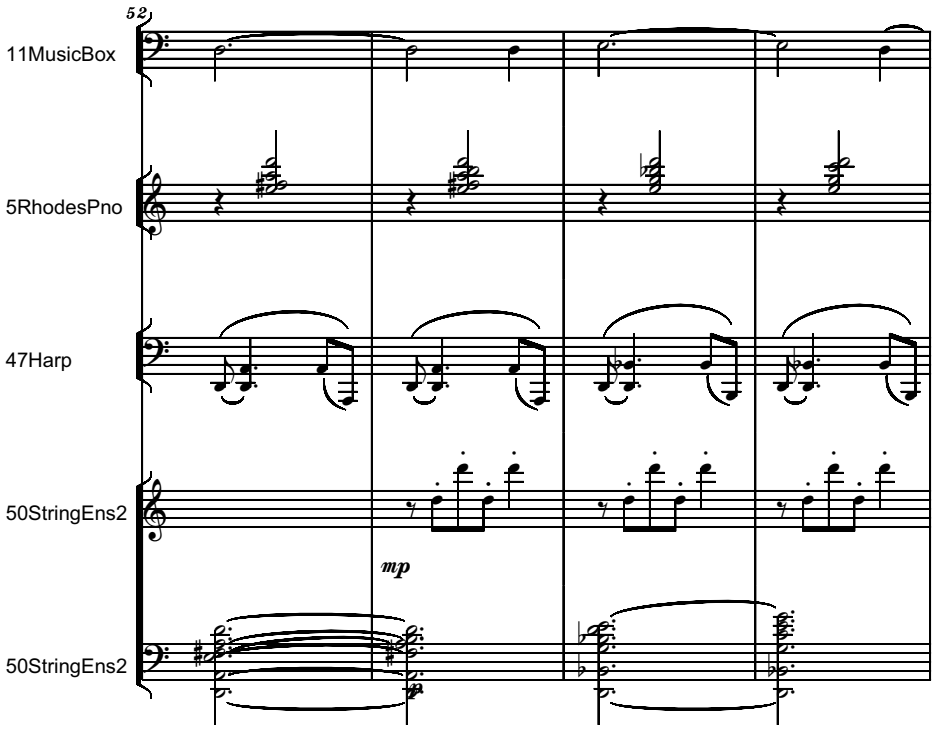

33
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

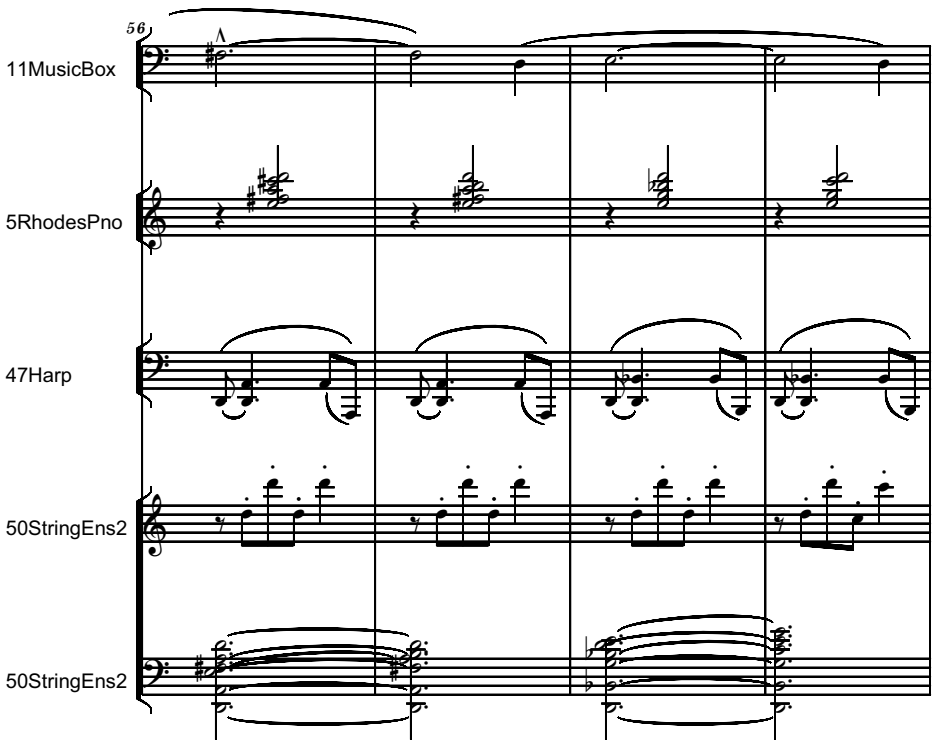

35
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


37
4
2
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


molto rall.
39
♩= 50
11MusicBox
mf
5RhodesPno
47Harp
50StringEns2
pp
50StringEns2
41
♩= 62
11MusicBox
5RhodesPno
p
47Harp
50StringEns2
50StringEns2
pp

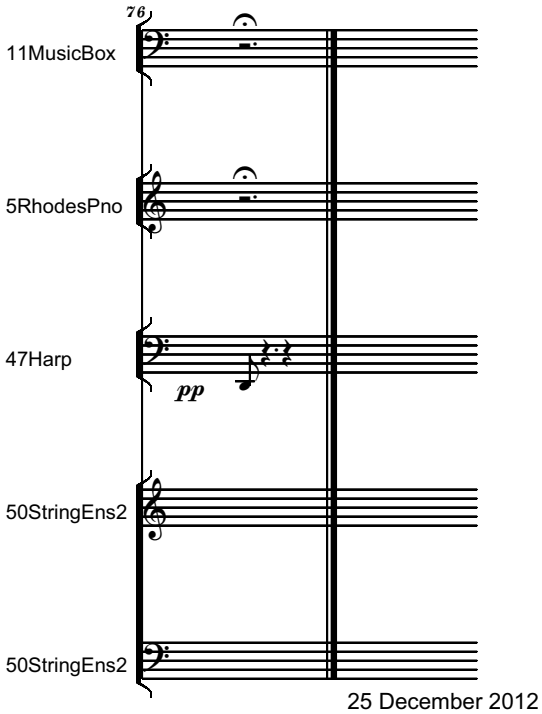

46
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


52
11MusicBox
5RhodesPno
47Harp
50StringEns2
mp
50StringEns2


56
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


60
11MusicBox
5RhodesPno
mf
47Harp
50StringEns2
pp
p
p
50StringEns2
mp


64
♩= 50 ♩= 30 ♩= 62
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
allargando
A Tempo
fp
69
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p



25 December 2012

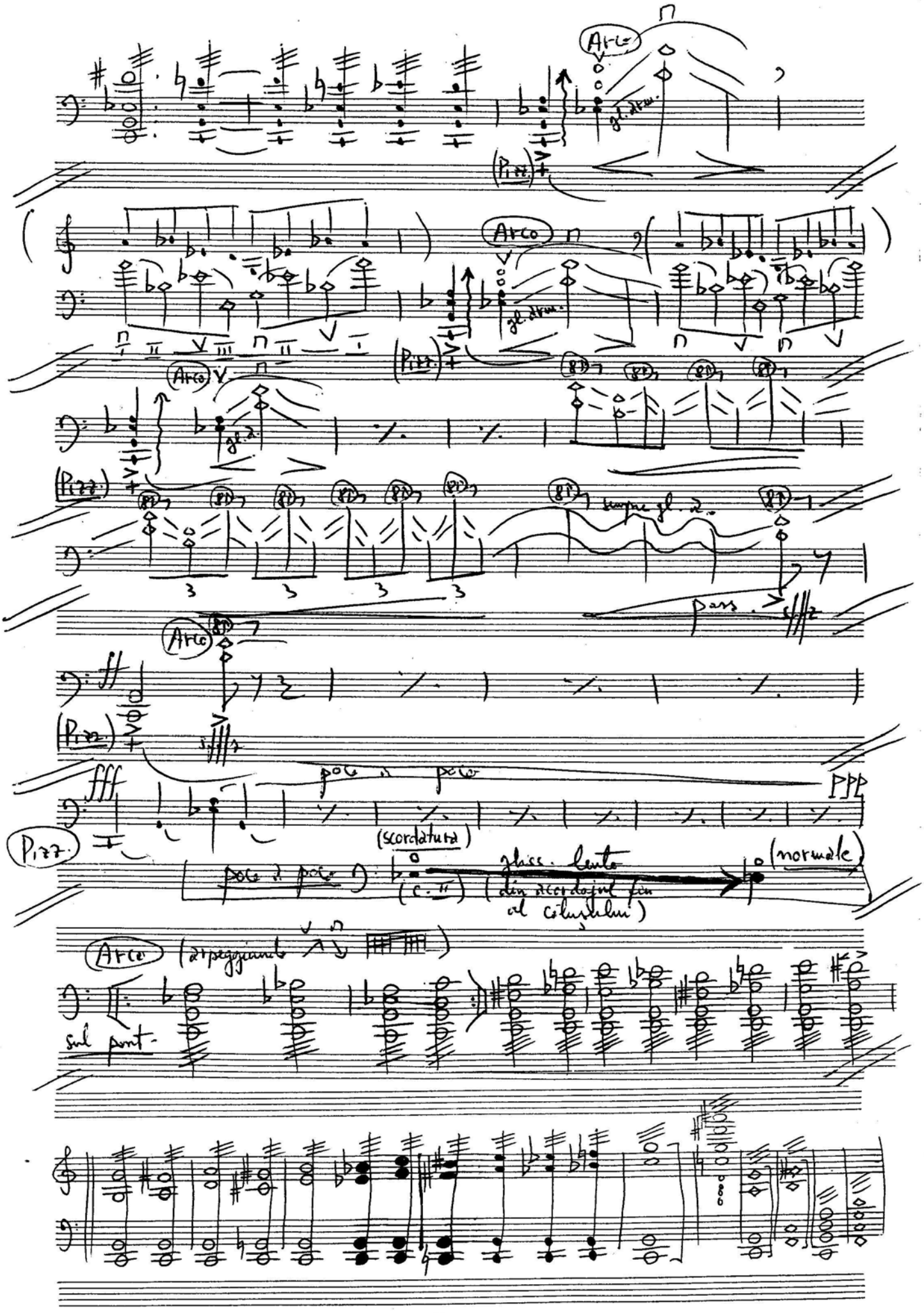
Conceptofonia

Quasi Cadenza (molto rubato) — PPP lontano — Șuban Nichifor

Cello solo




Arco
Pizz.
(m.d.)
(m.s.)
(Pizz.)
quasi chitarra (con ⊘)
gl.
18
(Pizz. m.s.)


Arco
(Pizz.)
gl. strum.
Arco
(Pizz.)
gl. strum.
Arco
(Pizz.)
gl. 2.
3
3
3
3
Arco
(Pizz.)
poco a poco
PPP
Pizz.
(scordatura)
(c. II)
gliss. lento
(fin accordatura fin
al colophonium)
(normale)
Arco
(arpeggiando)
sul pont.


Quasi Walzer - lento, e lontano
p dolcissimo, estinto
Vlc.
(c. IV)
(c. III)
(c. III)
Pf.
pp lontano
simile
(sempre legatissimo)
ma ben vibrato
Vlc
Pf.
Vlc
Pf
Vlc
Pf


Vlc.
Pf.
molto hall.
Pizz.
pp
(l.v.)
Arco
gliss. armonico
senza rigore
secco
Sunhan Nichi
Bonnetal, 12-19 Mai 2000

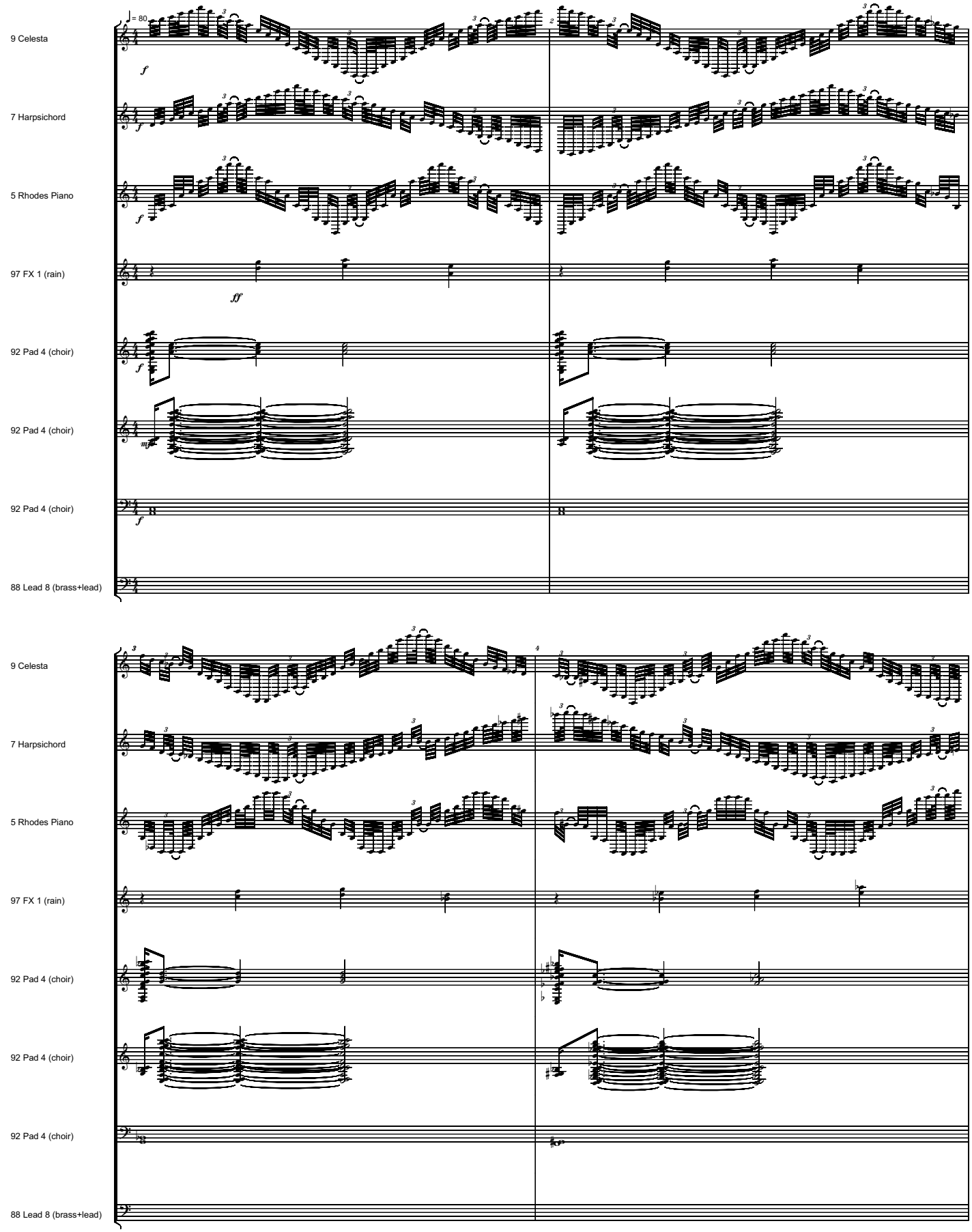

(C.IV)
PIAN
PP (C.III) > PP dolcissimo, estinto
PP
(III)
(II)
(III)
(I)
Pizz.
Arco
PP
gliss. 2 sul.
mP
Pizz.
(l.v.)

ET CUM SPIRITU TUO

Maestoso

I

Serban Nichifor

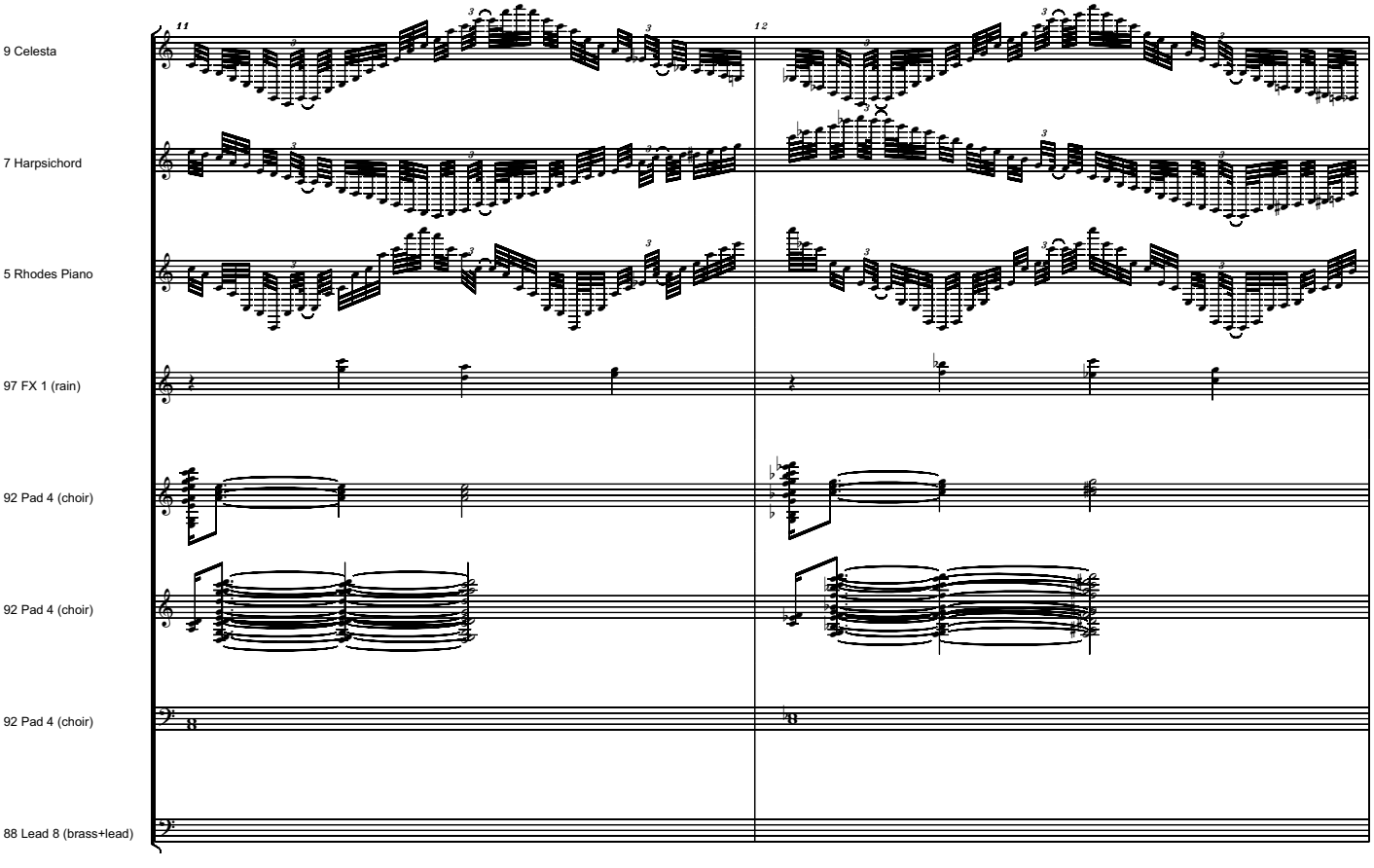


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9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9
10
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


11
12
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
13
14


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
15
16
mf
mf
mf
mf
f


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
17
18
ff
f
fff


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
19
20


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
25
26


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
27
28


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
29
30


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
31
32
mf
mf
mf
mf


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


37
38
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


39
40
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)

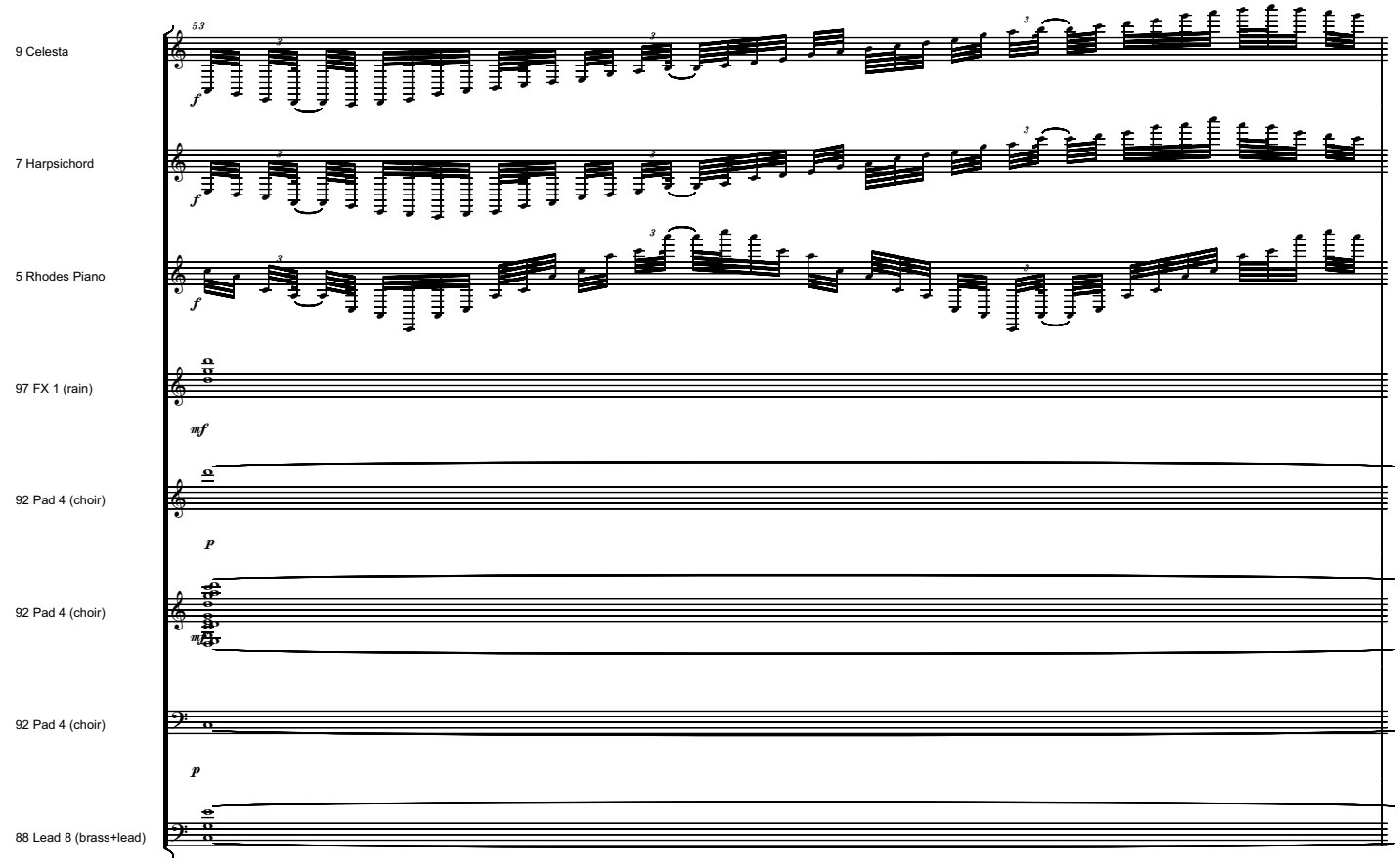

9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)

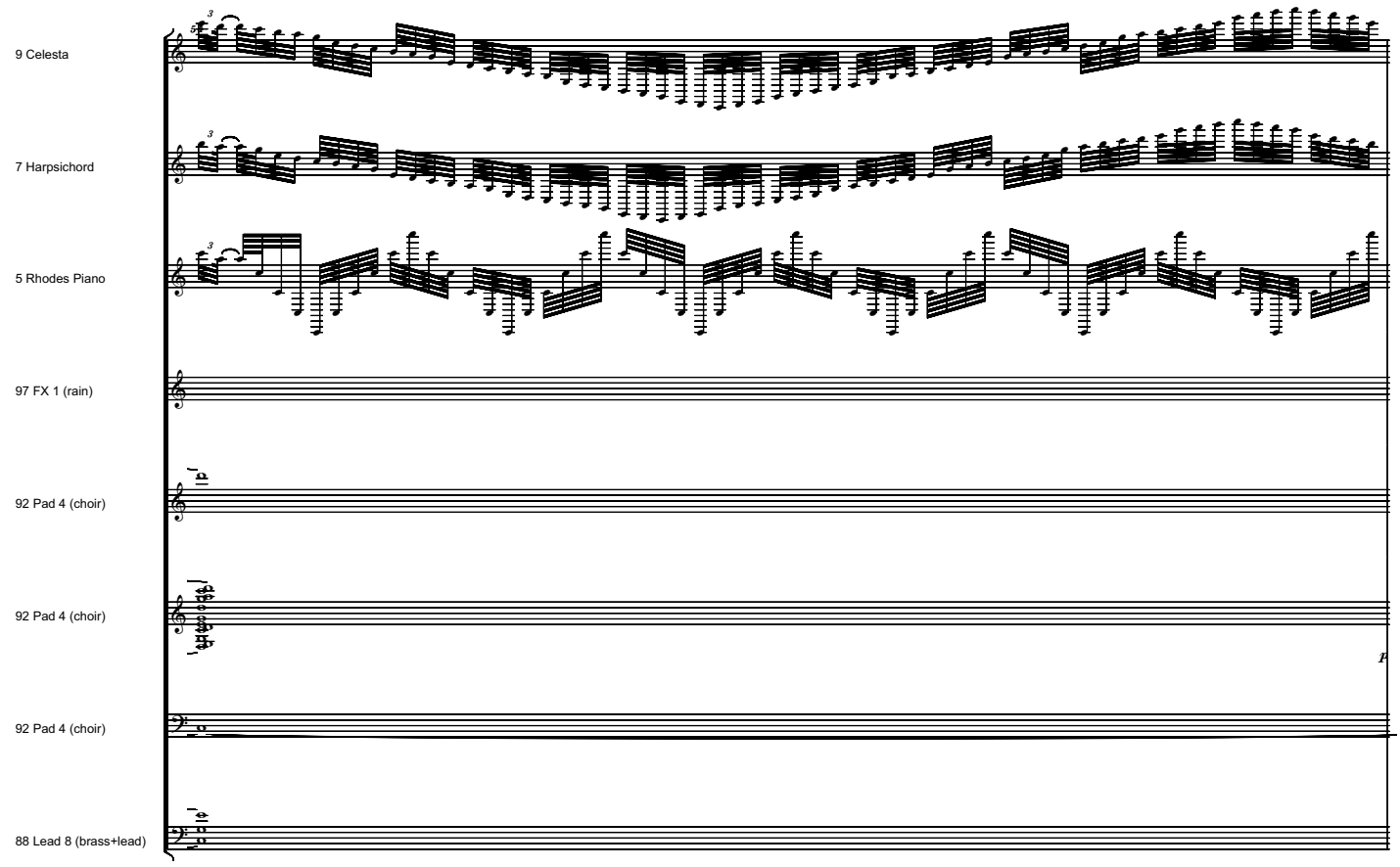

45
46
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


47
48
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
mf
mf
mf
mf
f
ff


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)

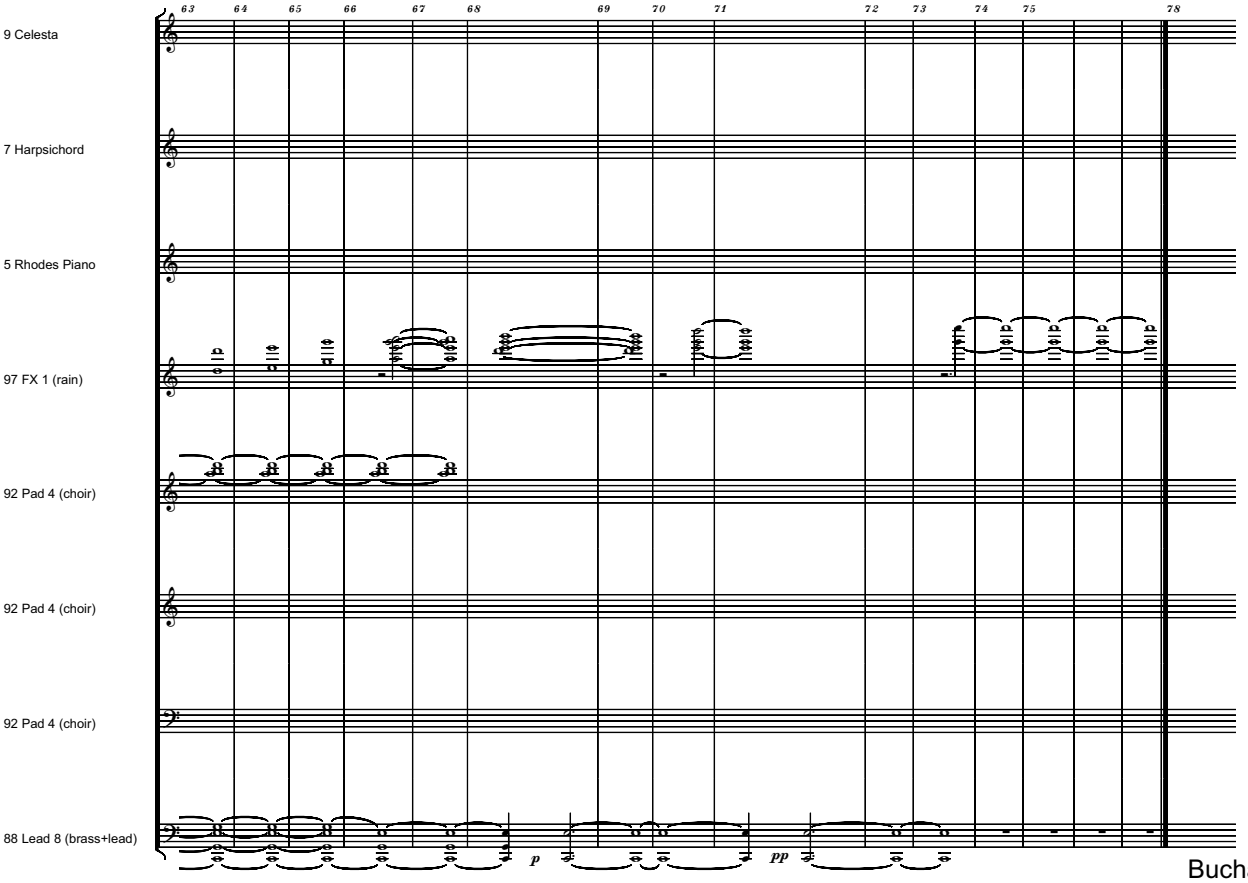

9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
f
mf
p


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
p


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
55
56
mf
mf
mf
pp
mp
p
mp


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
59
60
61
62
p
mp
p
pp
mp



Bucharest, 11 November 2013

SERBAN NICHIFOR

THREE AMERICAN PIONEERS SONGS

for Flute and 2 Guitars

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(SABAM, ASCAP)
IPI Name No. 46376567,
IPI Base No. I-000391194-0

File: 2BrightlyFl2G

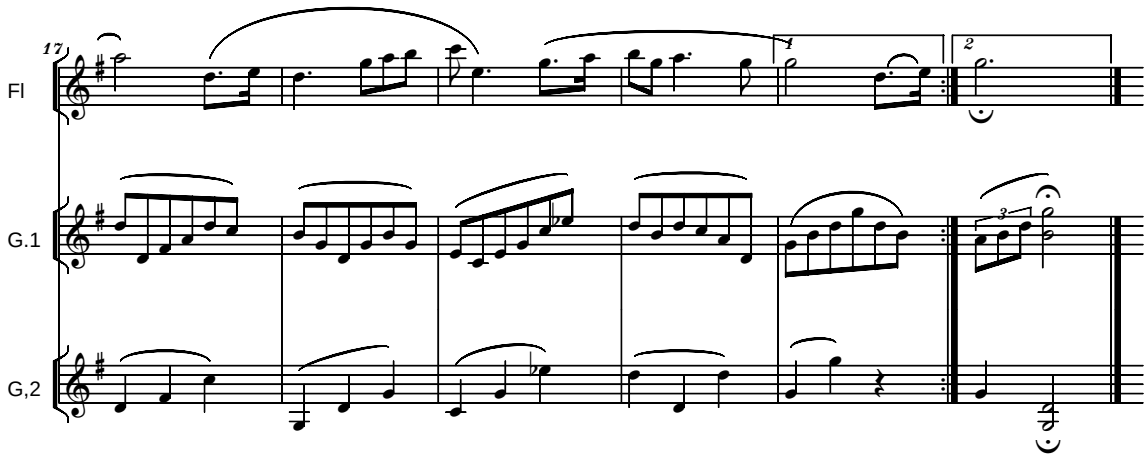
BRIGHTLY BEAMS OUR FATHER'S MERCY
for Flute and 2 Guitars

Arr. Serban NICHIFOR
(SABAM, ASCAP)

Fervently



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17
Fl
G.1
G,2
1
2
3

File: 3INeedFl2G

Arr. Serban NICHIFOR
(SABAM, ASCAP)

I NEED THEE EVERY HOUR
for Flute and 2 Guitars

Fervently



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19
1
2
Fl
G.1
G.2

File: 1IStandFl2G

Arr. Serban NICHIFOR
(SABAM, ASCAP)

I STAND ALL AMAZED
for Flute and 2 Guitars

Thoughtfully



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Fl
G.1
G.2
Fl
G.1
G.2
1
2
Fl
G.1
G.2

File: 2Fl

BRIGHTLY BEAMS OUR FATHER'S MERCY

for Flute and 2 Guitars

Arr. Serban NICHIFOR
(SABAM, ASCAP)

Fervently



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File: 3Fl

Arr. Serban NICHIFOR
(SABAM, ASCAP)

I NEED THEE EVERY HOUR
for Flute and 2 Guitars

Fervently



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File: 1Fl

Arr. Serban NICHIFOR
(SABAM, ASCAP)

I STAND ALL AMAZED
for Flute and 2 Guitars

Thoughtfully



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SUMMER MEMORIES

MEMORIA VERII

for Soprano and Organ

Poem by LEON VOLOVICI

Music by SERBAN NICHIFOR

SUMMER MEMORIES

MEMORIA VERII

Poem by LEON VOLOVICI

„Eretz, al tehasi et damam…“

Pe toți i-am putea uita
Dacă aerul înmiresmat al verii
n-ar fremăta de glasurile lor răscolite de spaimă,
dacă zidurile înnegrite ale caselor
n-ar păstra umbrele lor hăituite
și pietrele drumului – pașii lor precipitați și șovăitori,
dacă frunzele copacilor lucind de rouă
n-ar răsfrânge privirile lor blânde și întrebătoare,
dacă cerul înalt al nopților de iunie
nu s-ar bolti de strigăte sacre și fără nădejde.

În rotirea fără sfârșit a anotimpurilor,
fiecare vară
va avea câteva zile și câteva nopți
monstruos de frumoase și de nepăsătoare,
când vom alerga bezmetici pe străzi,
înnebuniți de respirația de gheață a vânătorilor de oameni,
când vom blestema soarele și căldura delirantă a amiezii,
parfumul sufocant și buimac al florilor,
când închipuirea incendiată de sete
ne va tortura cu nălucirea apelor de munte.

În fiecare vară, în aceeași zi,
plânsul îndurerat al copiilor
ne va sfredeli creierul
și ne va copleși sufletul de vinovăția lumii…
în fiecare vară, în aceeași noapte,
sub lumina halucinantă a lunii,
sângele lor va mai infiora firele de iarba,
iar bătrânul acela va reveni la marginea padurii
să caute trupul fiului său
și glasul lui va răsuna, liniștit și grav,
îngânând un cântec străvechi de îngropăciune…
„Eretz, al tehasi et damam…“

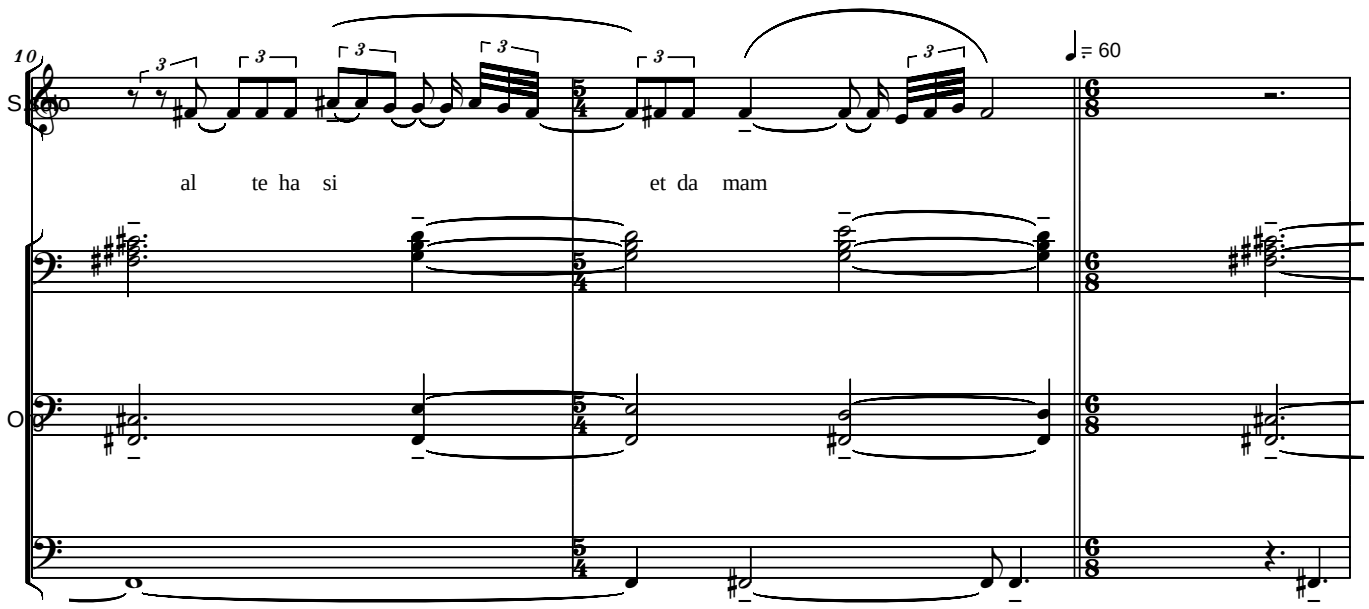
GRAVE

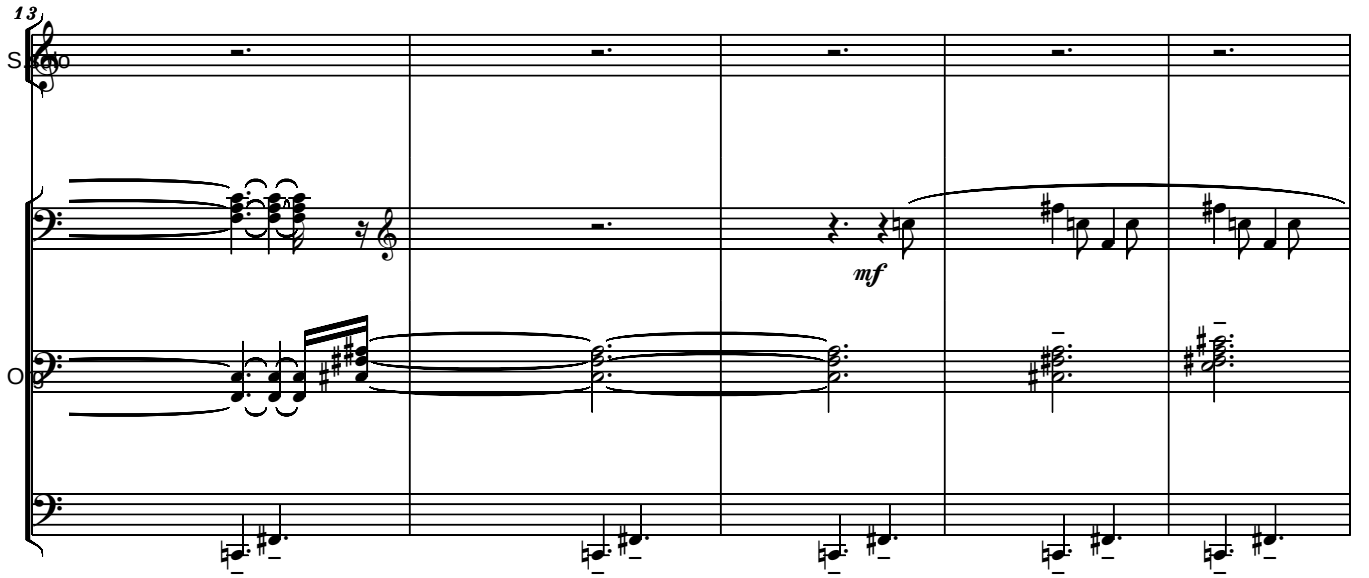
SUMMER MEMORIES
for Soprano and Organ
To the Martyrs of the pogrom of Iasi (Romania)

Poem by LEON VOLOVICI
Music by SERBAN NICHIFOR



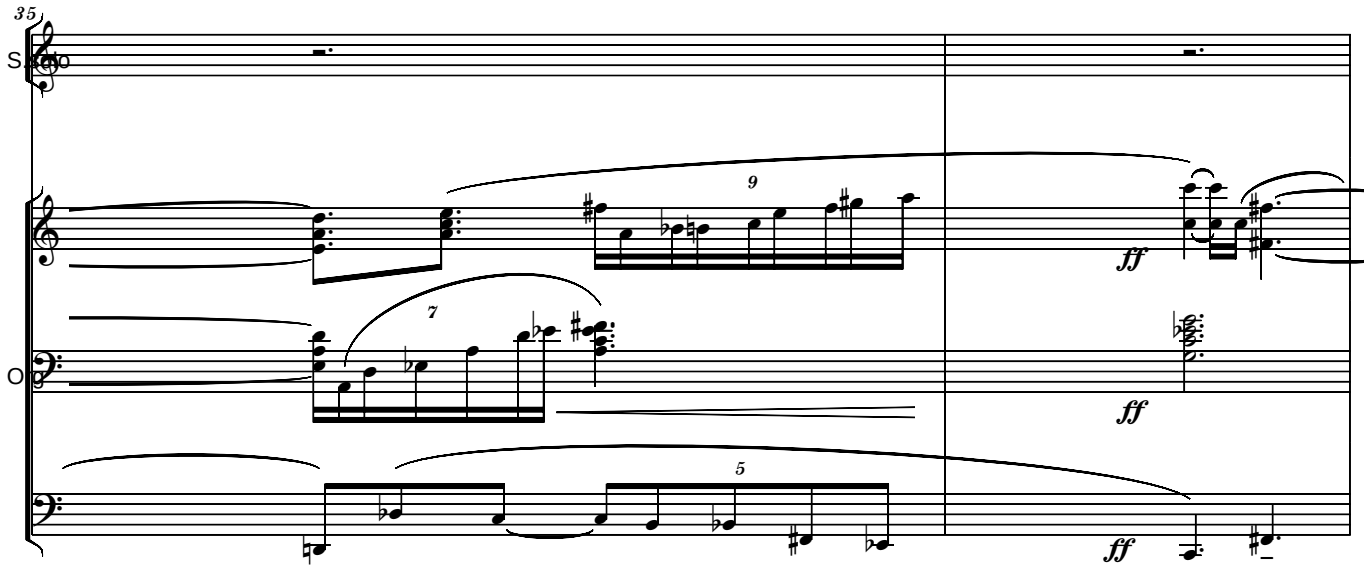
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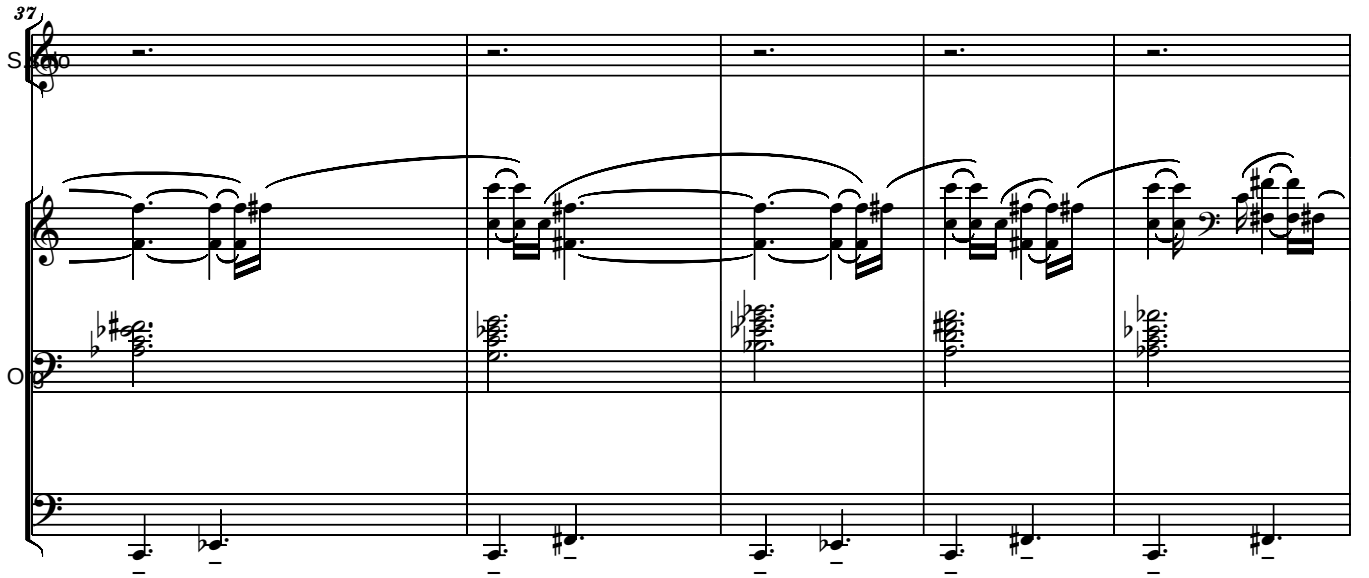

10
Soprano
Organ
al te ha si
et da mam
♩= 60

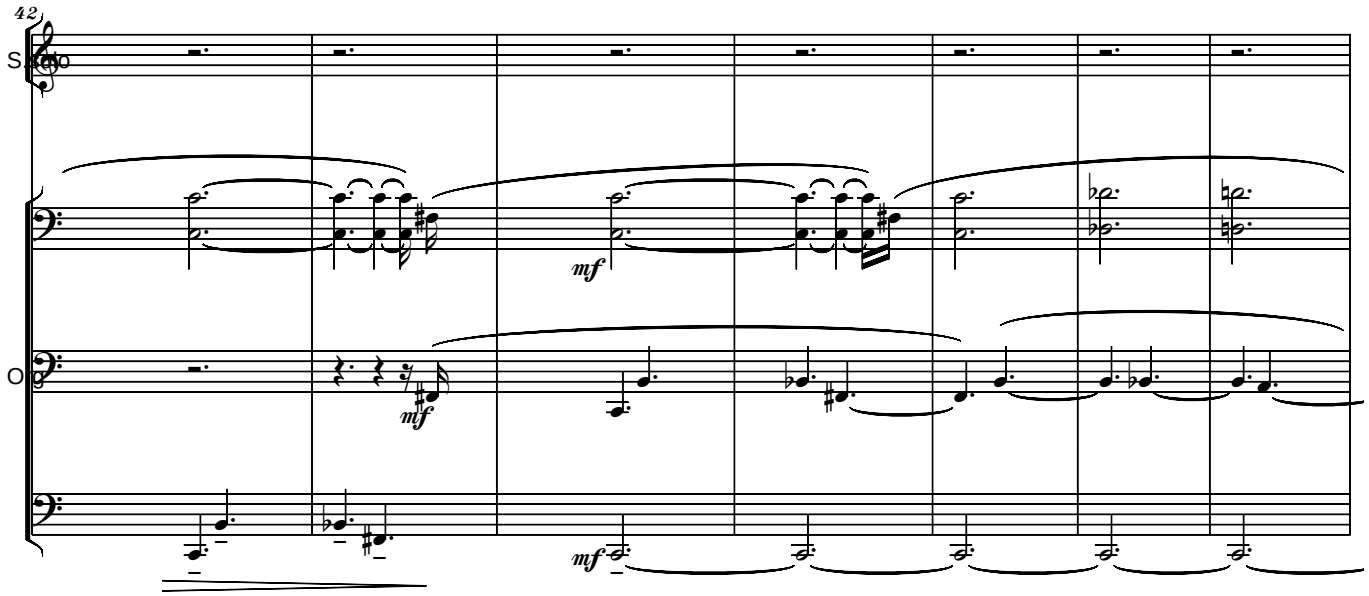

13
Soprano
Organ
mf

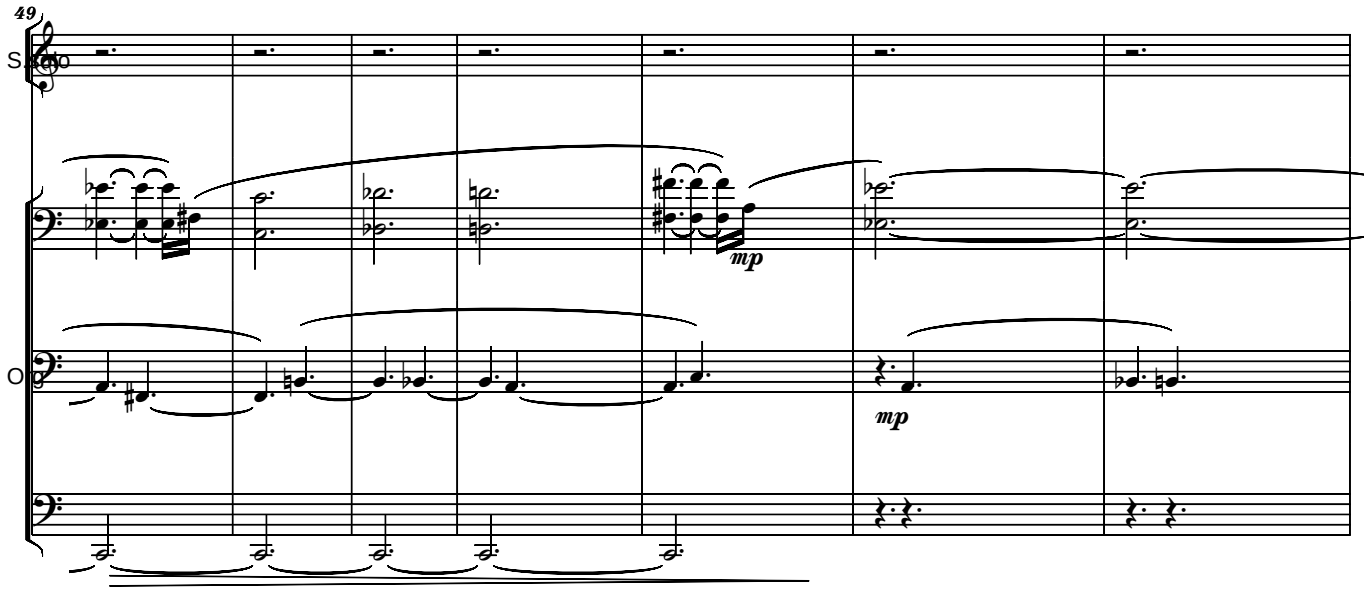

18
Solo
Org
23
Solo
Org
f

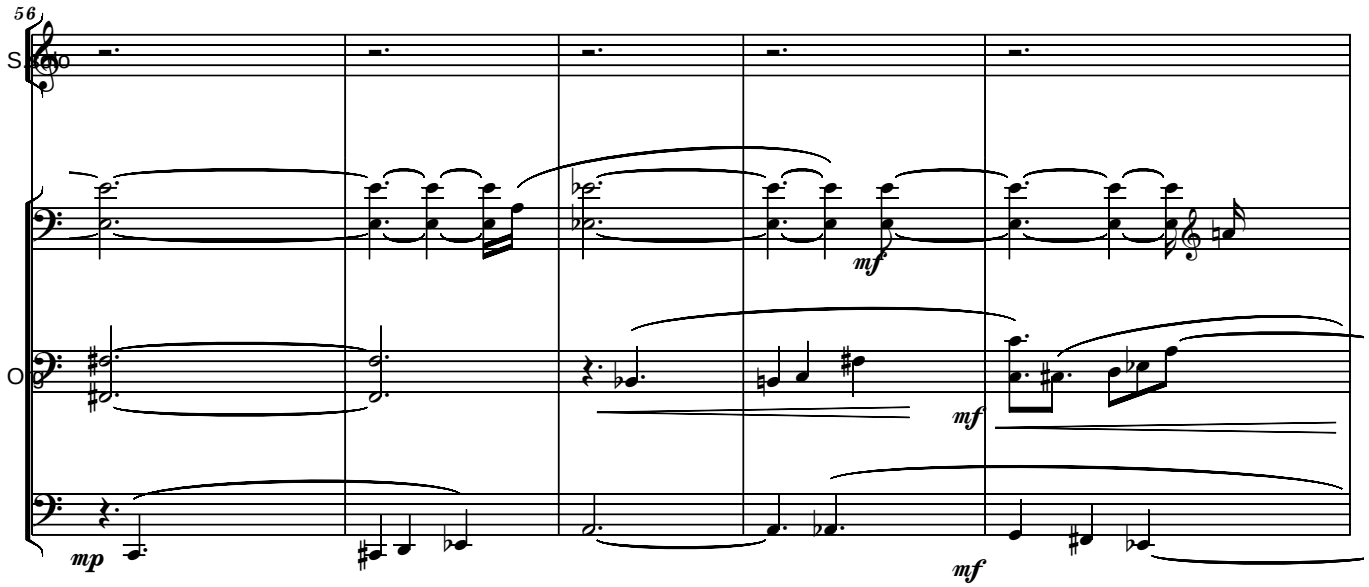

28
Solo
Org
32
Solo
Org

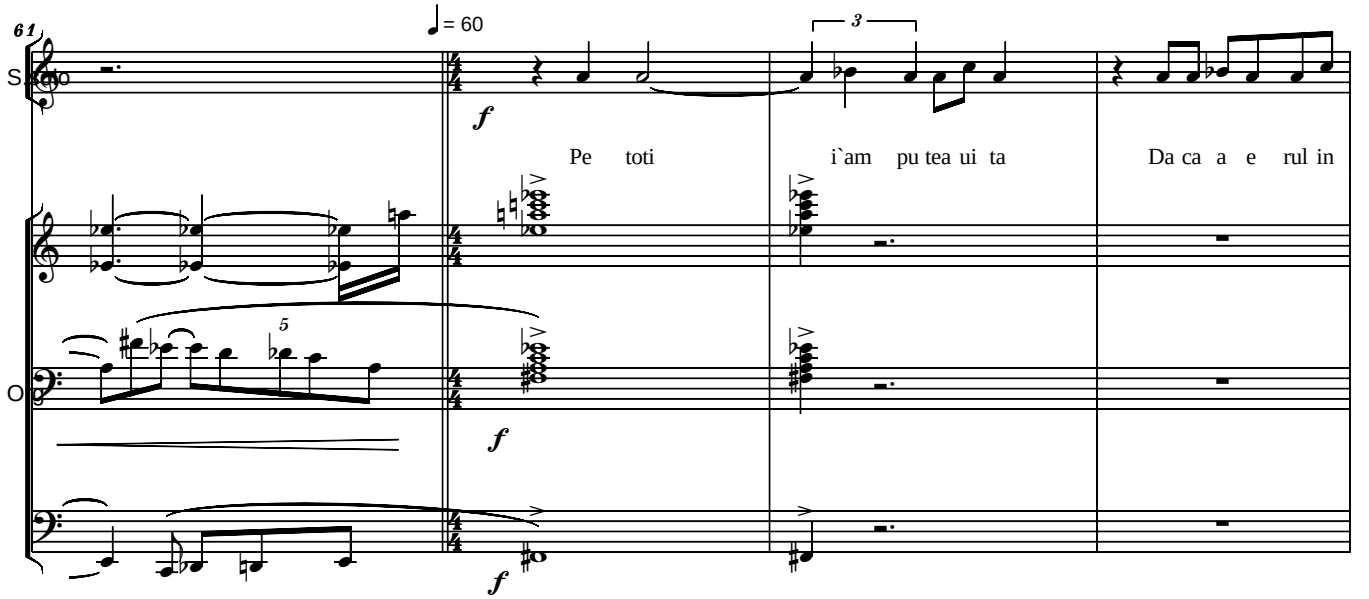

35
Solo
Org
9
7
5
ff
ff
ff

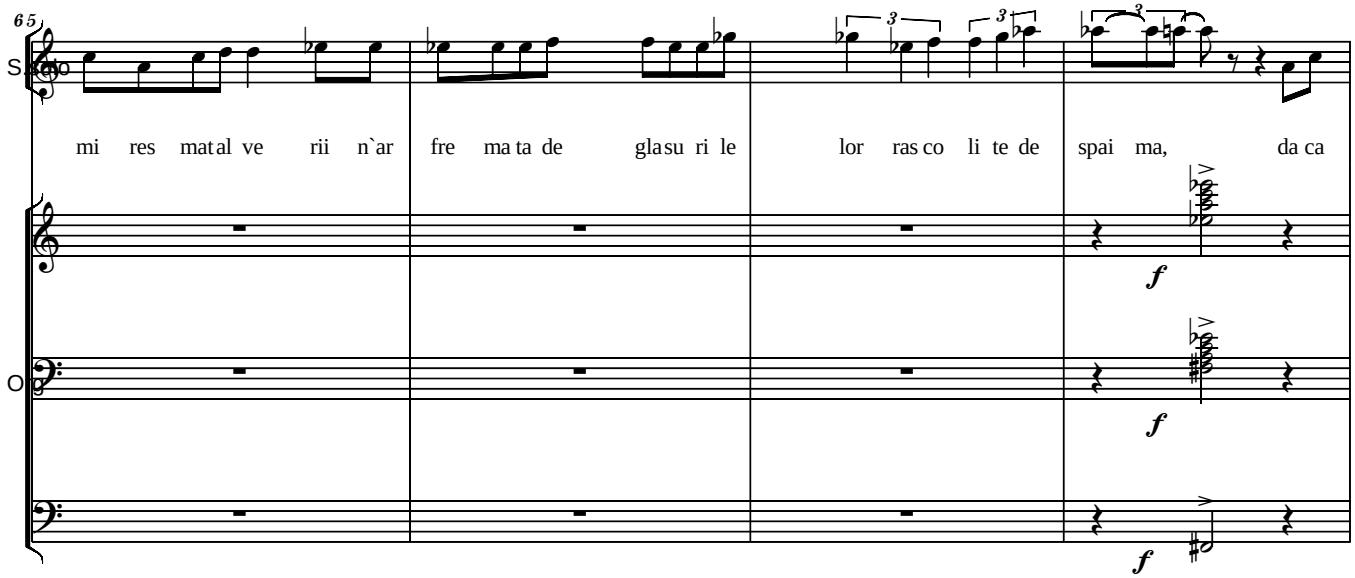

37
Solo
Org

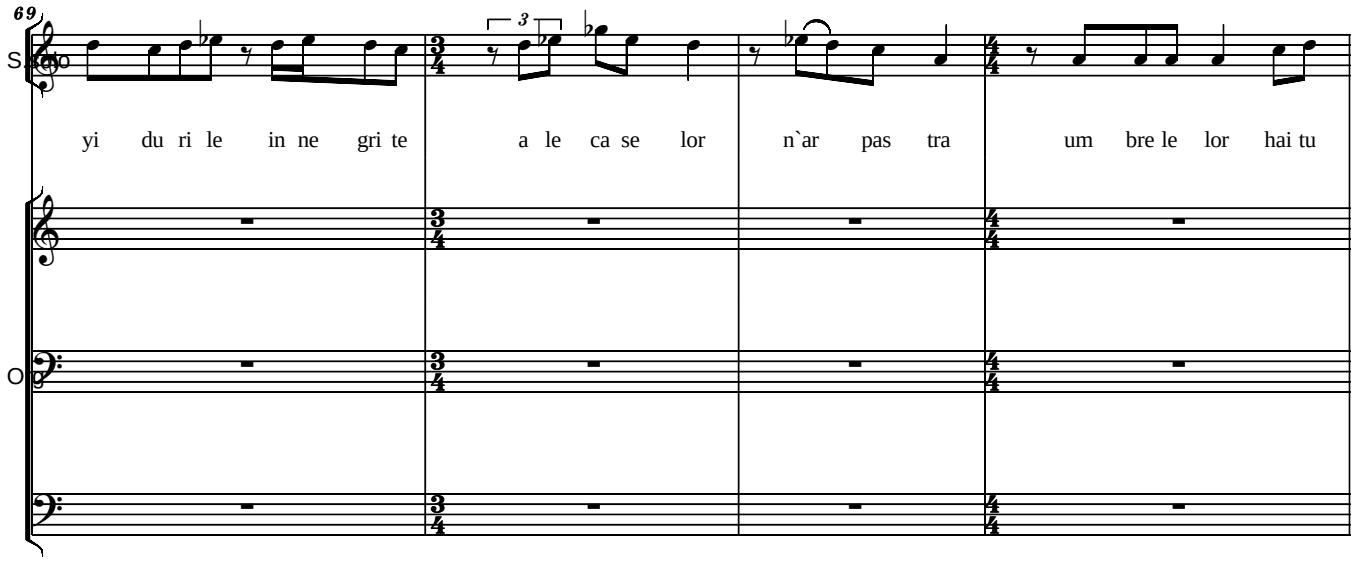

42
Solo
Org
mf
mf
mf

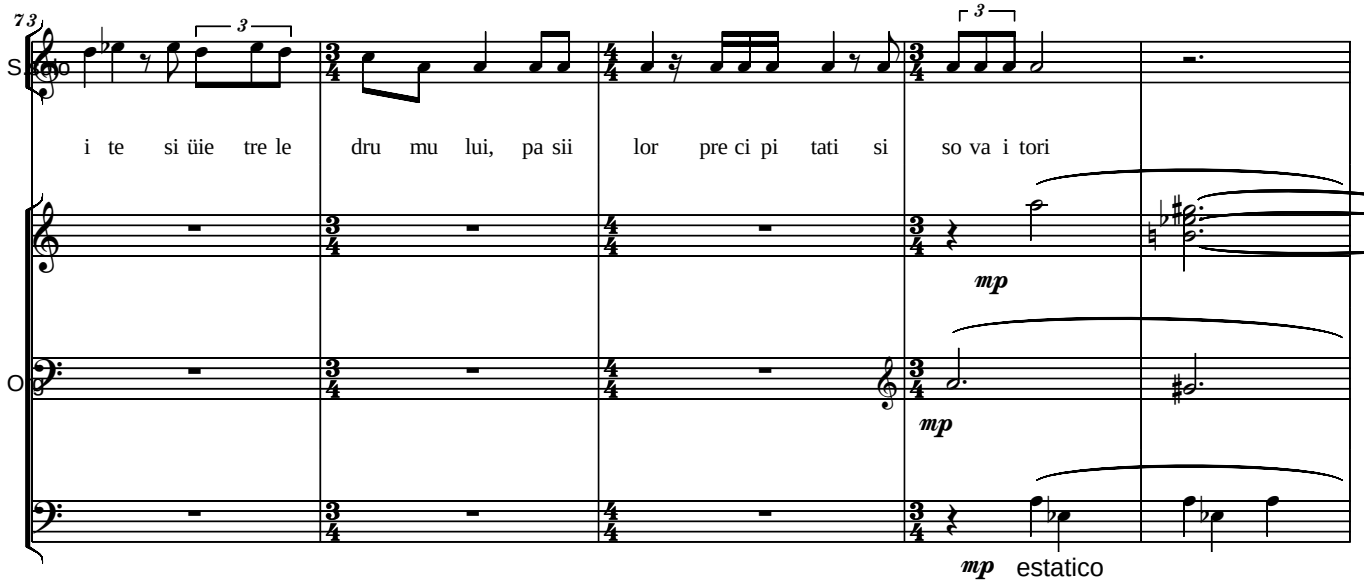

49
Solo
Org
mp
mp

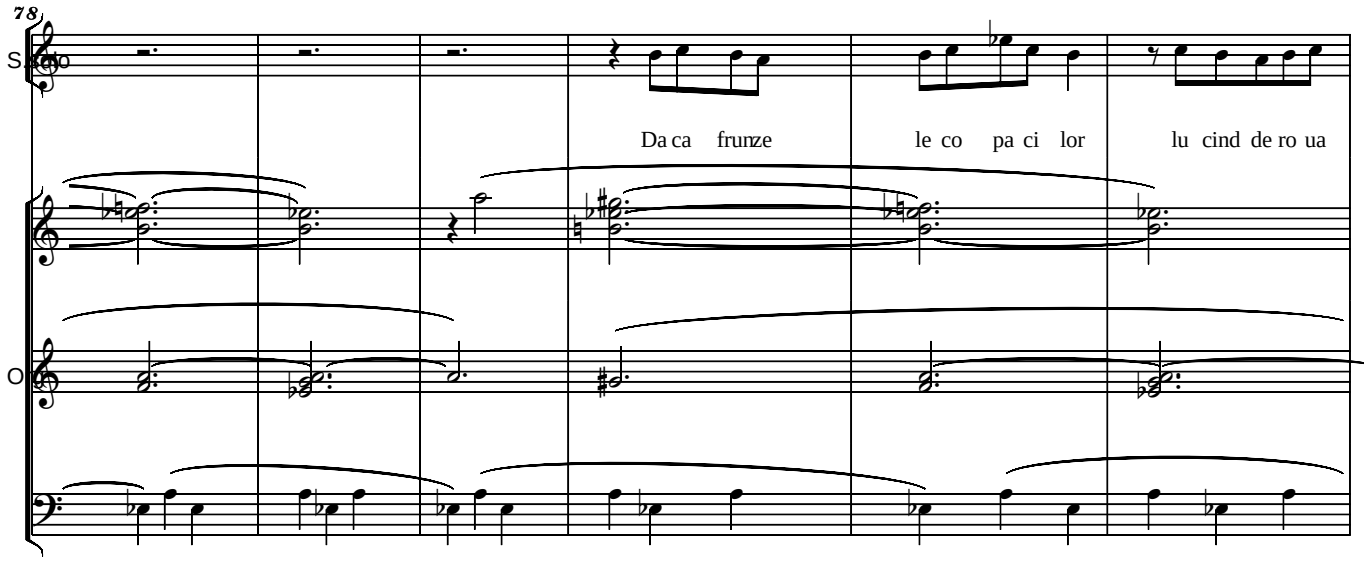

56
S
O
mp
mf
mf
mf


61
S
O
♩= 60
f
Pe toti
3
i`am pu tea ui ta
Da ca a e rul in
5
f
f


65
S
mi res mat al ve rii n`ar fre ma ta de glasu ri le lor ras co li te de spai ma, da ca
f
O
f
f

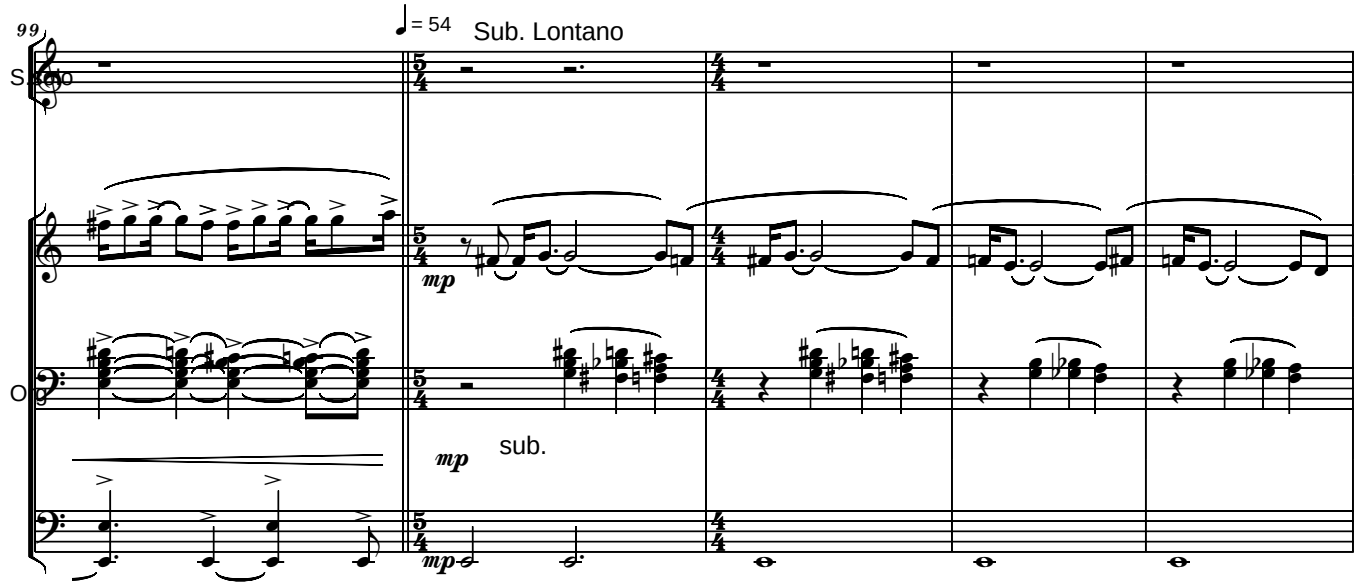

69
S
yi du ri le in ne gri te a le ca se lor n`ar pas tra um bre le lor hai tu
O

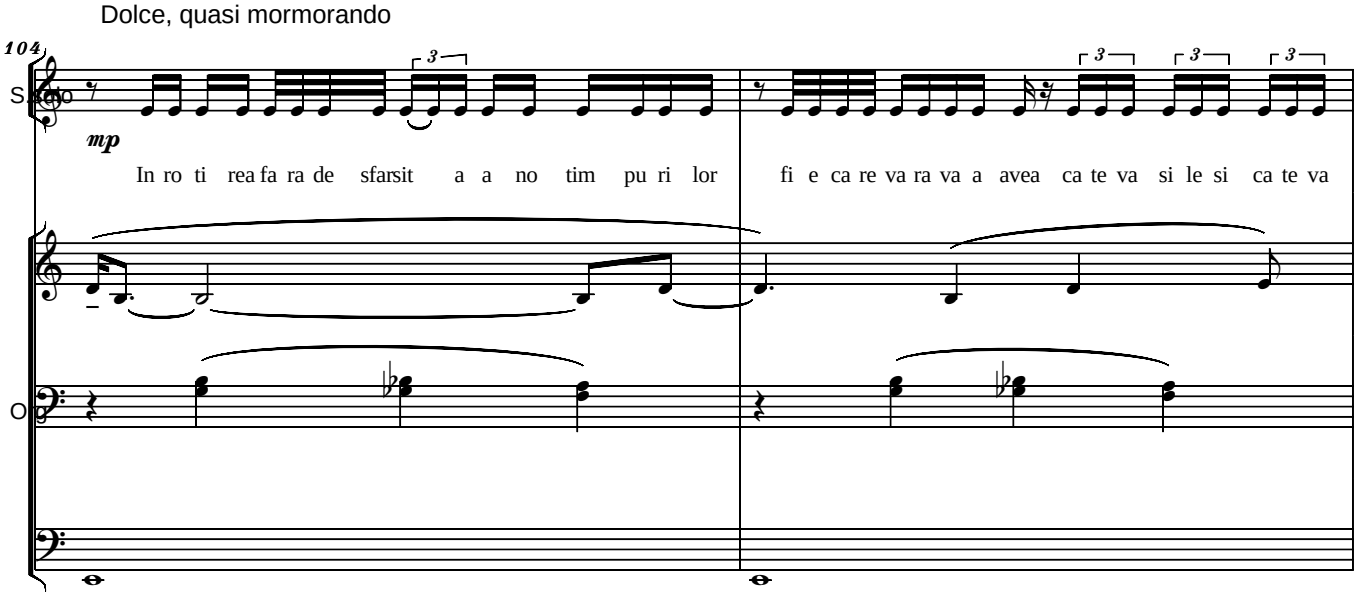

73
Soprano
i te si üie tre le dru mu lui, pa sii lor pre ci pi tati si so va i tori
mp
Organ
mp
mp estatico

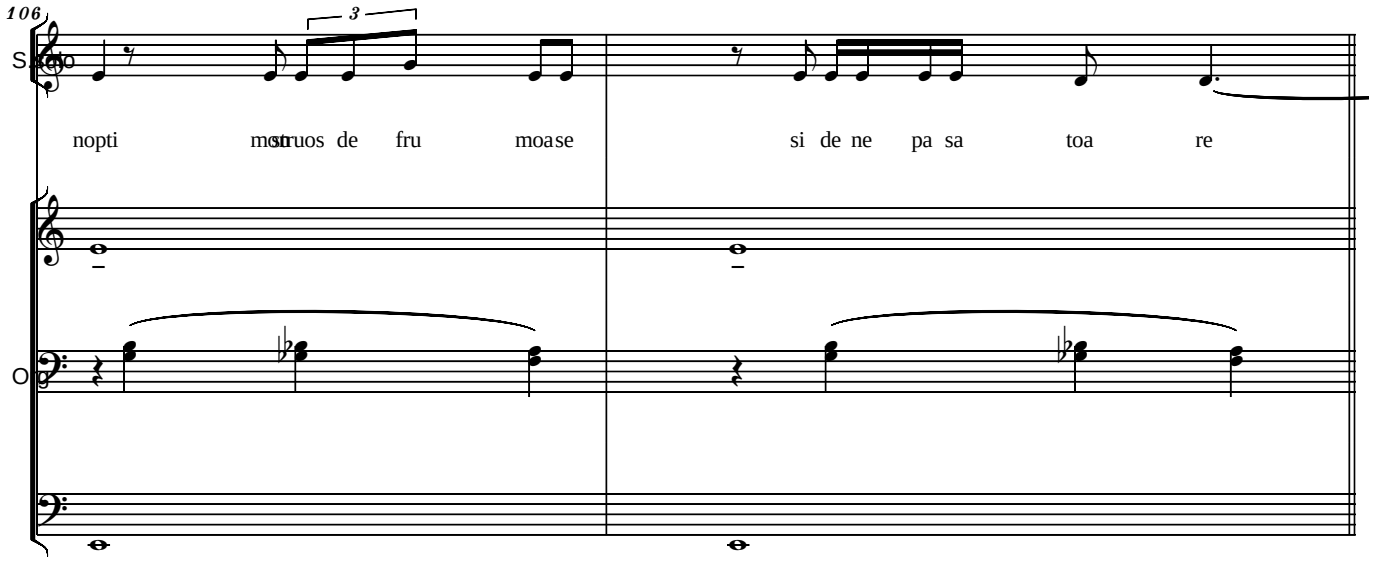

78
Soprano
Da ca frunze le co pa ci lor lu cind de ro ua
Organ


84
Soprano
n`ar ras frange
Pri vi ri le lor
blande si in re ba
toa re
Da ca ce rul i
Orgue
89
Soprano
nalt al nop ti lor de
iu ni e nu s`ar bol
ti de stri ga te sa cre si
Orgue

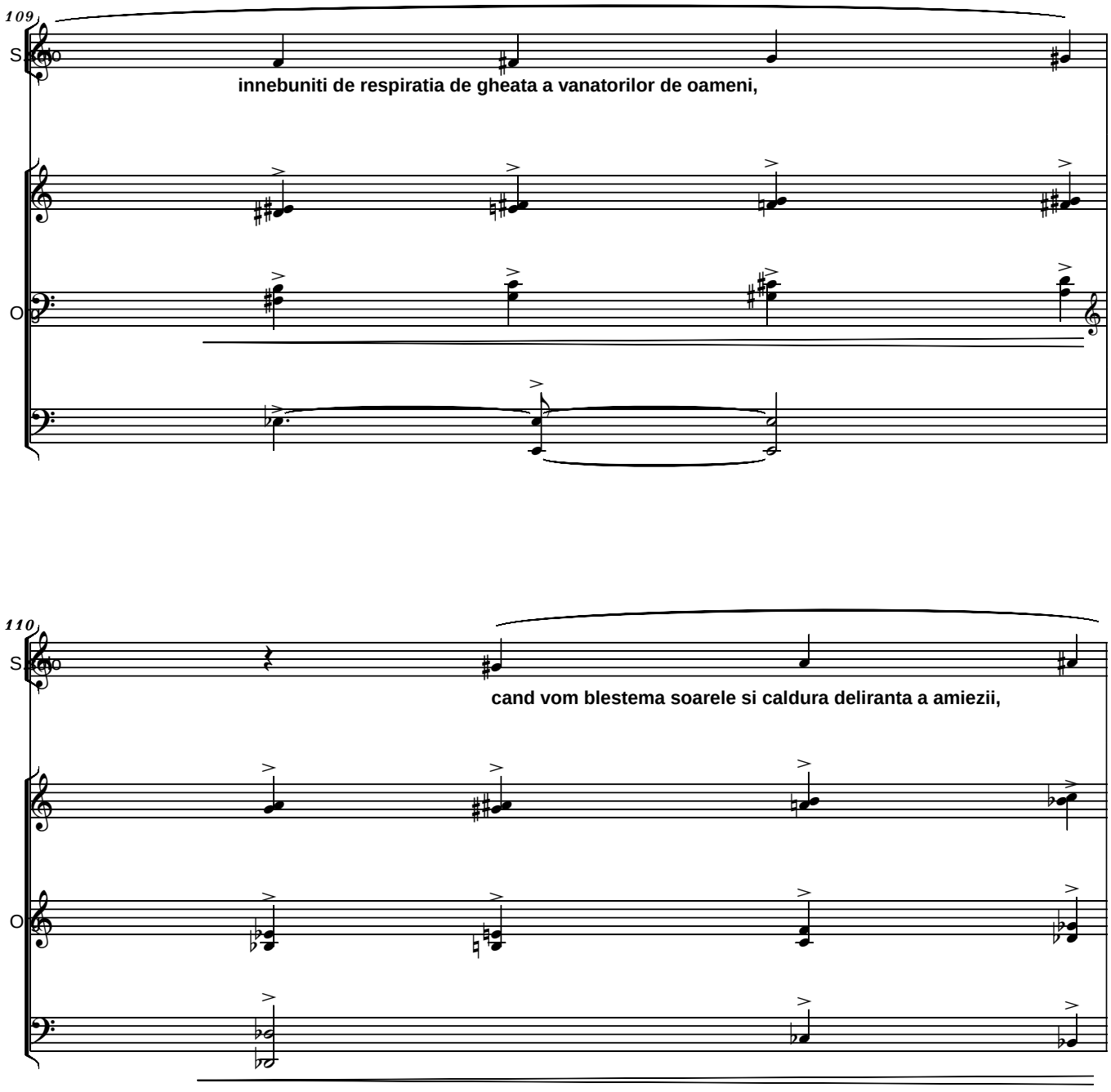

92
Soprano
fa ra na dej de
= 64
f
Organ
f
f
95
Soprano
Organ


99
♩= 54
Sub. Lontano
Soprano
Org
mp
mp
sub.
mp

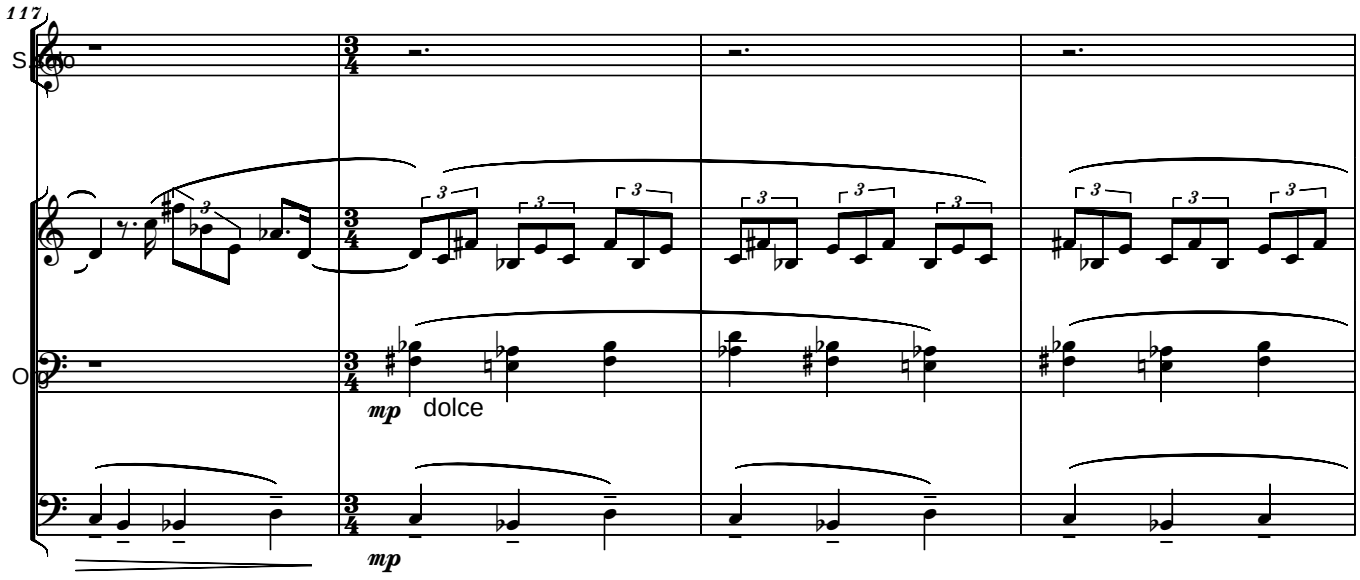

Dolce, quasi mormorando
104
Soprano
Org
mp
In ro ti rea fa ra de sfarsit a a no tim pu ri lor
fi e ca re va ra va a avea ca te va si le si ca te va
3
3
3
3


106
3
Soprano
nopti
monstruos de fru
moase
si de ne pa sa
toa
re
Org.


108
♩= 140
Soprano
glissando
Sub. Agitato
Cand vom alerga bezmetici pe strazi,
ossia tremolo
ossia tremolo
Org.
poco a poco crescendo

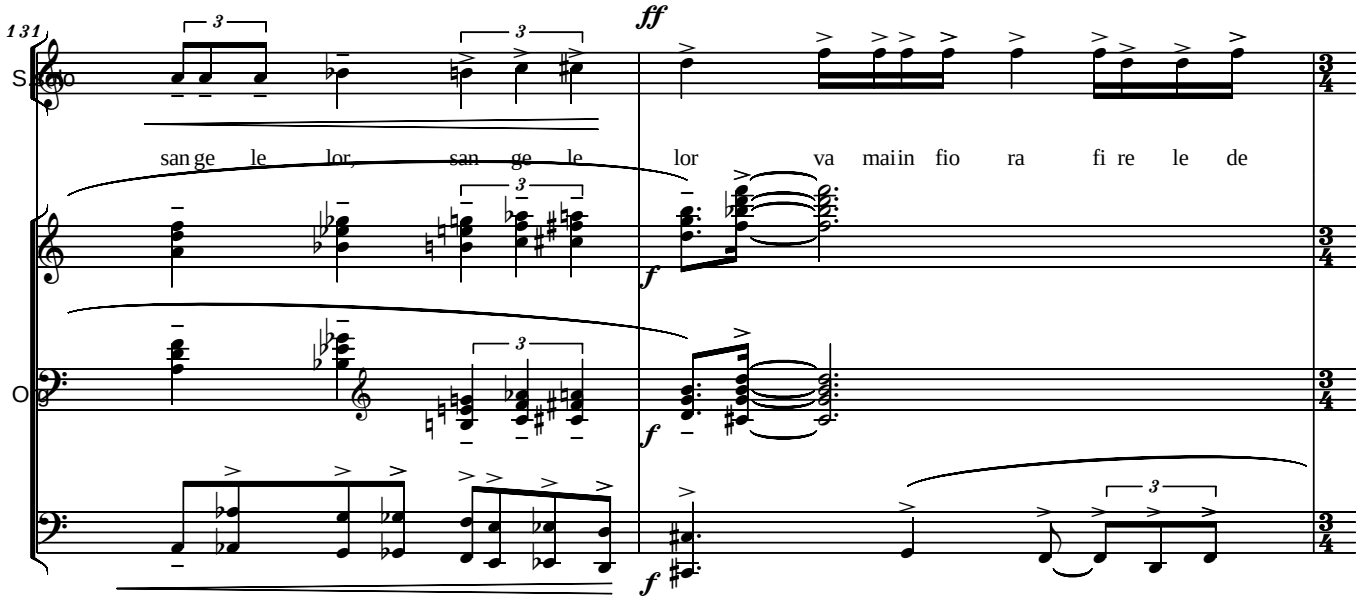

109
Soprano
innebuniti de respiratia de gheata a vanatorilor de oameni,
Orga
110
Soprano
cand vom blestema soarele si caldura deliranta a amiezii,
Orga

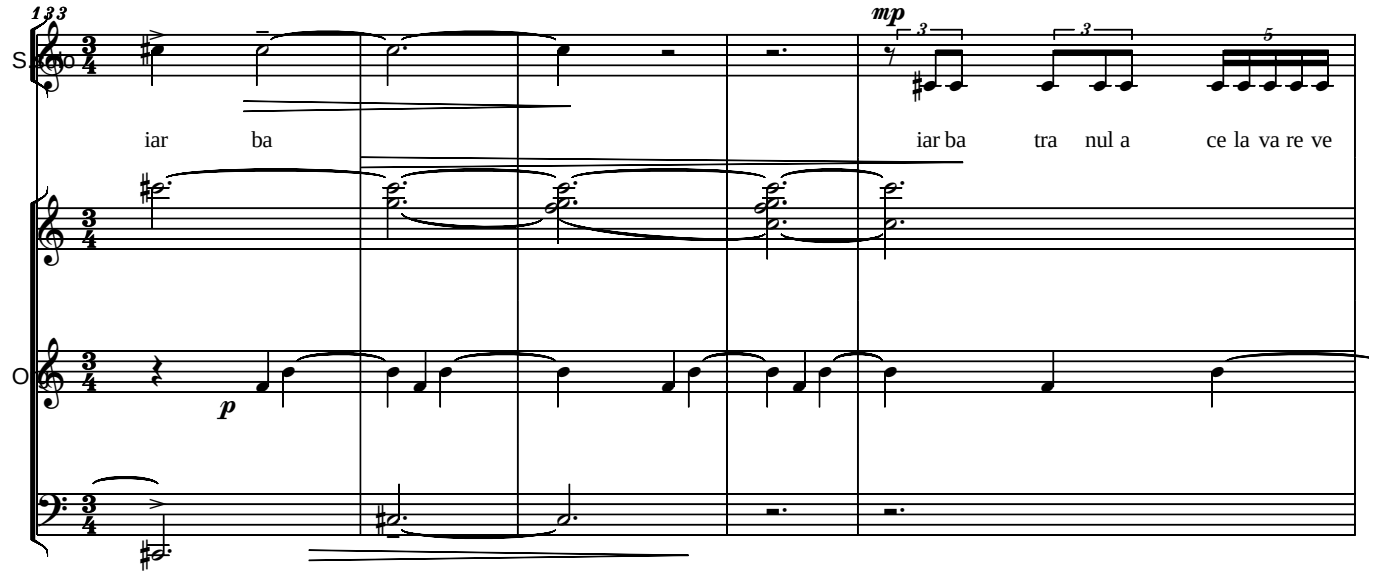

111
Soprano
parfumul sufocant si buimac al florilor,
cand inchipuirea incendiata de sete
113
ne va tortura cu nalucirea apelor de munte
ord.
ord.
= 60
Sub. Tempo I
mf
fff
mf

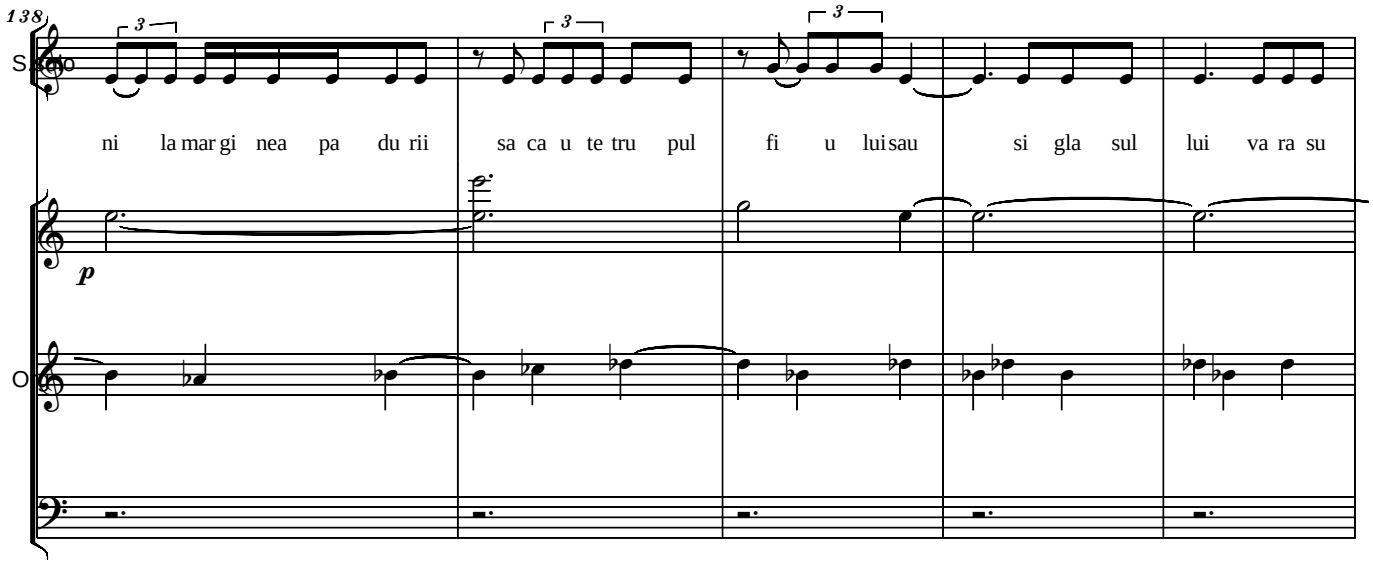

117
Soprano
Organ
mp
dolce
mp

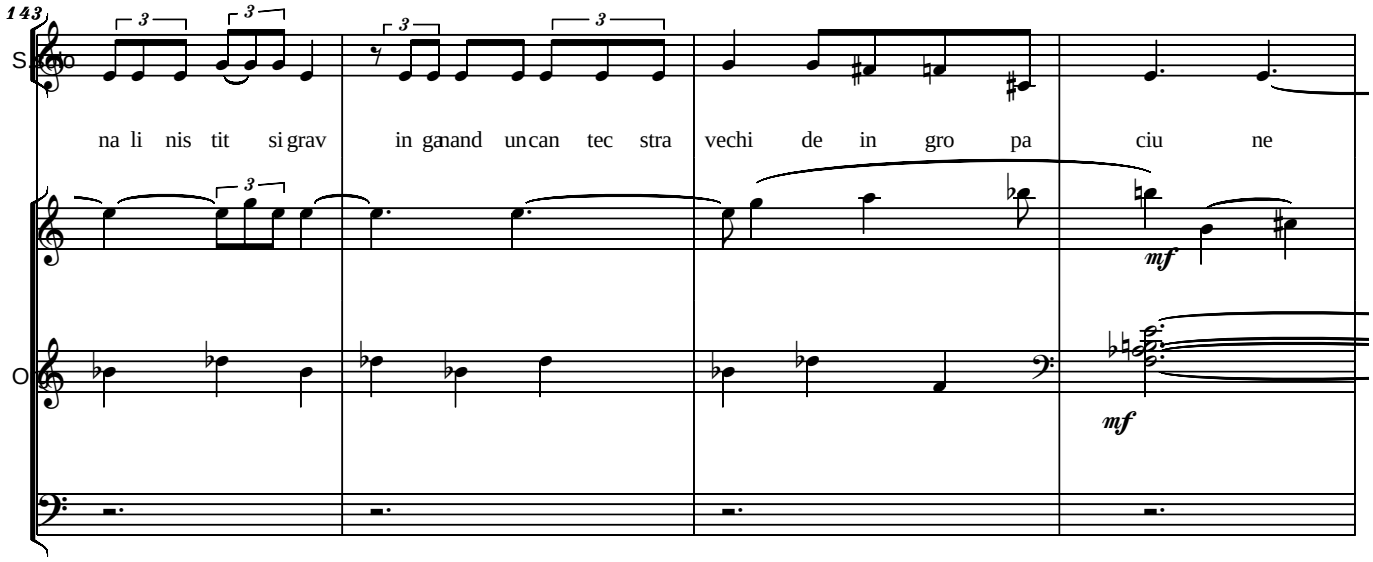

121
mf
Soprano
Organ
In fi e ca re va ra in a ce easi zi, plansul in du re rat al co pi i lor


125
Soprano
Organ
ne va sfre de li cre ie rul
si ne va co ple si su fle tul
de vi no va ti a lu mii
pocō a poco crescendo
128
Soprano
Organ
f
in fi e ca re va ra in a
ce easi noap te sub lu mi na
ha lu ci nan ta a lu nii
mf
mf
mf
poco a poco crescendo


131
Soprano
ff
san ge le lor, san ge le lor va maiin fio ra fi re le de
f
Organ
f
f

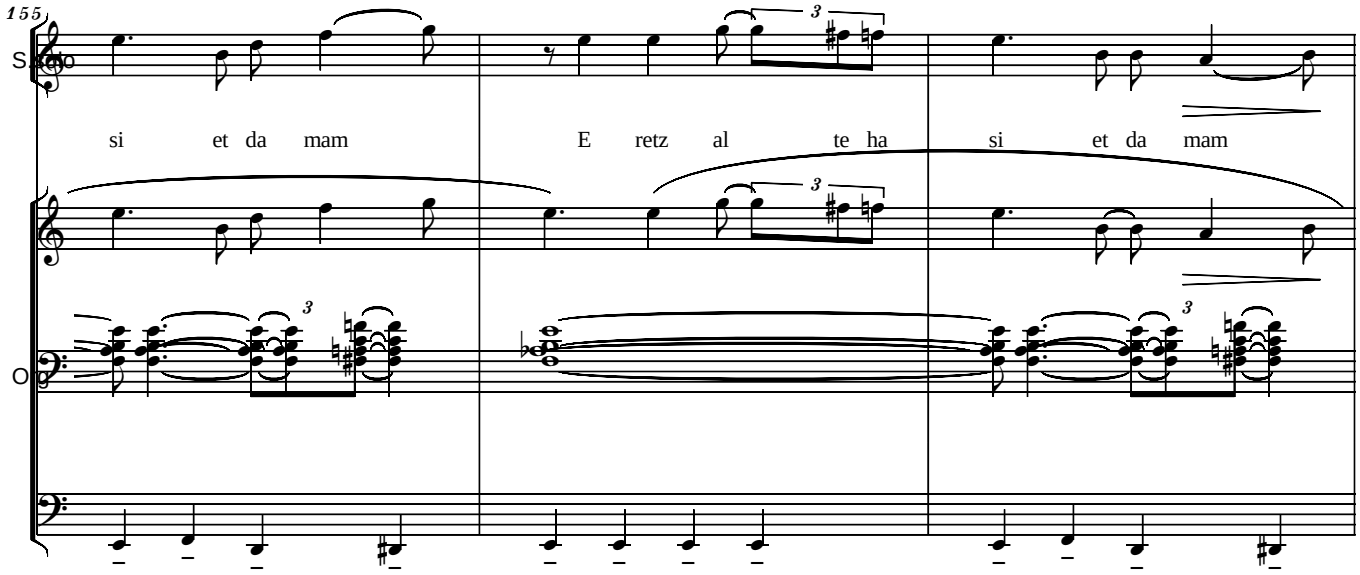

133
Soprano
mp
iar ba iar ba tra nul a ce la va re ve
p
Organ


138
Soprano
ni la mar gi nea pa du rii sa ca u te tru pul fi u lui sau si gla sul lui va ra su
p
Orgue


143
Soprano
na li nis tit si grav in ganand un can tec stra vechi de in gro pa ciu ne
mf
mf
Orgue


147
Soprano
Organ
mp
E retz al te ha
p
p
mp


151
Soprano
Organ
si et da mam
E retz al te ha
si et da mam
E retz al te ha
mf


155
Soprano
Organ
si et da mam
E retz al te ha
si et da mam
3

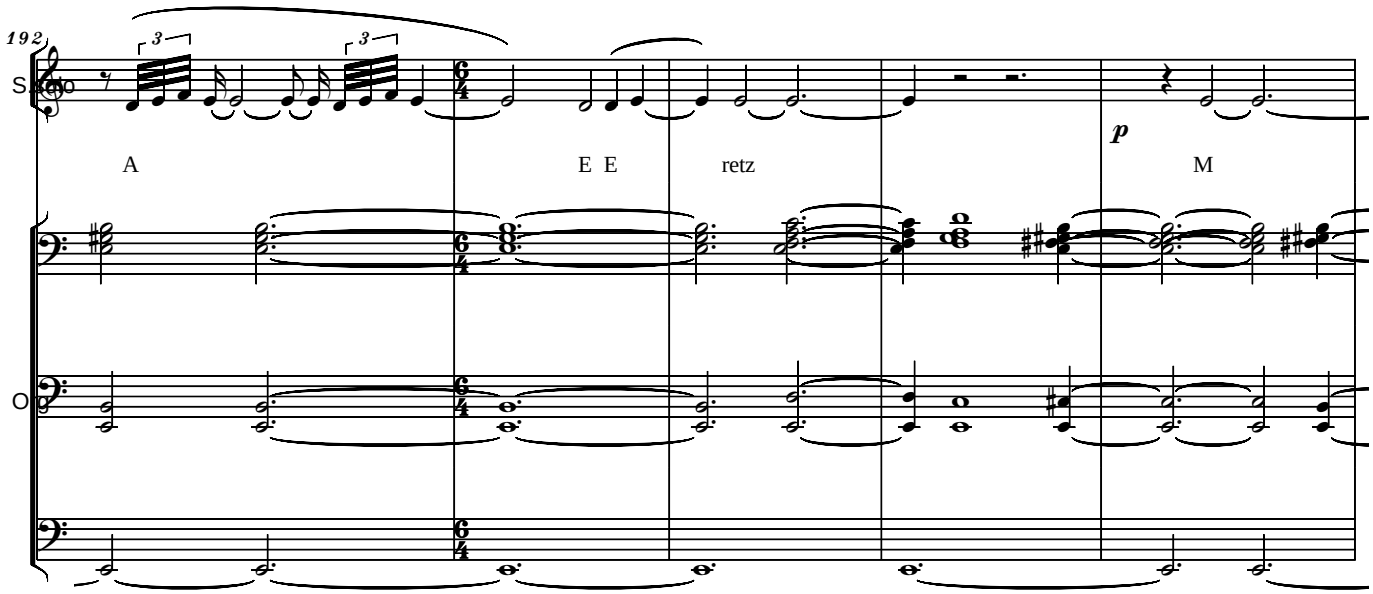

158
= 64
Soprano
Organ
E retz al te ha
si et da mam
E retz al te ha
3

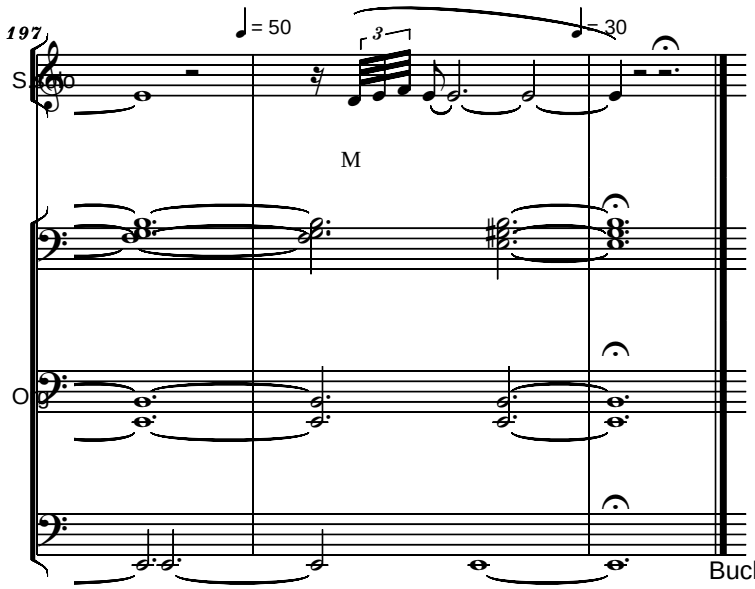

poco rall.
161
= 62
= 60
= 100
SCORREVOLE
Soprano
Organo
si et da mam
E retz al te ha si et da mam
mp
mp
mp
165
= 110
= 120
= 130
Soprano
Organo
E retz al te ha si al te ha
mf
mf
mf
mf


169
♩ = 140
Soprano
si al te ha si et et da
Organ
172
♩ = 150
Soprano
mam
Organ


174
♩= 170
♩= 120
Soprano
Organo
ff
fff
(ossia 8-va)
178
♩= 100
♩= 60
mp
E retz
al te ha
ORGANO PLENO !


184
Soprano
Organ
si et da mam E retz
p
p
189
Soprano
Organ
al te ha si et da mam





Bucharest, 28-VI-2009

(Durée: ~13')

A la mémoire de mon très cher Père

Serban Nichifor

VULNERANT OMNES ULTIMA NECAT *)

(Hommage à Debussy)

per Pianoforte a 4 mani (con amplificazione - ad libitum)

<<Commended in the Gregynog Composers' Award of Wales 1998>>

NB - Enlevez le grand couvercle du piano !

Motto:

"... la maladie, cette vieille servante de la mort..."
Claude Debussy, 1916

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante

→ ~15-30" (molto rubato !) ***)

I.) "Heure première..." ****)

Pianoforte a 4 mani (con amplificazione - ad lib.) *)

ben marcato

(m.d.) (m.s.) (l.v.) **)

x2 x3 x4 x5 x6 x7 x8 x9 x10 x11 x12 x13 x14

pp ppp poco pp ppp molto

pp profondo (cluster) misterioso

Pizz. in Pf. (molte volte)

ppp poco pp ppp molto

Sempre Ped. l.v. → (suggérant "le tunnel infini du Temps"...)

II.) "Silence... En concevoir le vide..." ****)

mf ppp leggiero (molte volte)

Pizz. in Pf.

pp eco

Normale (molte volte)

ppp ritmico, minaccioso

(sempre Ped. l.v.) → mf

III.) "Mouvoir... E mouvoir... S'émouvoir..." ****)

ppp immateriale (molte volte)

p fluido

ppp poco

(sempre Ped. l.v.)

IV.) "Lorsque j'écris... Sous la flavescente veilleuse de la nuit..." ****)

(l.v.) (x2)

ppp molto

(molte volte)

ppp molto

(sempre Ped. l.v.)

©SABAM 1998

*) piano (à 4 mains) enregistré sur bande magnétique, ou live-electronic (avec amplification).

**) écriture musicale proportionnelle (marquée ~)

***) - Chaque système a une durée très libre (~15-30").

****) - Les mottos des 24 séquences sont extraites du regueil de poèmes "Vulnerant omnes ultima necat" d'Etienne de Sadeleer; ces textes peuvent être aussi récités (sur la musique) — comme variante facultative.


V.) "Je pourrais alors toucher l'arbre..."
Pianoforte
(a 4 mani)
(molte volte)
(sempre Ped. l.v.)
VI.) "Soleil... Orbe ô cristal..."
lontano
sempre lontano
VII.) "Même si le ciel..."
(x3)
VIII.) "Vol migrateur des oiseaux..."
(x4)
in rilievo
sempre poco marcato


IX.) "Ether..."
pp poco in rilievo
(effetto 15↑)
(molte volte)
ppp lontano
Pianoforte
(a 4 mani)
sempre ppp lontano
(l.v.)
pp poco marcato
sempre Ped. l.v.
X.) "Toute voile cédant..."
ppp immateriale
(loco)
quasi Habanera
XI.) "Il ne suffit pas d'une arche..."
pp poco in rilievo
pp leggiero
rall.
sempre
XII.) "Midi... insuffle-moi la chaux de Ton âme..."
pp lontano
Pizz. in Pf.
sub. f minaccioso


XIII) "J'ai coupé le blé..."
Pianoforte (a 4 mani)
mp dolce e fluido
(l.v.)
(sempre Ped. l.v.)
XIV) "Dans les champs..."
ppp fluido
molto rall.
più mf
mp dolce
XV) "Que s'éteignent les flammes..."
gliss. in pf.
(in catenella metallica)
ppp poco
Pestatico
(Normale)
XVI) "Je me croyais..."
Normale
(x 2)
molto
(molte volte)
ppp fluido
pp profonda


XVII.) "Que de pensées s'accrochent..."
Pianoforte (a 4 mani)
rasc.
molto
immateriale, quasi preghiera
poco
(x2)
(sempre Ped. l.v.)
XVIII.) "E l'ombre progresse..."
Sempre immateriale
minaccioso
XIX.) "Tourne, tourne..."
XX.) "Ainsi meurt... La pure et la suave fleur..."


XXI.) "Demain s'ouvriront à nouveau... Ses pétales virginaux..."
Pianoforte (a 4 mani)
sempre immateriale
(sempre Ped. l.v.)
XXII.) "Jamais tu ne sauras..."
(sempre Ped. l.v.)
XXIII.) "Manteau d'incertitude... Complies de rites intransmissibles... Enveloppez moi..."
fluido
Loco
(sempre Ped. l.v.)
XXIV.) "Voici l'heure dernière... Déjà m'entraîne le tourbillon... Des orgues souterraines..."
Senza Rigore, Quasi Sognando (♩=86)
Sempre Dolcissimo
dolce e ritmico - sempre fluido
semplice, molto espressivo
(Loco)
simile


poco a poco animando
Pianoforte
(a 4 mani)
sempre
simile
sempre animando
Sub. poco rit.
Sub. Allegro
quasi Campane
più
molto
sub. allargando



*)- Anagramme musicale du nom DEBUSSY, selon le "Tableau d'Écorcheville" - 1910:
["mélogramme"]

do	ré	mi	fa	sol	la	si
C J X	D K R Y	E L S Z	F M T -	G N U -	A O V -	B H P W -

l'EXODE
(SUPER FLUMINA BABYLONSIS)
POEME PAR BENJAMIN FONDANE (1942)
- I -

Dolce, Lontano,
Quasi Improvisando

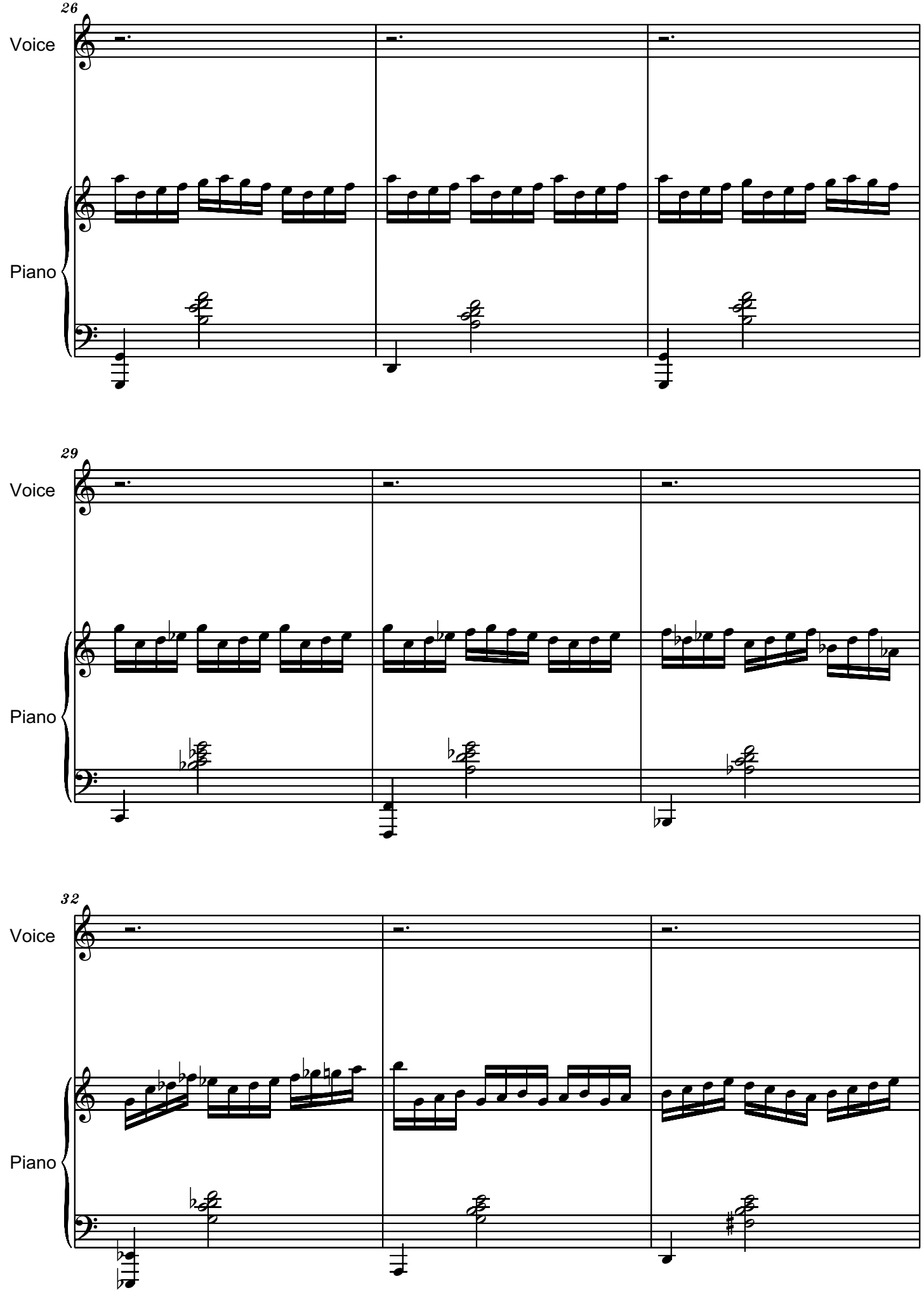
Serban Nichifor



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IPI Name No. 46376567; IPI Base No. I-000391194-0


8
Voice
Piano
11
Voice
Piano
14
Voice
Piano


17
Voice
Piano
20
Voice
Piano
23
Voice
Piano


26
Voice
Piano
29
Voice
Piano
32
Voice
Piano


35
Voice
Piano
38
Voice
Piano
41
Voice
Piano


44
Voice
Piano
47
Voice
Piano
50
Voice
Piano


53
Voice
Piano
55
Voice
Piano
57
Voice
Piano


59
SCENE I
Voice
C'est a vous
Piano
62
Voice
queje par - le,
hommes des an - ti - podes,
Piano
65
♩= 80
♩= 70
Voice
je parle d'homme a homme
Piano

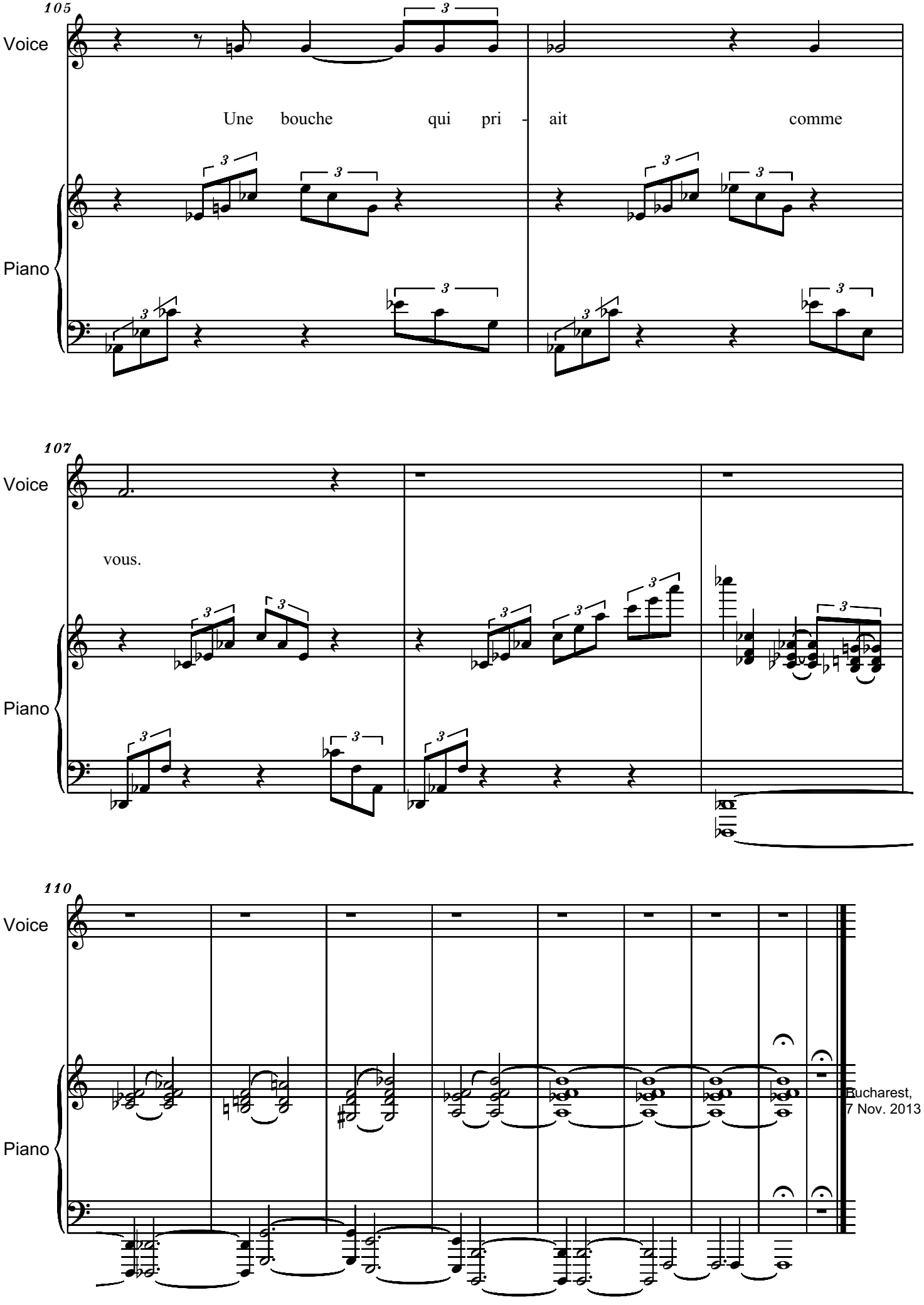

67
♩= 60
Voice
a vec le peu en moi qui de - meure de l'homme,
Piano
69
♩= 50
Voice
a - vecle peude voix qui me reste au go - si - er,
Piano
71
♩= 40
♩= 80
ff
Voice
mon sang est sur les
Piano
ff
ff


77
Voice
rou - tes, puisse t'il, puisse t'il ne pas cri-er ven - geance!
Piano
79
Voice
Piano
82
Voice
3
3
L'hal la - li est don ne,
Piano


84
Voice
les betes sont tra - quees, lais - sez - moi vous par ler
Piano
86
Voice
a - vec ces memes mots que nous eumesen par - tage - - il res-te peu
Piano
89
Voice
d'in - tel-li - gi - - ble
Piano


92
Voice
Un jour, un jour vi-en-dra,
Piano
95
Voice
c'est sur, de la soif a - pai - see,
Piano
97
Voice
nous se - rons au - de - la du sou ve - nir, la mort au -
Piano


99
Voice
- ra pa - ra - che ve les tra - vaux de la hai - - ne,
Piano
101
Voice
je se - rais un bou quet d'or - ties sous vos pieds, a - -
Piano
103
Voice
- lors, eh bien, sa - chez que j'a - vais un vi sage comme vous.
Piano


105
Voice
Une bouche qui pri - ait comme
Piano
107
Voice
vous.
Piano
110
Voice
Piano
Bucharest,
7 Nov. 2013

Andante cantabile

LEGANELUL LUI IISUS

Colinda




Co - lo sus pe'un deal fru mos
Ra za blan d'a soa re lui
Can ta in ge rii in cor
p
p


un de'i ce - rul lu mi nos In tr'un lea - gan sta cul cat
scal da fa ta Dom nu lui Van tul dul ci lea ga na
sa ves teas ca tu tu ror As tazi ce rul s'a des chis
mp
Fi ul Mai cii in fa sat Lea gan ver di le ga nel
Prun cul di mi'L lea ga na
Pe Hris tos ni L'a tri mis
mp
mf
mf


tot din lemn di
pal ti nel
Lea gan ver di
le ga nel
tot di lemn di
pal ti nel
♩= 70
♩= 60
♩= 50
♩= 40
♪= 30
f
allargando

Serban Nichifor

ANGELUS DOMINI
Pater MIHAI ANGEL NUTA
In Memoriam

- for Cello and Organ –

-



-

Father MIHAI ANGEL NUTA (07.V.1938 – 24.II.2012) - former minister of the parish *Asezamintele Brancovenesti Domnita Balaşa* , Bucharest - remains in memory of those who knew him as an example of morality, fairness and liturgical service, with a remarkable vocal talent.

ANGELUS DOMINI
Pater MIHAI ANGEL NUTA In Memoriam
- for Cello and Organ -

Pioso

Serban Nichifor



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32
Cello
Org
38
Cello
Org
fff
quasi grido !
3
//
fff
mp
mp
44
Cello
Org
♩= 56
♩= 50
♪= 50
♩= 60
A Tempo
poco a poco allargando
f
mf


54
Cello
Org
f
mf
f
63
Cello
Org
fff
70
Cello
Org


78
ff
Cello
f
Org
88
♩= 50
♩= 40
♪= 60
Cello
ALLARGANDO
Org
fff
pp
Bucharest, February 15, 2013

ANGELUS DOMINI

Pioso

Pater MIHAI ANGEL NUTA In Memoriam

- for Cello and Organ -

Serban Nichifor



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72
81
ff
= 50
90
= 40
= 60
2

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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10
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
f
mf
mf
mf
mf
mf


18
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb


25
Flute Solo
Vibr
mf
V1
V2
Vl
Vc
Cb


32
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
ff


39
Flute Solo
Vibr
f in rilievo
V1
V2
Vl
Vc
Cb


46
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb


53
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
ff
f


60
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb


68
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
fff


74
Flute Solo
Vibr
f
V1
V2
Vl
Vc
Cb


82
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb


89
Flute Solo
Vibr
fff
V1
V2
Vl
Vc
Cb


96
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
♩= 70
♩= 65
poco a poco rallentanto


102
♩= 60
♩= 50
♩= 40
♪= 50
♪= 30
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
p

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Flute Solo

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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60
67
3
73
fff
81
88
95
poco a poco rallentanto
101
= 65
= 60
= 50
= 40
= 50
p
105
= 30

File: Vibr

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Vibraphone

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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60
67
73
fff
5
f
81
88
fff
95
= 70
101
= 65
= 60
= 50
= 40
= 50
105
= 30

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Violini I

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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60
67
73
fff
81
88
95
= 70
101
= 65
= 60
= 50
= 40
= 50
p
105
= 30
p

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Violini II

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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60
67
73
fff
81
88
95
♩= 70
101
♩= 65
♩= 60
♩= 50
♩= 40
♪= 50
p
105
♪= 30
p

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Viole

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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60
67
73
fff
81
88
95
♩= 70
101
♩= 65
♩= 60
♩= 50
♩= 40
♪= 50
p
105
♪= 30
p

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Celli

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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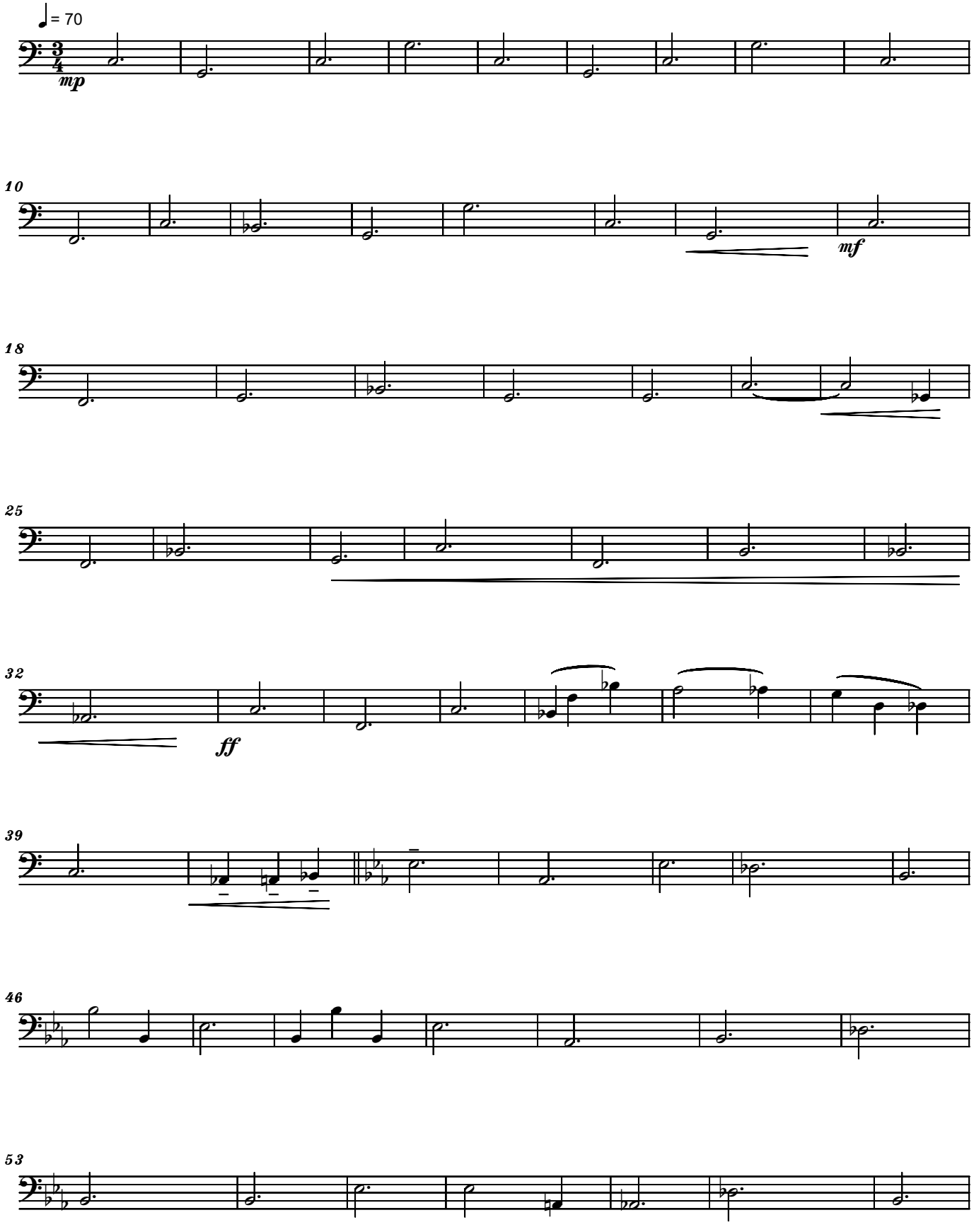

60
67
73
fff
81
88
95
♩= 70
101
♩= 65
♩= 60
♩= 50
♩= 40
♪= 50
p
p
105
♪= 30

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Bassi

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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60
67
73
fff
81
88
95
♩= 70
101
♩= 65
♩= 60
♩= 50
♩= 40
♪= 50
p
p
105
♪= 30

JOKE
for Bass Clarinet in B and Piano

Allegro Vivo

Serban NICHIFOR



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13
fz
fz
p
17
mf
fz
21
p
fz
f
pesante
fz
fz
fz
giocoso
mf
p
mf
p


25
p
pp
f
mp
pp
mp
29
p
fz
ff
fz
fz
pp
mf
p
pp
mf.
p
33
ff
p
ff
3
f
mf
pp
mf
f
mf
pp
mf


37
p
ff
p
ff
pp
mf
pp
mf
pp
mf
pp
41
Presto
= 150
fz
fff
fz
ff
ff
ff
ff
46
f
3
3
3
mf
mf


p. a p. precipitando
50
fz
54
♩= 160
♩= 170
ff
furioso
ff
furioso
58
♩= 180
♩= 190
ff
p
ff
ff


Prestissimo
62
= 200
pp
ppp
pp
mp
ppp
pp
p
ppp
pp
p
68
quasi gl.
mf
f
ff fz
pp
mp
mf
f
mp
mf
f
72
ff
fff
fff
fff
Bucharest, 10-IX-2006

JOKE
for Bass Clarinet in B and Piano

Allegro Vivo

Serban NICHIFOR



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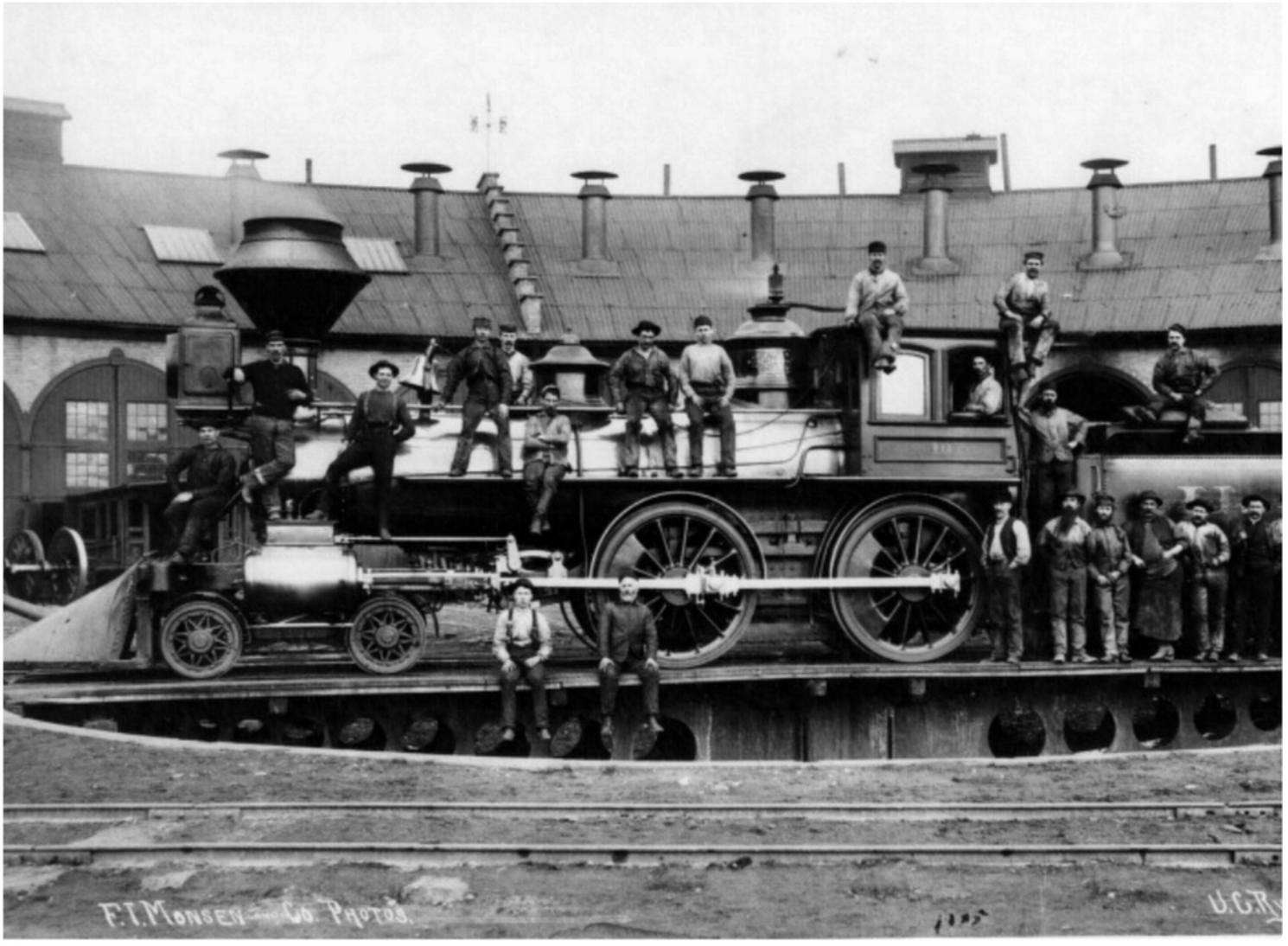

47
p. a p. precipitando
51
= 160
= 170
ff
fz
57
Prestissimo
= 180
= 190
= 200
ff
p
pp
ppp
64
pp
mp
mf
f
ff fz
71
quasi gl.
pp
ff
fff

SERBAN NICHIFOR
(2013)

JUPITER CP #60

for Oboe, Sax. Alto,
Piano, Double Bass
and 2 Percussion players
(Drums - ad lib. & Bell
- ossia metal item ad lib.)

Duration: ca 2'15"



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Presto possibile

JUPITER CP #60

Serban Nichifor



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5
tr
Ob
Sax A
ff
Piano
Cb
Perc 1
Perc 2


9
Ob
f
Sax A
f
Piano
Cb
Perc 1
Perc 2


13
Ob
Sax A
Piano
Cb
Perc 1
Perc 2


18
Ob
Sax A
tr
Piano
Cb
Perc 1
Perc 2


22
Ob
Sax A
Piano
Cb
Perc 1
Perc 2


26
Ob
Sax A
Piano
Cb
Perc 1
Perc 2


31
Ob
Sax A
Piano
Cb
Perc 1
Perc 2
34
Ob
Sax A
ff
Piano
Arco
Cb
ff
Perc 1
f
Perc 2
ff


38
Ob
Sax A
Piano
Cb
Perc 1
Perc 2
tr
ff


43
Ob
Sax A
Piano
Cb
Perc 1
Perc 2
tr
ff


46
Ob
Sax A
Piano
Cb
Perc 1
Perc 2
♩= 170
♩= 150
ff
ritardando
50
♩= 120
♩= 80
♩= 60
♩= 40
Lento
♪= 50
fff
ff
5
3

May 13, 2013

JUPITER CP #60

Presto possibile

Oboe

Serban Nichifor



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JUPITER CP #60

Presto possibile — **Sax Alto in E-flat** — **Serban Nichifor**



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JUPITER CP #60

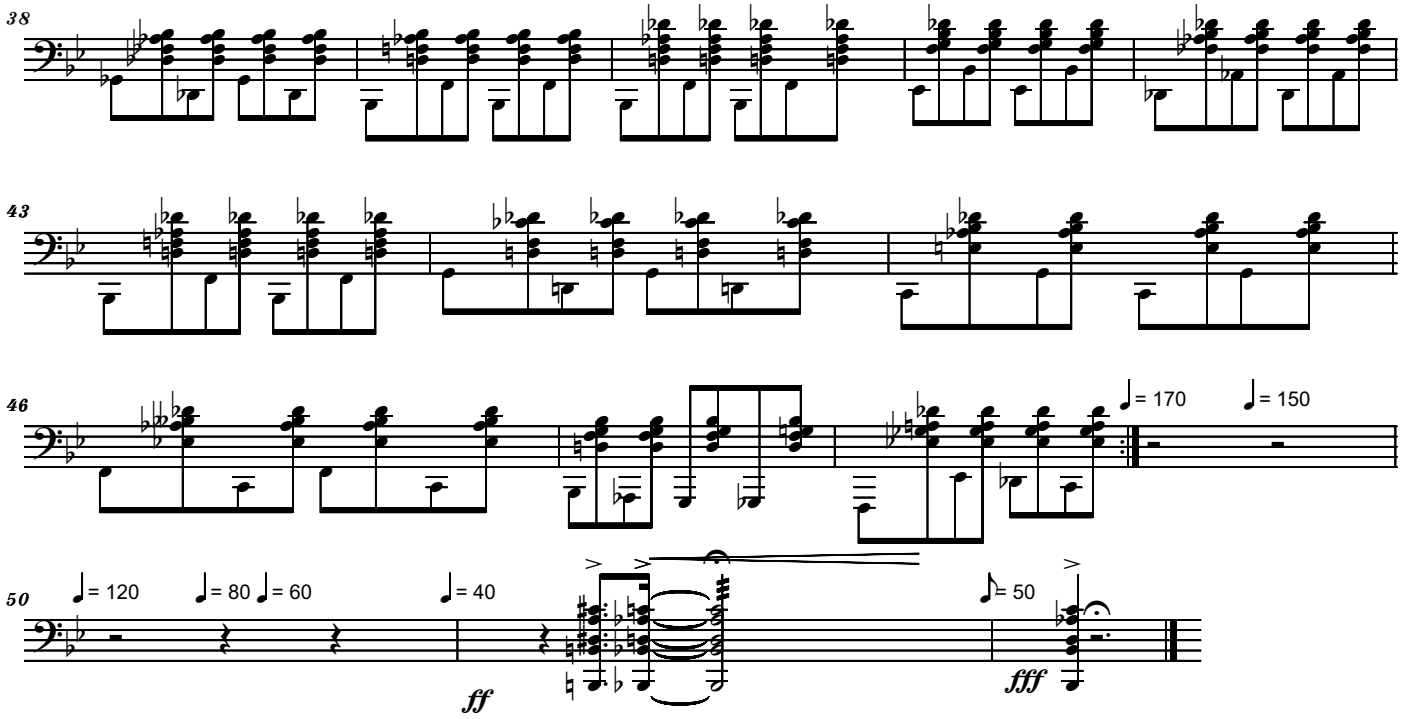
Presto possibile

Piano

Serban Nichifor



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38
43
46
♩= 170
♩= 150
50
♩= 120
♩= 80
♩= 60
♩= 40
♪= 50
ff
fff

JUPITER CP #60

Presto possibile

Double Bass

Serban Nichifor



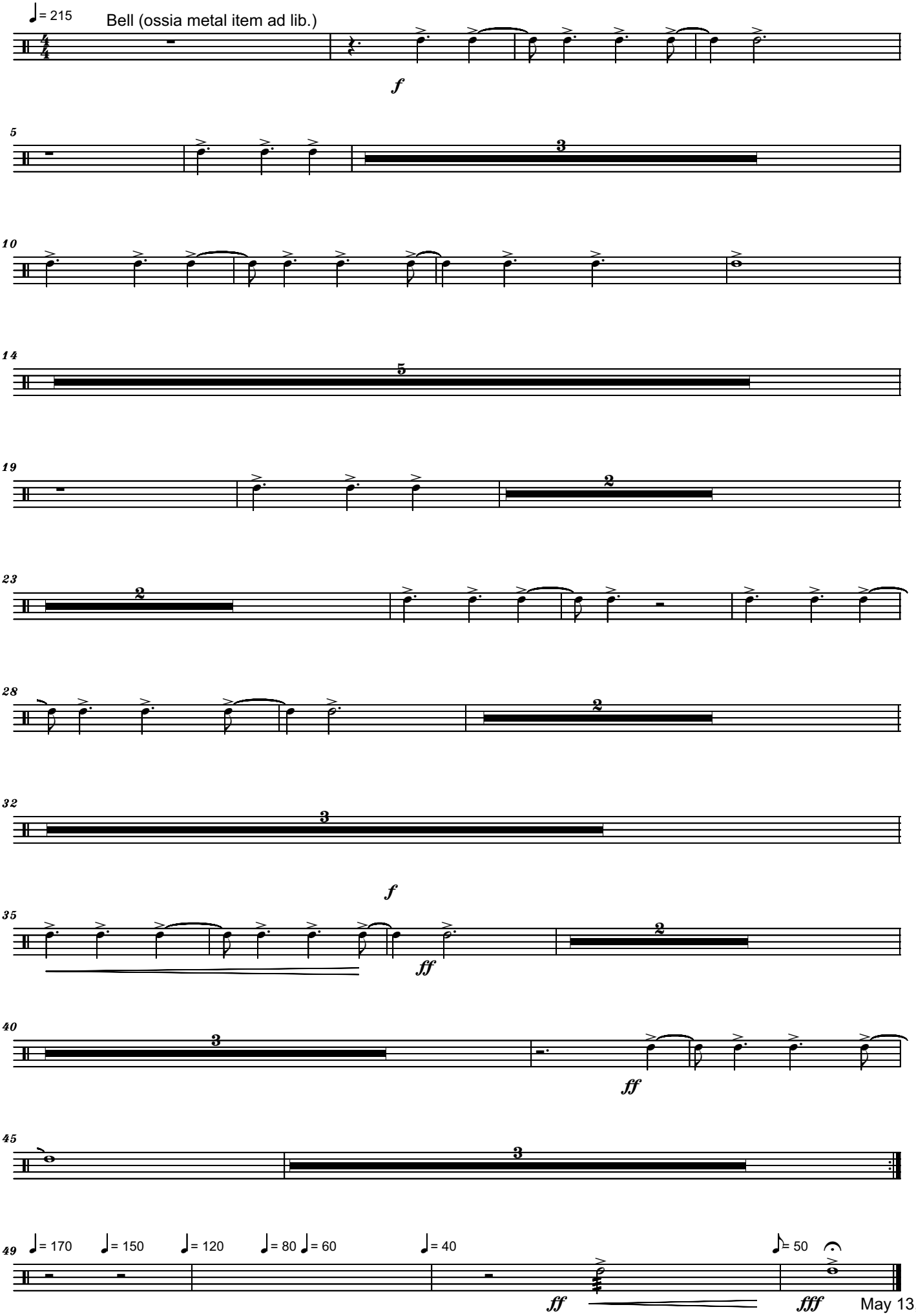
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Presto possibile

Serban Nichifor



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May 13, 2013

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Molto Espressivo

1. SOUVENIR
To Liana

Serban Nichifor
(SABAM, ASCAP)




16
♩= 80
♩= 70
♩= 60
♩= 50
S
A
8 alta
Loco
ritardando
Pno
20
♩= 120
♩= 126
♩= 132
♩= 138
S
Sub. Piu Miosso, sempre precipitando poco a poco
Pno
mp
27
♩= 144
♩= 150
S
acc.
Pno


34
♩= 160
♩= 170
♩= 180
S
Pno
p
40
S
Pno
45
S
Pno


50
♩ = 190
f
S
1.) A
2.) La,la,la
Pno
mf
f
mf
56
S
Pno
64
1
2
♩ = 200
♩ = 210
♩ = 220
♩ = 230
S
ff
A
f
precipitando
Pno
ff
f



Bucharest,18.07.2013

File: 2

ACOLO
Rugaciune pentru fiecare zi
- Versuri de IULIA DELEANU -

Molto Espressivo

Serban Nichifor
(SABAM, ASCAP)

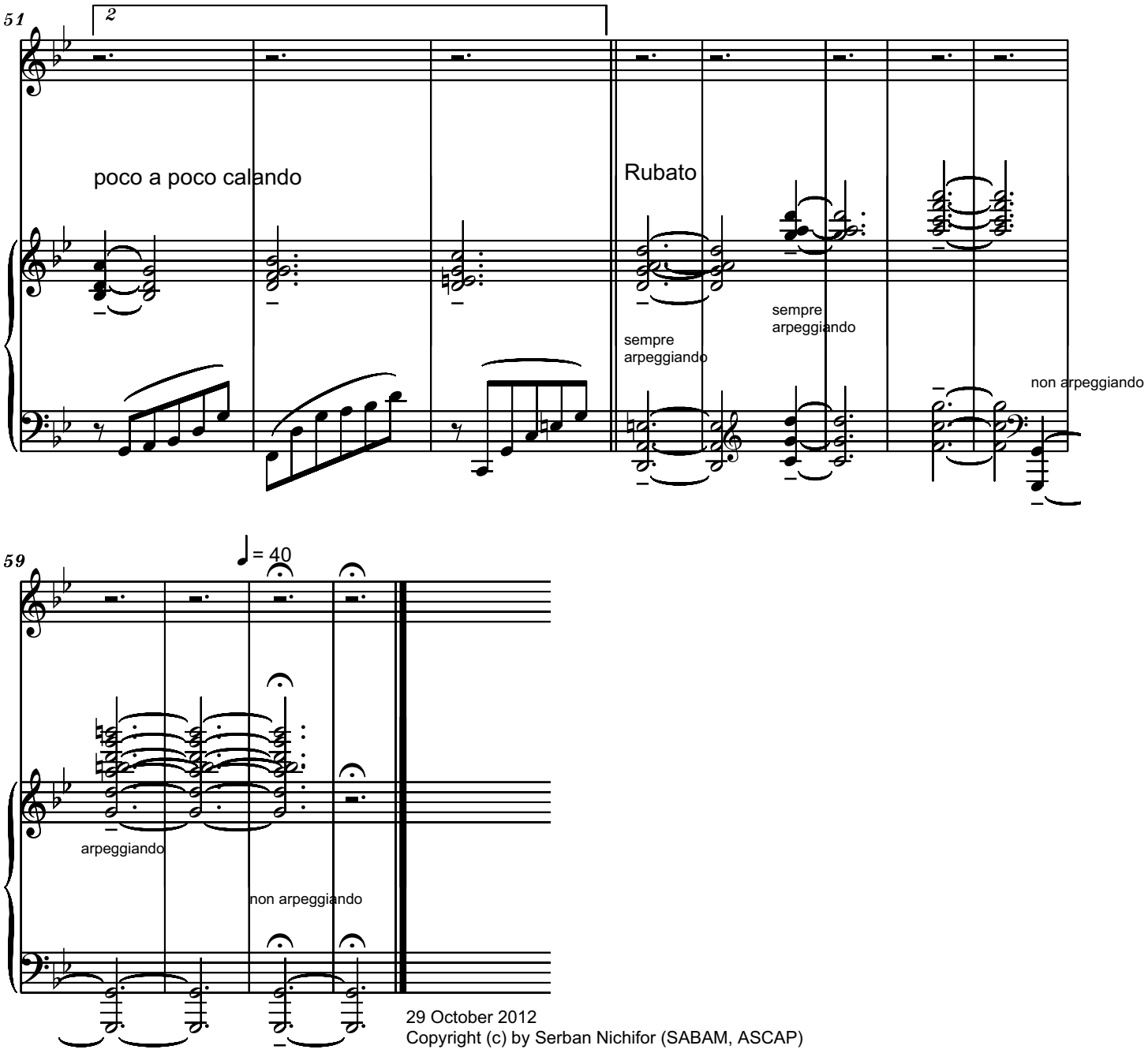



11
timp sub - ti - at Cu - vant e si nu e: sa - pat, ne - sa -
16
- pat. Nu'i in - ca'n - tu - ne - ric, Dar zi - ua'i a - pus. Ma


21
f
rog sa des - fe - rec Ce ma - mei i'am spus. Fe - res - tre'n lu -
mf
26
- mi - na Stra - i - ne'am pri - vit. Nu'i - ni - meni de - vi - na De


31
ce n'am tra - it Tar - zi - ul, pus - ti - a Isi vor par - tea
36
ff
dreap - ta. Da'mi, - Doam - ne, ta - ri - a Ce ma - ma,
f


41
mf
ma - ma, ma - ma'mi as - teap - ta.
non arpeggiando
mp
arpeggiando
p
p
46
1
Si



29 October 2012

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Molto Espressivo

3. SOUVENIR
To Liana

Serban Nichifor
(SABAM, ASCAP)



Bucharest, 18 July 2013

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File: !!!SN_Acolo_IuliaDeleanux2ok

ACOLO
Rugaciune pentru fiecare zi
- Versuri de IULIA DELEANU -

Molto Espressivo

Serban Nichifor
(SABAM, ASCAP)




11
timp sub - ti - at Cu - vant e si nu e: sa - pat, ne - sa -
16
- pat. Nu'i in - ca'n - tu - ne - ric, Dar zi - ua'i a - pus. Ma


21
// f
rog sa des - fe - rec Ce ma - mei i'am spus. Fe - res - tre'n lu -
mf
26
- mi - na Stra - i - ne'am pri - vit. Nu'i - ni - meni de - vi - na De


31
ce n'am tra - it Tar - zi - ul, pus - ti - a Isi vor par - tea
36
ff
dreap - ta. Da'mi, - Doam - ne, ta - ri - a Ce ma - ma,
f


mf
41
ma - ma, ma - ma'mi as - teap - ta.
non arpeggiando
mp
arpeggiando
p
p
46
1
Si


51
2
poco a poco calando
Rubato
sempre
arpeggiando
sempre
arpeggiando
non arpeggiando
59
= 40
arpeggiando
non arpeggiando
29 oct. 2012

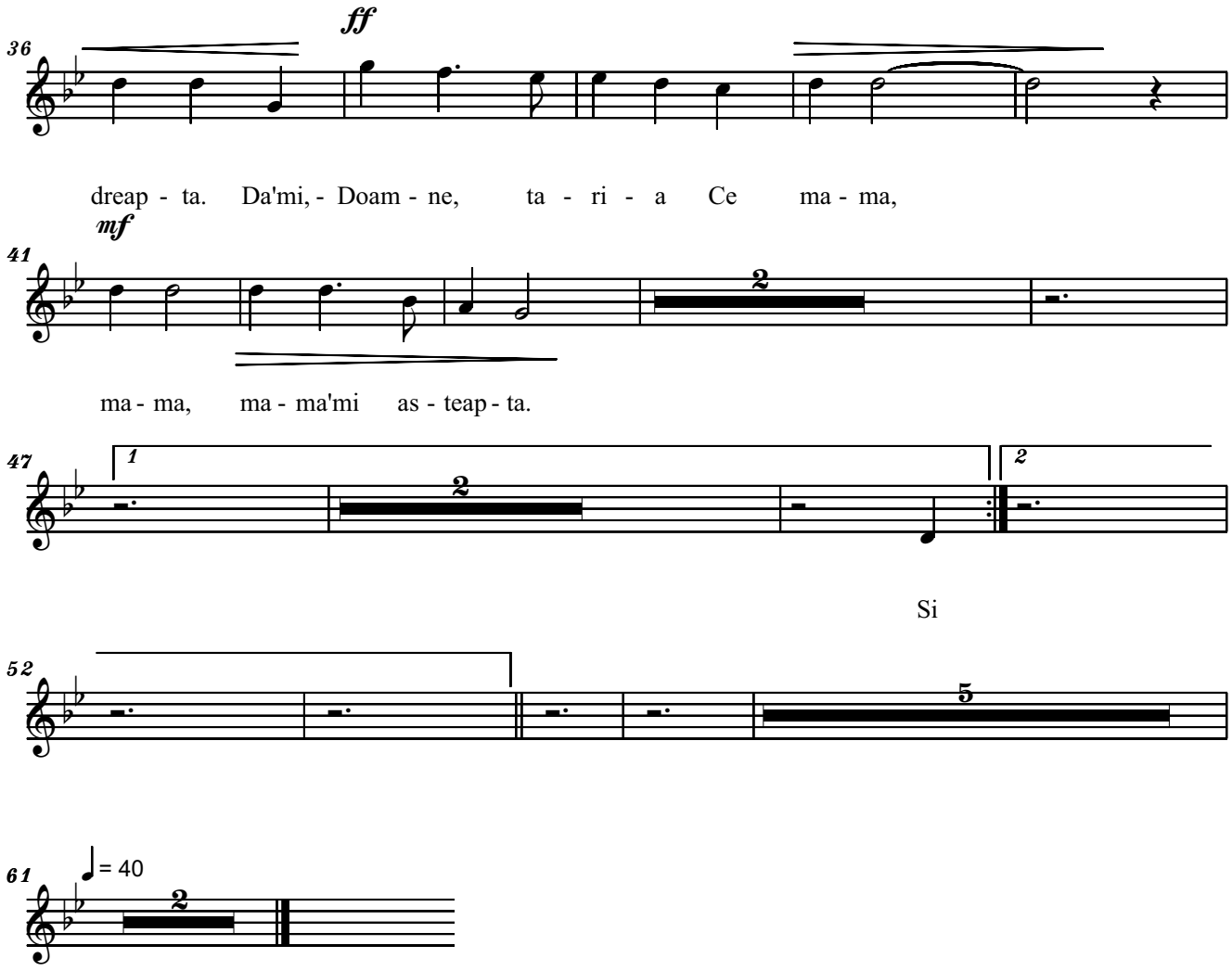
File: VoiceFlutePart

ACOLO
Rugaciune pentru fiecare zi
- Versuri de IULIA DELEANU -
VOICE / ossia FLUTE Part

Serban Nichifor
(SABAM, ASCAP)

Molto Espressivo




36
ff
dreap - ta. Da'mi, - Doam - ne, ta - ri - a Ce ma - ma,
41
mf
ma - ma, ma - ma'mi as - teap - ta.
47
1
2
2
Si
52
5
61
= 40
2

Dedicated to Prof. Ned Cromar Hill

UTAH CENTRAL RAILROAD SONG

(bluegrass)

Allegro Vivo

Serban Nichifor



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8
Vln
Cello
Piano
10
Vln
Cello
Piano
12
6
9
Vln
Cello
Piano
(x2)


14
Vln
Cello
Piano
17
Vln
Cello
Piano
20
Vln
Cello
Piano


22
Vln
Cello
Piano
24
Vln
Cello
(x3)
Piano
28
Vln
Cello
Piano


33
Vln
Cello
Piano
37
Vln
Cello
(4)
Piano
39
Vln
Cello
Piano


42
Vln
Cello
Piano
44
Vln
Cello
Piano
46
Vln
Cello
Piano

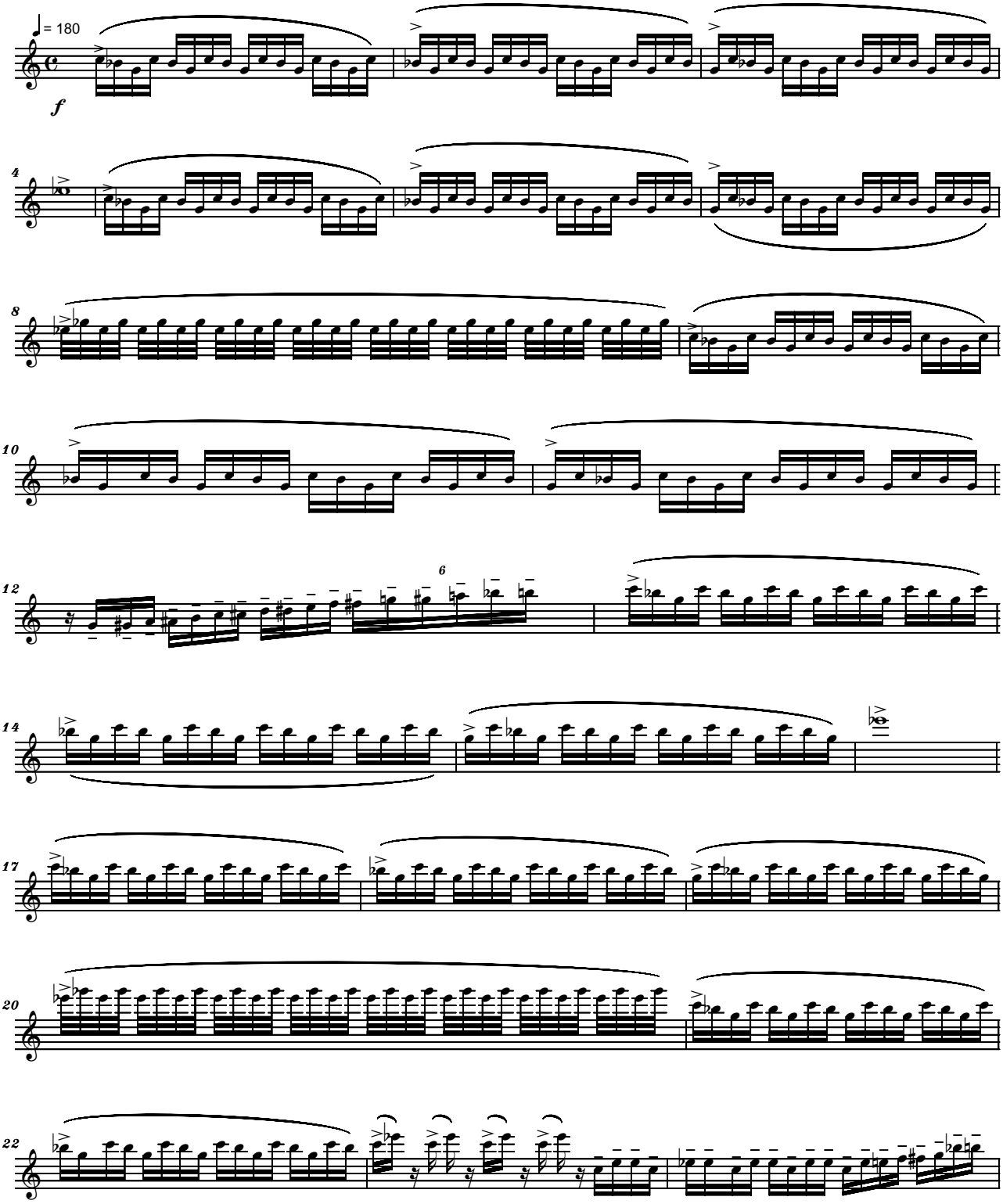

48
6
9
Vln
Cello
Piano
50
6
9
Vln
Cello
Piano
May 13, 2013

File: !ViolinPart

Dedicated to Prof. Ned Cromar Hill
UTAH CENTRAL RAILROAD SONG
(bluegrass)

Allegro Vivo

Serban Nichifor



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25
31
37
40
43
45
48
6
50
6

File: !CelloPart

Dedicated to Prof. Ned Cromar Hill
UTAH CENTRAL RAILROAD SONG
(bluegrass)

Allegro Vivo

Serban Nichifor



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29
35
38
41
44
47
9
49
9
53

VICTORIE ! / VICTORY!

Dedicat Glorioasei Armate Romane
Dedicated to the Glorious Romanian Armed Forces
Pentru Muzica Reprezentativa a Armatei
For the Romanian Central Military Band
In Memoriam Liana Alexandra

Score in C
Duration: cca 1'25"

Serban Nichifor

Vivace, ben marcato

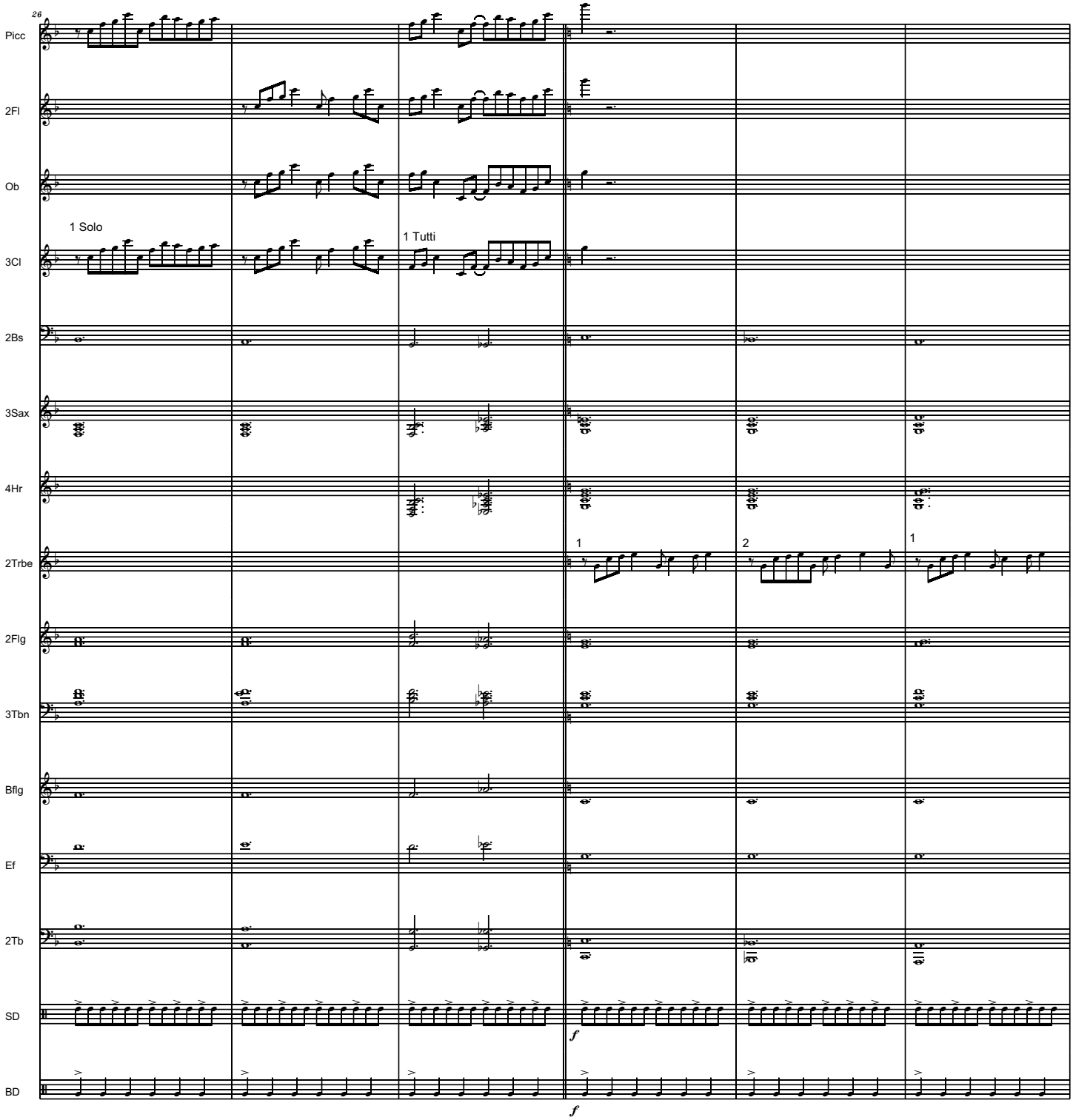


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8
Picc
2Fl
Ob
3Cl
2Bs
3Sax
4Hr
2Trbe
2Flg
3Tbn
Bflg
Ef
2Tb
SD
BD
1
ff
2
1
2
1
2


14
Picc
2Fl
Ob
3Cl
2Bs
3Sax
4Hr
2Trbe
2Flg
3Tbn
Bflg
Ef
2Tb
SD
BD
2+3
1
2+3
1
2+3
1
2+3


20
Picc
2Fl
Ob
3Cl
1 Solo
2Bs
3Sax
4Hr
2Trbe
2Flg
3Tbn
Bflg
Ef
2Tb
SD
p
BD
mp


26
Picc
2Fl
Ob
1 Solo
3Cl
1 Tutti
2Bs
3Sax
4Hr
2Trbe
1
2
1
2Flg
3Tbn
Bflg
Ef
2Tb
SD
f
BD
f


32
Picc
2Fl
Ob
3Cl
2Bs
3Sax
4Hr
2Trbe
2Flg
3Tbn
Bflg
Ef
2Tb
SD
BD
Tutti
Tutti
a 2



Bucharest, 17 March 2014

VICTORIE ! / VICTORY!

Flute Piccolo Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Serban Nichifor

Vivace, ben marcato

Flutes 1-2



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VICTORIE ! / VICTORY!

Oboe Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Clarinet 1 in B

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Clarinets 2-3 in B

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Bassons 1-2

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Sax 1 Alto in Eb

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Serban Nichifor

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Sax 2 Tenor in Bb



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VICTORIE ! / VICTORY!

Sax 3 Bar. in Eb

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Vivace, ben marcato



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VICTORIE ! / VICTORY!

French Horn 1 in F

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

French Horn 2 in F

Serban Nichifor

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VICTORIE ! / VICTORY!

French Horn 3 in F

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Vivace, ben marcato



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VICTORIE ! / VICTORY!

French Horn 4 in F

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Trumpet 1 in B

Serban Nichifor

Vivace, ben marcato



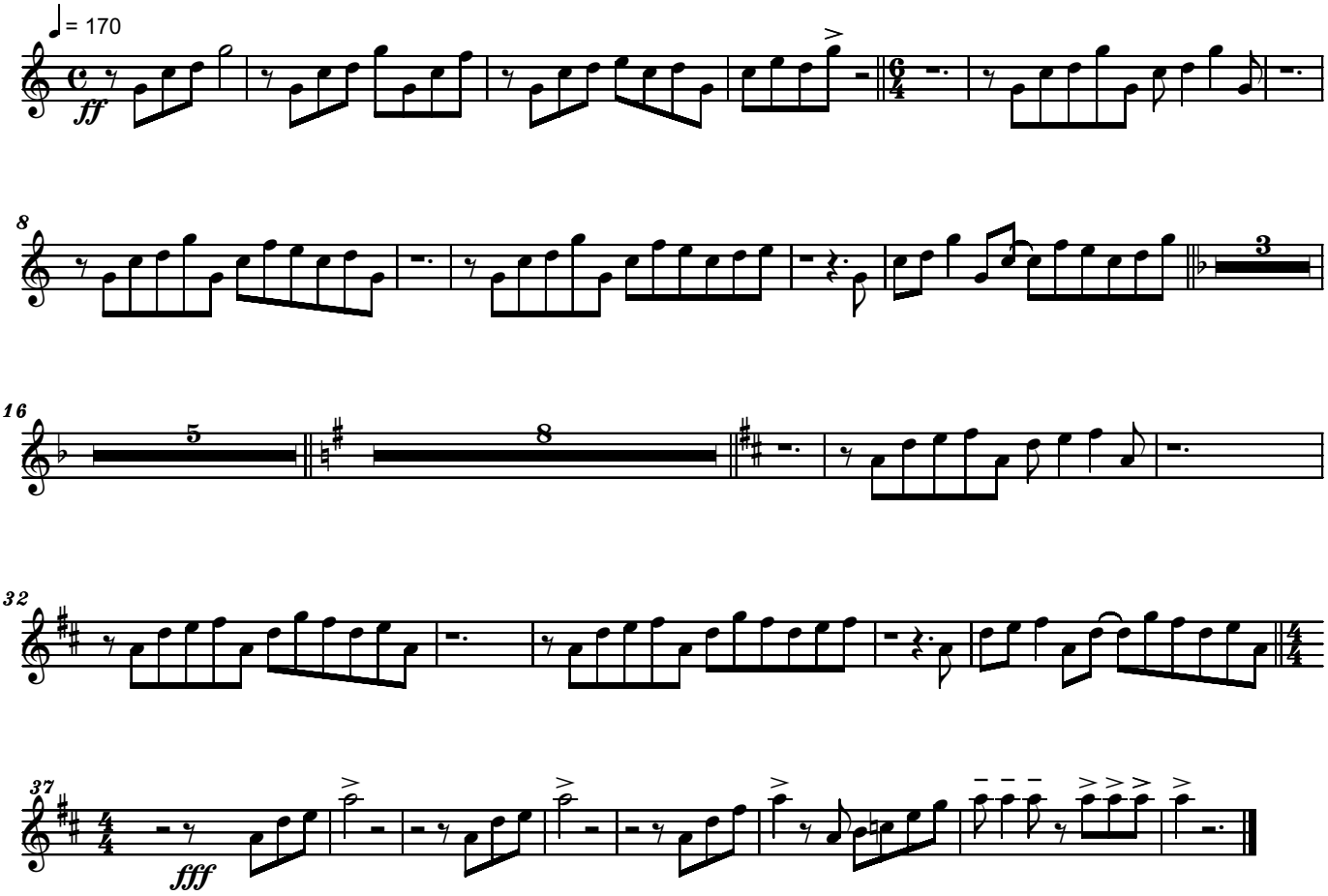
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VICTORIE ! / VICTORY!

Trumpet 2 in B

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Flugelhorn 1 in B

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Flugelhorn 2 in B

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Trombone 1

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Trombone 2

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Vivace, ben marcato



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VICTORIE ! / VICTORY!

Trombone 3

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Serban Nichifor

Vivace, ben marcato

Bass Flugelhorn in B



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VICTORIE ! / VICTORY!

Euphonium

Serban Nichifor

Vivace, ben marcato



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VICTORIE ! / VICTORY!

Tubas 1-2

Serban Nichifor

Vivace, ben marcato



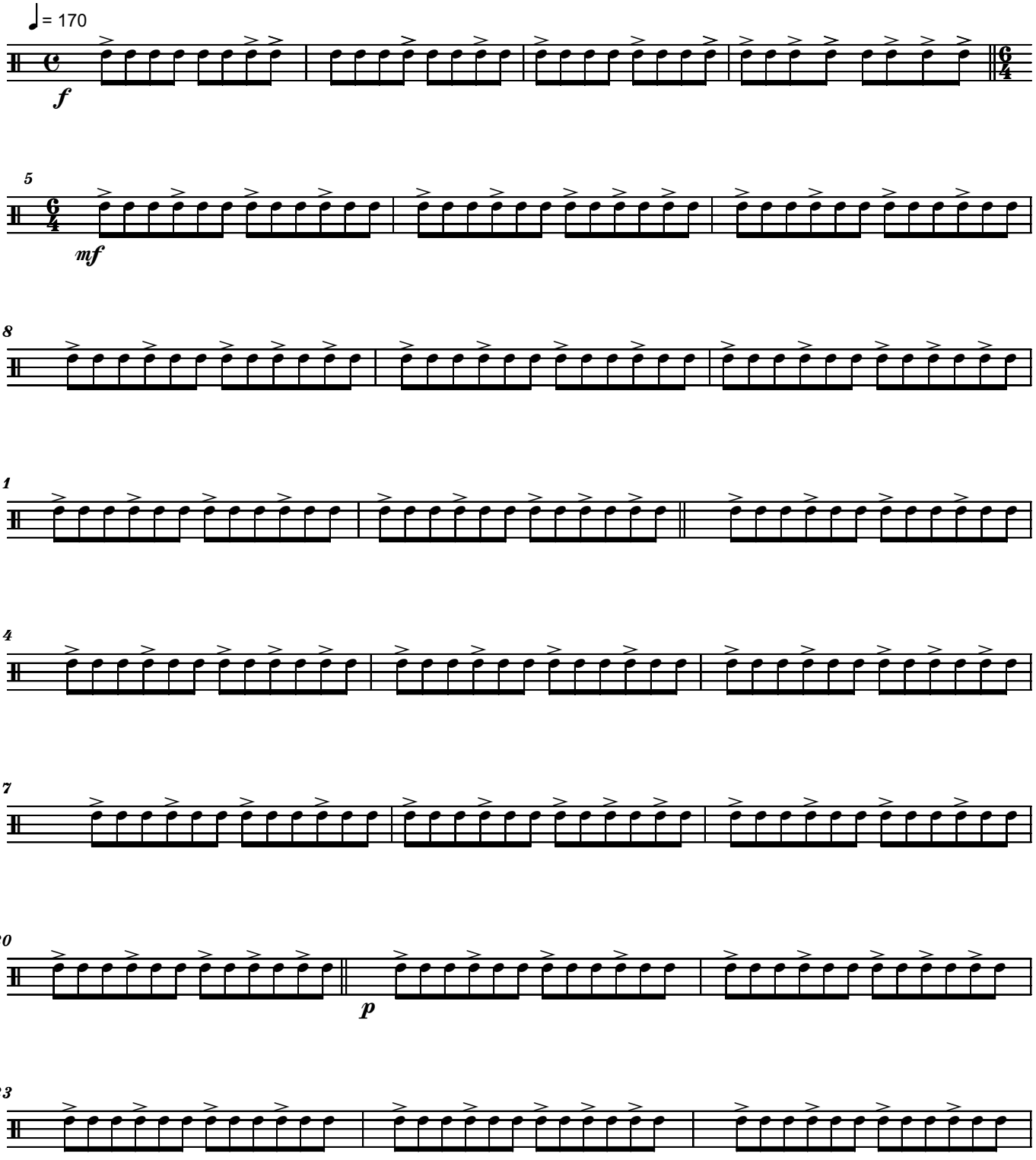
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VICTORIE ! / VICTORY!

Percussion I
Snare Drum

Serban Nichifor

Vivace, ben marcato



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File: 14Perc1

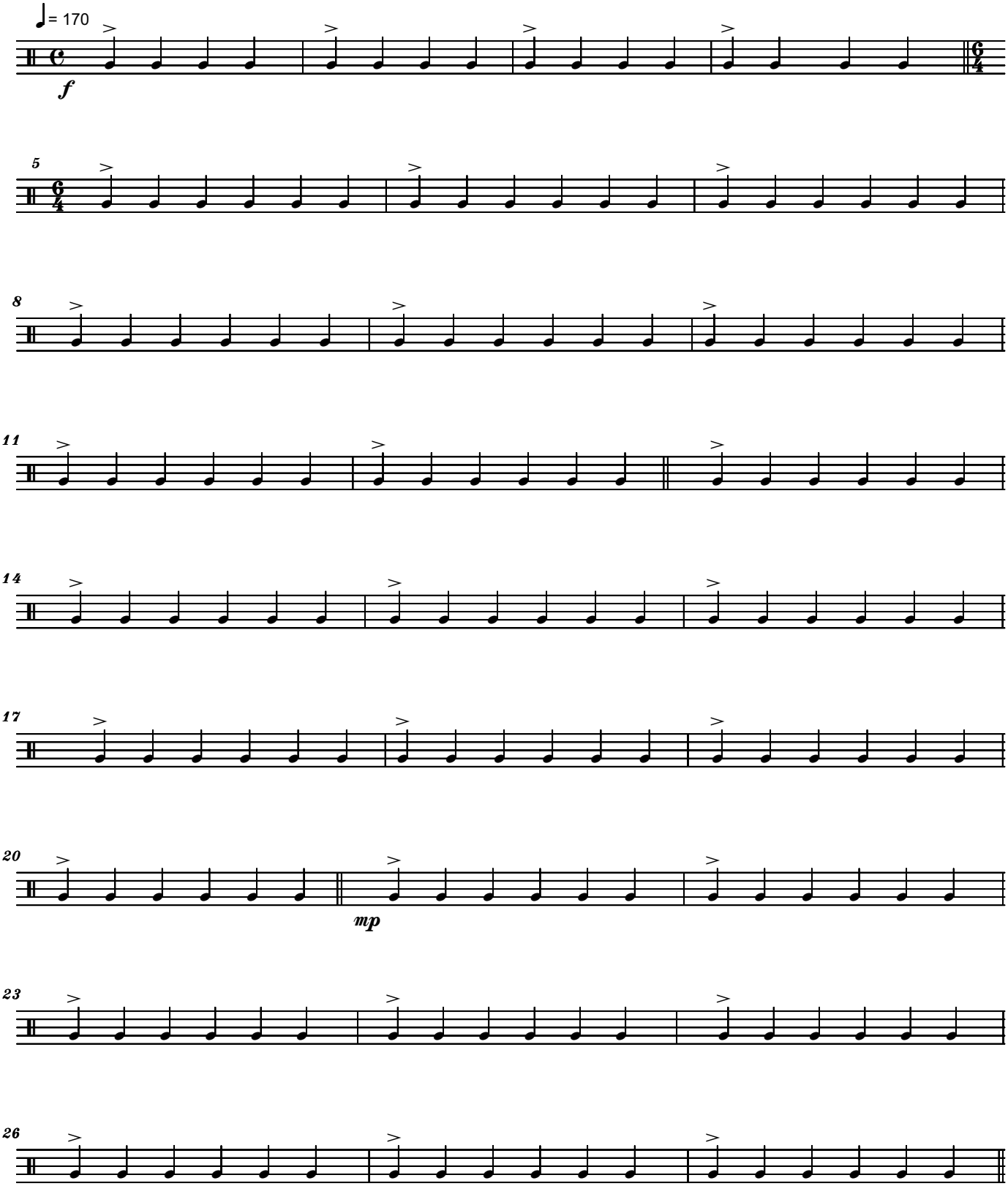


VICTORIE ! / VICTORY!

Percussion II
Bass Drum

Serban Nichifor

Vivace, ben marcato



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File: 15Perc2



Sung by religious Jews during the Holocaust, the text to "Ani Ma'amin" was adapted from the "Thirteen Principles of Faith" by the medieval philosopher Maimonides. An affirmation of unwavering faith through great adversity, the hymn has become a mainstay of commemoration ceremonies worldwide.

Ani Ma'amin (I Believe)
- Variation for Viola and Piano -

Serban Nichifor

Deciso

♩= 70



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21
26
31
37


45
51
58
p
3
April 5, 2013

File: violax2ok!

Ani Ma'amin (I Believe)
- Variation for Viola and Piano -
Viola Part

Serban Nichifor

Deciso



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31
35
41
46
50
55
2
p

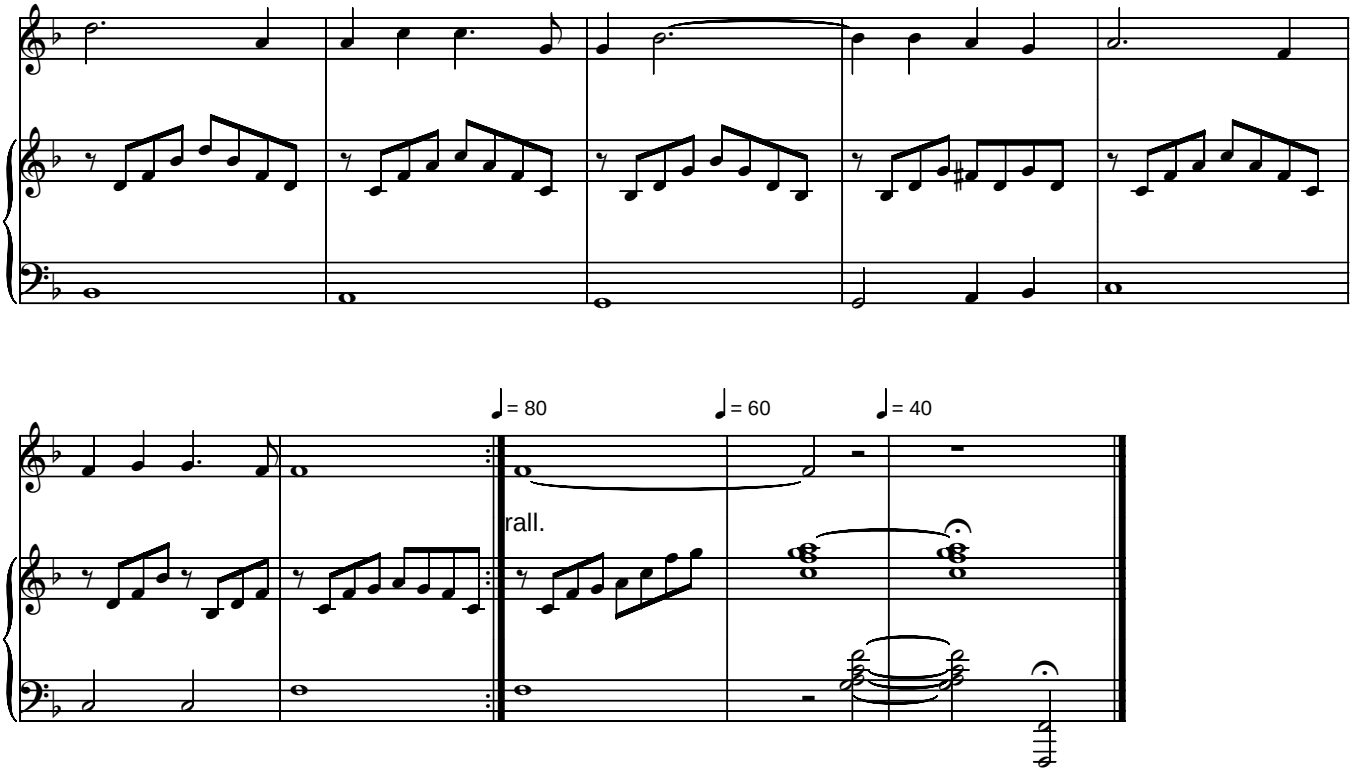
Peacefully

Be Still, My Soul

Jean Sibelius,
Arr. by Serban Nichifor
29 Oct.2011



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♩= 80
♩= 60
♩= 40
rall.

Peacefully

Be Still, My Soul

Jean Sibelius,
Arr. by Serban Nichifor
29 Oct.2011



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CELLO MEMOIRS I

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



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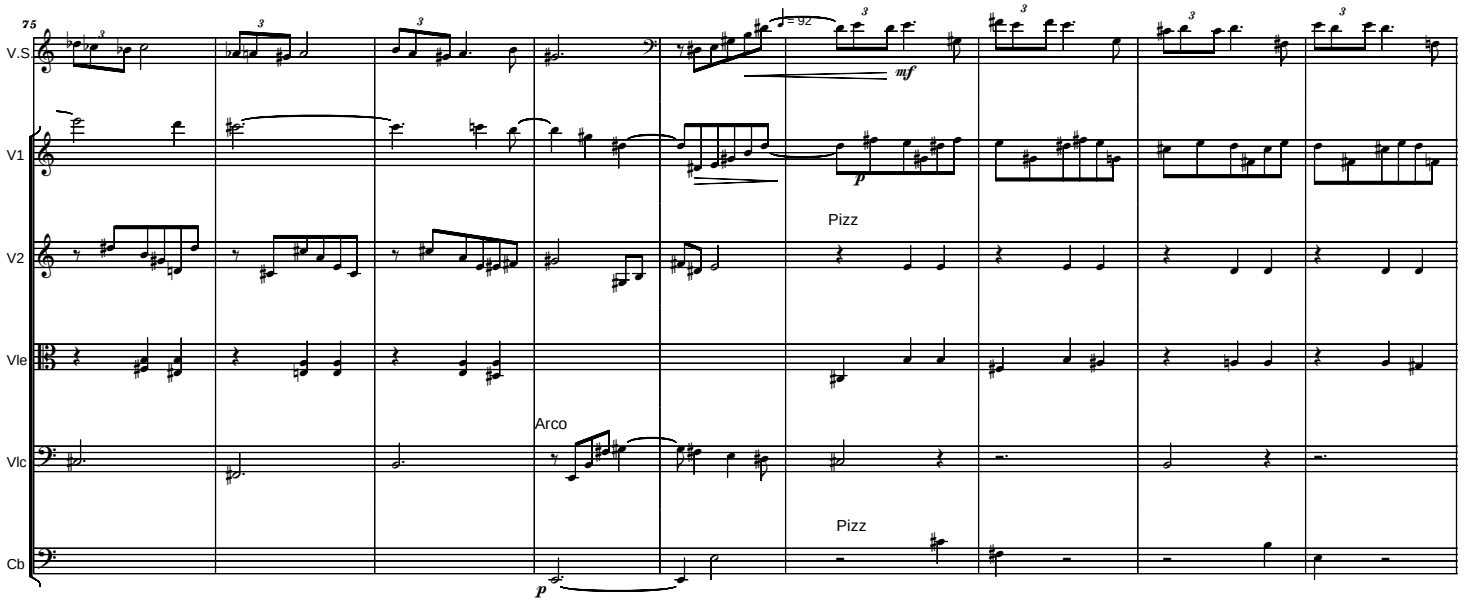

24
V.S.
V1
V2
Vle
Vlc
Cb
♩= 72
♩= 60
ord.
tremolo
Pizz
mp
p
pp
mf


33
V.S.
V1
V2
Vle
Vlc
Cb
♩= 68
♩= 120
Arco
tremolo
ord.
Pizz
f
mf


42
V.S.
V1
V2
Vle
Vlc
Cb
♩= 130
Arco
Pizz
f
p
mf


53
♩= 140
V.S.
V1
V2
Vle
Vlc
Cb
ord.
tremolo
Arco tremolo
ord
Arco
Pizz
Arco
ff
f


64
♩= 150
♩= 120
♩= 80
♩= 50
♩= 80
V.S.
V1
V2
Vle
Vlc
Cb
Pizz
Pizz
Pizz
Arco
ff
mp
pp
p


75
♩= 92
V.S.
V1
V2
Vle
Vlc
Cb
Pizz
Arco
Pizz
mf
p


84
V.S.
V1
V2
Vle
Vlc
Cb
♩= 72
♩= 50
♪= 78
♩= 50
sul pont
ord.
tremolo
Pizz
Arco tremolo
ord
Arco tremolo
ord
Pizz
Pizz
tremolo
ord
Pizz
Arco
Pizz


92
V.S.
V1
V2
Vle
Vlc
Cb
♩= 54
tremolo sul pont


102
V.S.
V1
V2
Vle
Vlc
Cb
♩= 56
♩= 60
1 Solo
suoni armonici
tremolo
tremolo
reali
tremolo


110
V.S.
Tutti 1)gettato
2)pizz
V1
V2
Vle
Vlc
Cb
117
♩= 74
♩= 60
♩= 74
Arco ord
Arco
Arco
125
Pizz
Pizz
Pizz
Arco


133
V.S.
V1
V2
Vle
Vlc
Cb
Arco
Arco
139
♪= 80
♪= 60
♩= 60
Tremolo 8-va
armonici
Tremolo
Tremolo
Pizz
146
♩= 40
♩= 50
♩= 60
tremolo


155
V.S.
V1
V2
Vle
Vlc
Cb
♩= 50
♩= 72
mf
f
ff
ord


162
V.S.
V1
V2
Vle
Vlc
Cb
♩= 80
fff


169
V.S.
V1
V2
Vle
Vlc
Cb
♩= 120
♩= 180
ppp sub.
ATTACCA SUBITO

Sempre Lontano e Rubato

Cello Memoirs II

Serban Nichifor

♩ = 64





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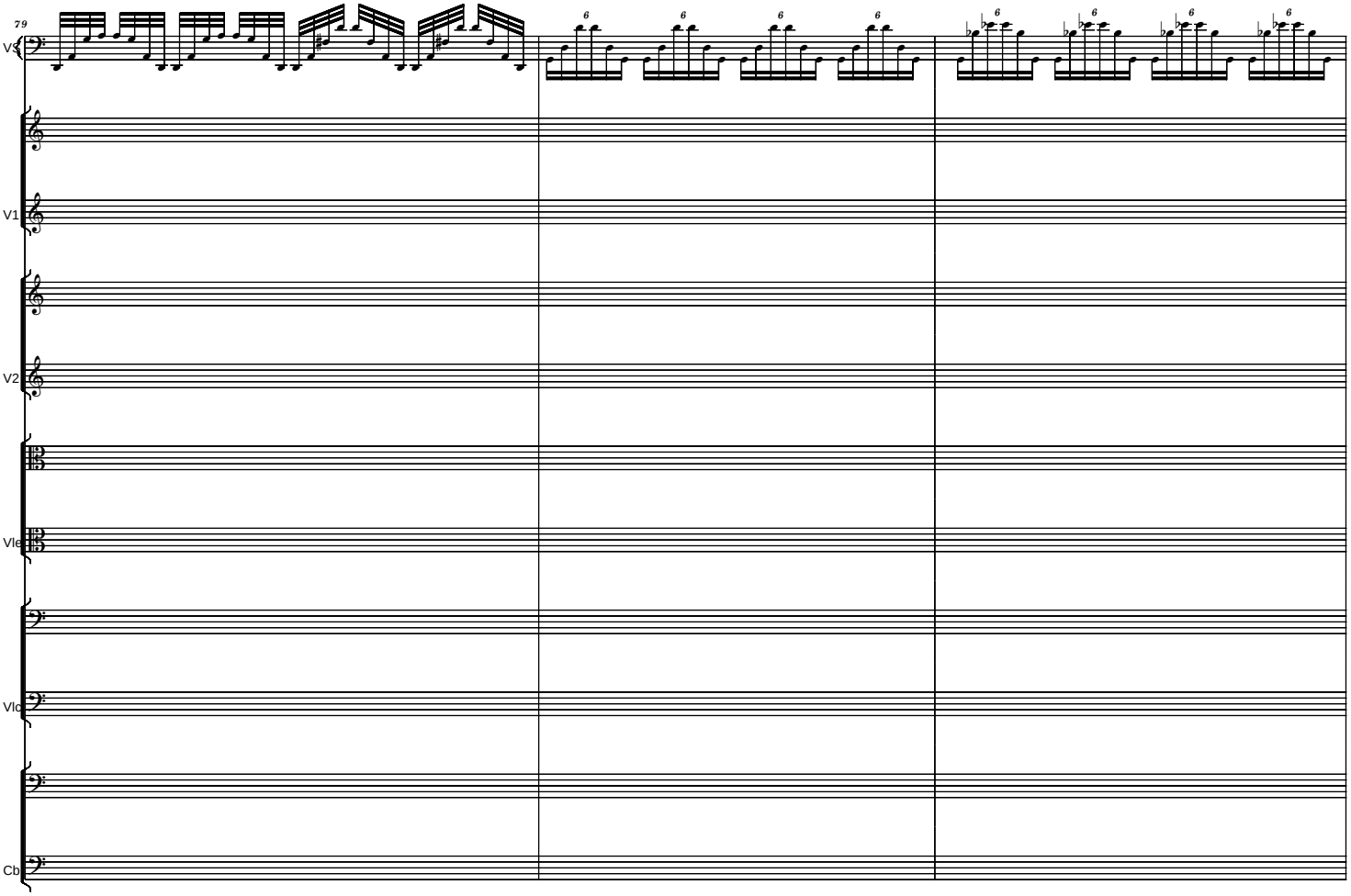

21
Arco tremolo
Solo
Tutti
div 1
div 2
Pizz
Arco
simile
31
8va
armonici
Pizz
Arco

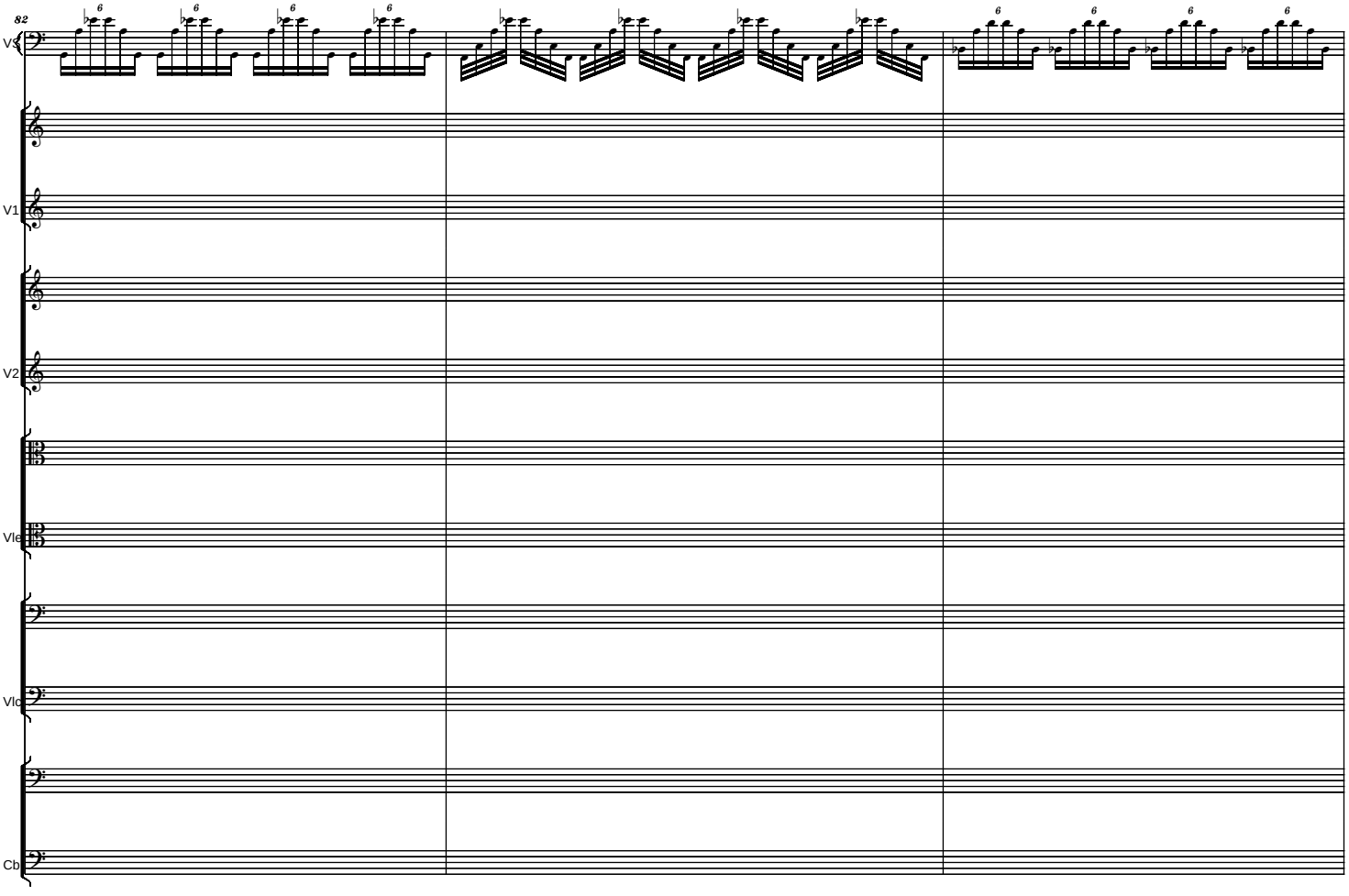

39
Vn
V1
V2
Pizz
Pizz
Vla
Vlc
Cb
48
Vn
V1
V2
Arco
Arco
Vla
ord
ord
Vlc
Pizz
Pizz
Cb


56
V
V1
V2
Vle
Vlc
Cb
simile
Arco
Arco
61
gliss
gliss
gliss
= 80
Pizz

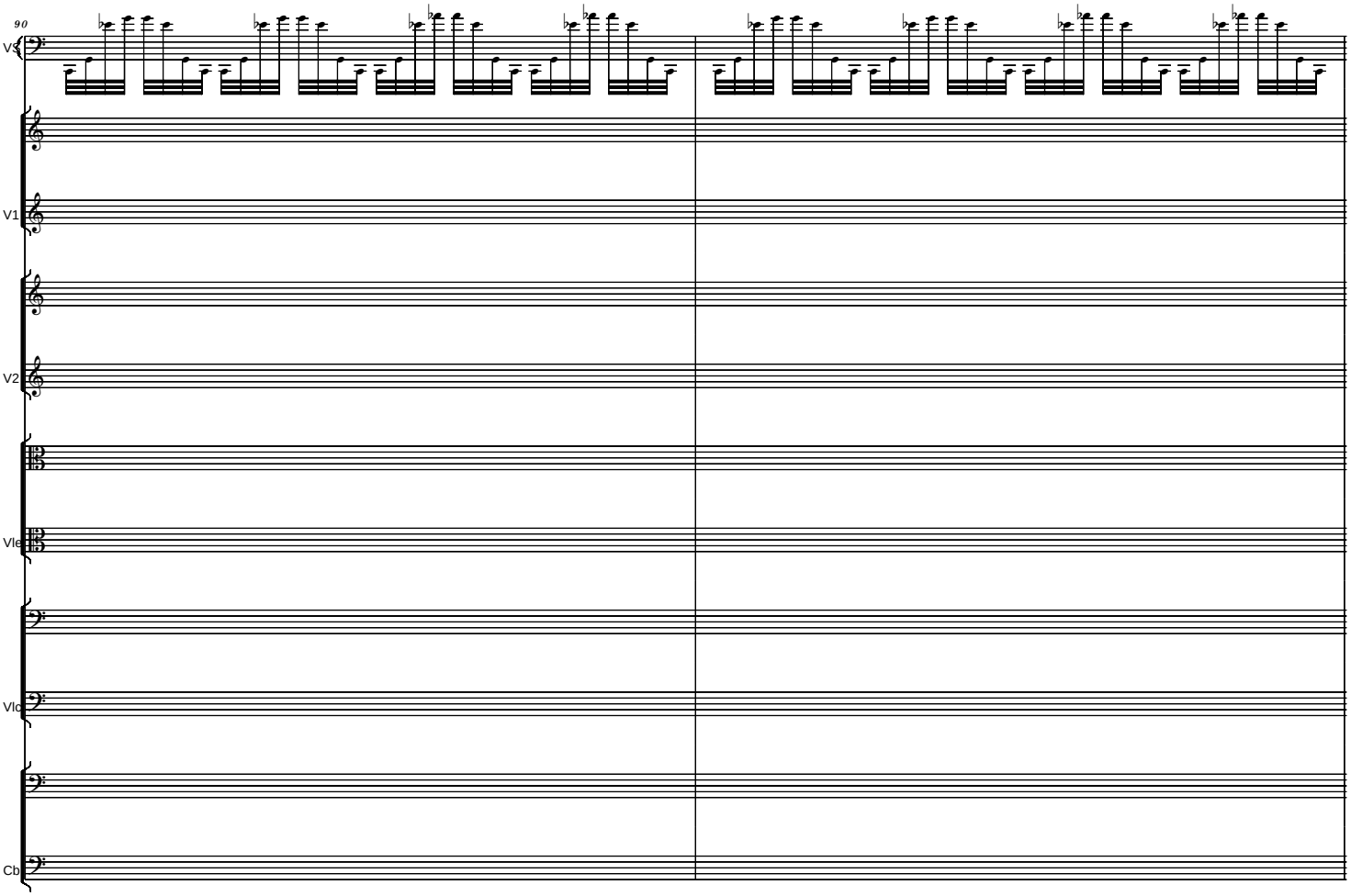

70
♩= 144 CADENZA
arpeggiando leggiero
mf
V1
V2
Vle
Vlc
Cb
73
V1
V2
Vle
Vlc
Cb

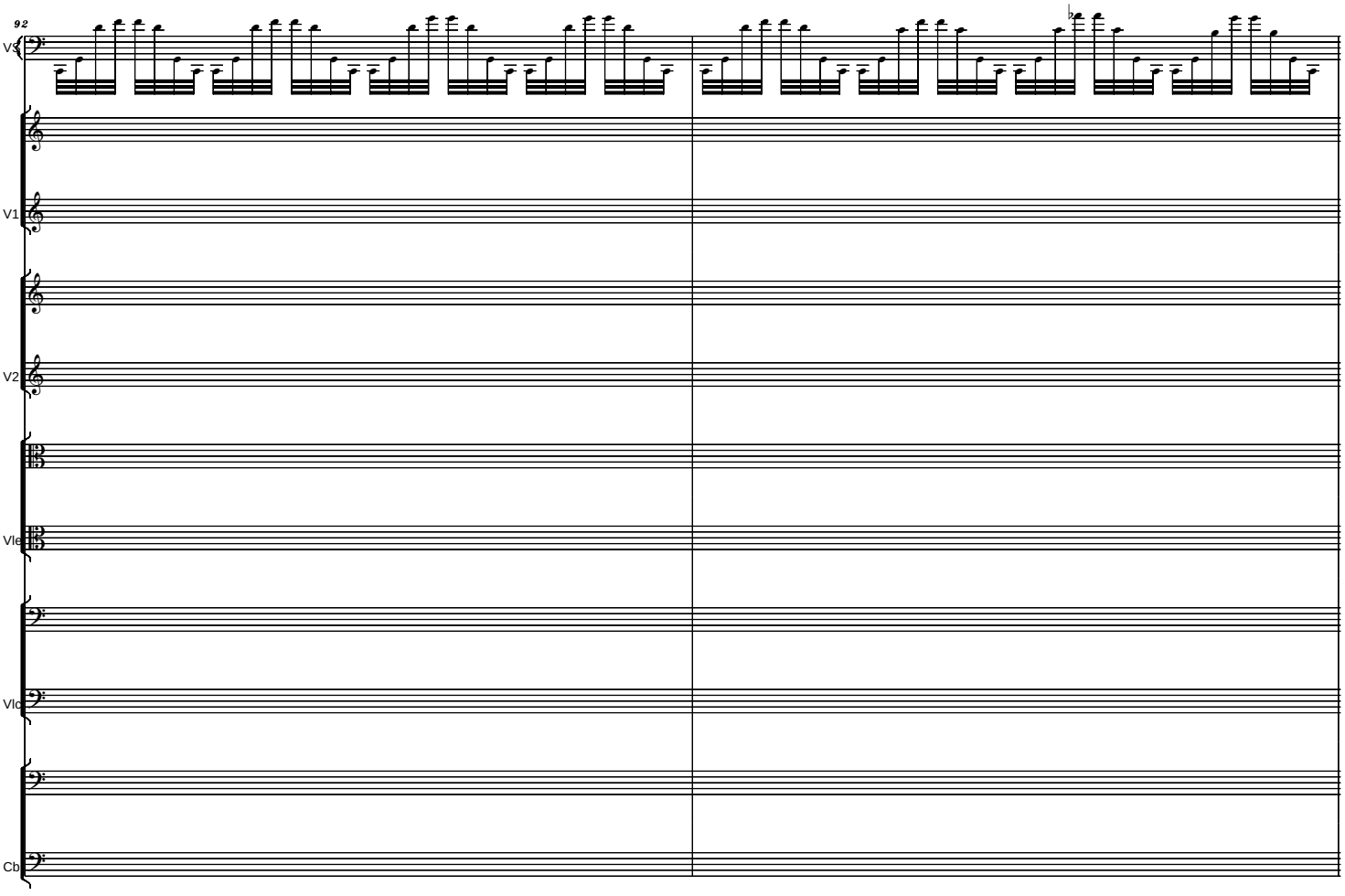

75
V3
V1
V2
Vle
Vlc
Cb
77
V3
V1
V2
Vle
Vlc
Cb


79
V1
V2
Vla
Vlc
Cb

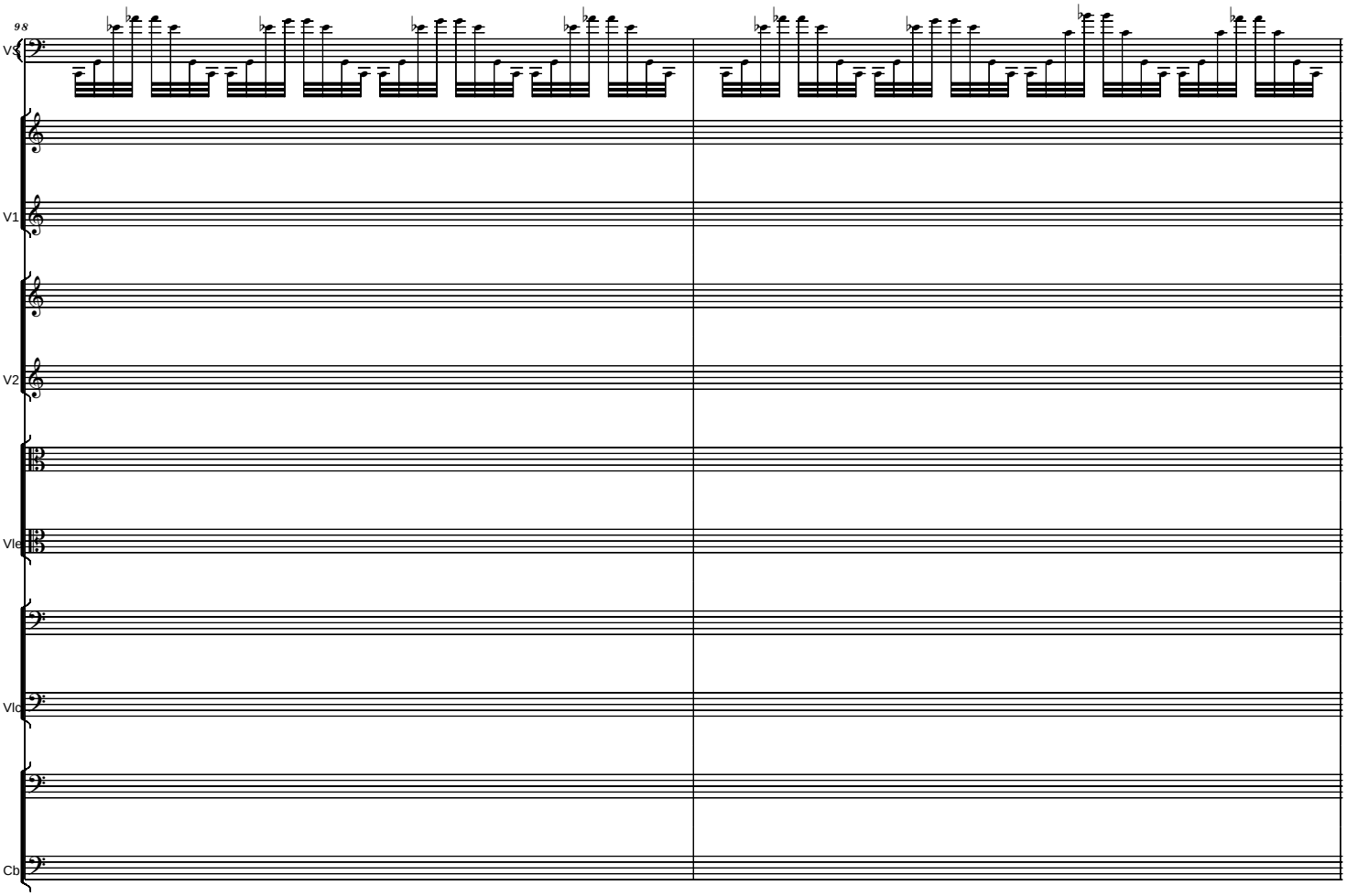

82
V1
V2
Vla
Vlc
Cb

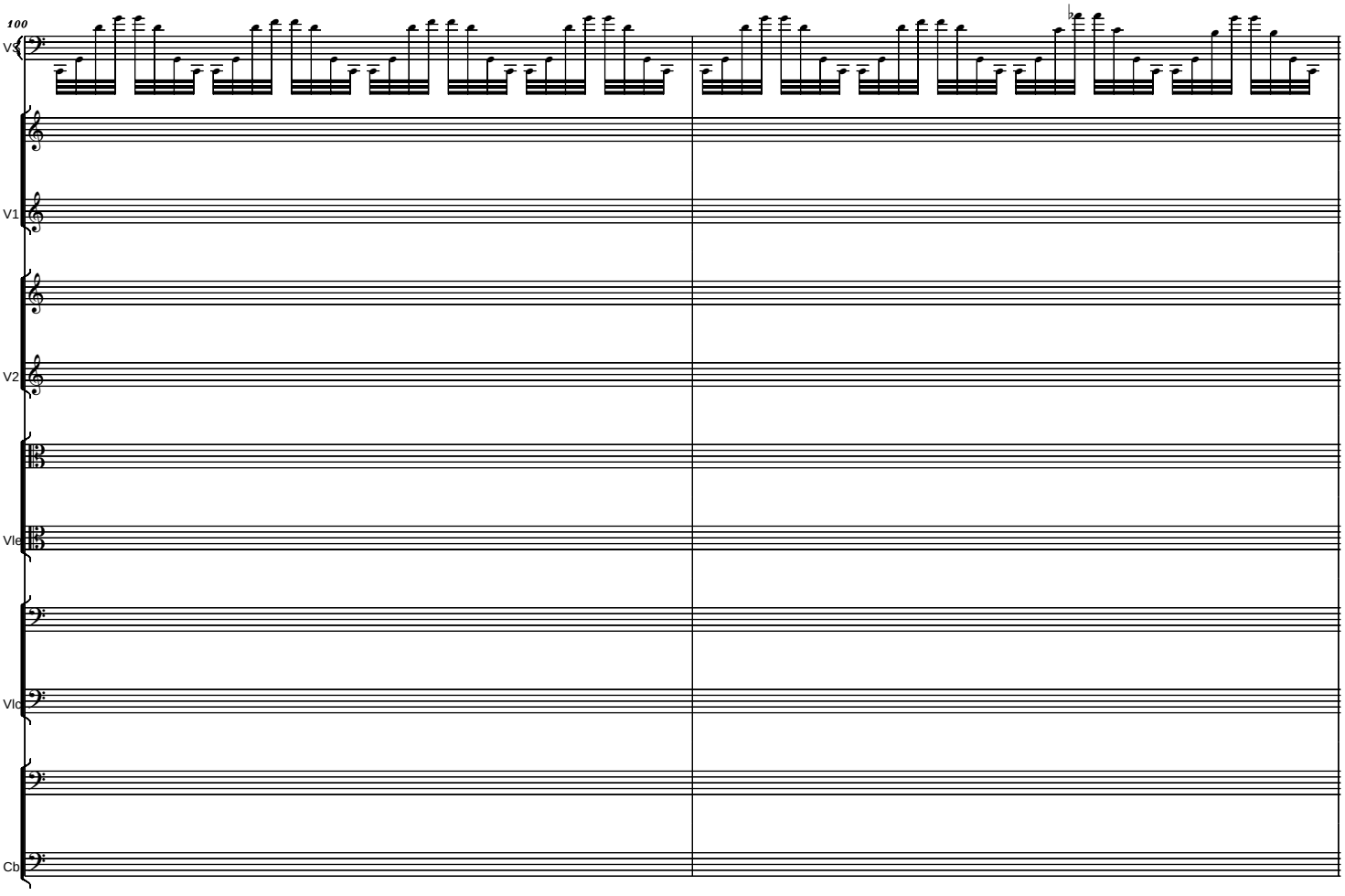

85
V
V1
V2
Vle
Vlc
Cb
87
V
V1
V2
Vle
Vlc
Cb


90
V
V1
V2
Vle
Vlc
Cb

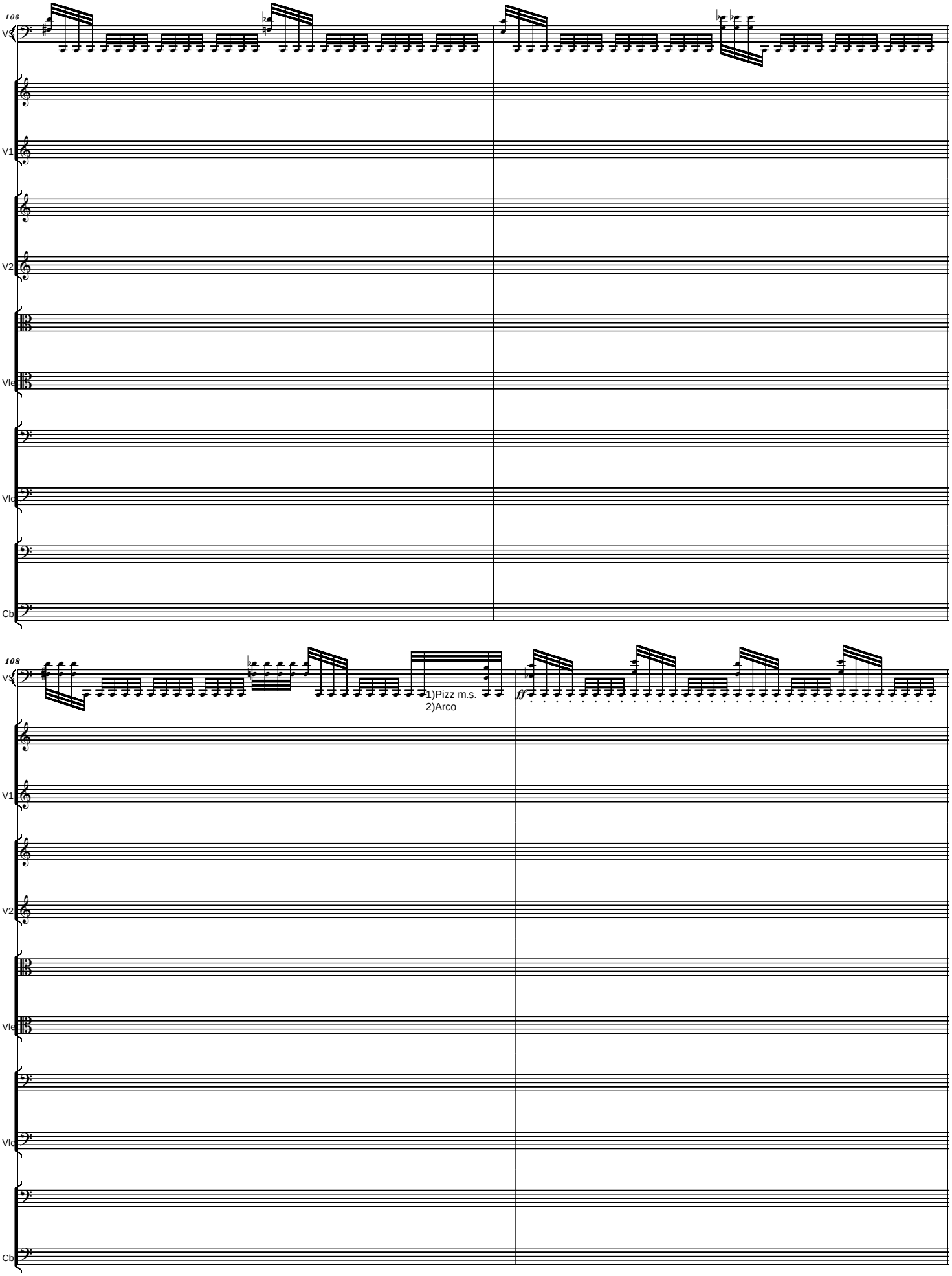

92
V
V1
V2
Vle
Vlc
Cb


94
V
V1
V2
Vle
Vlc
Cb
96
V
V1
V2
Vle
Vlc
Cb

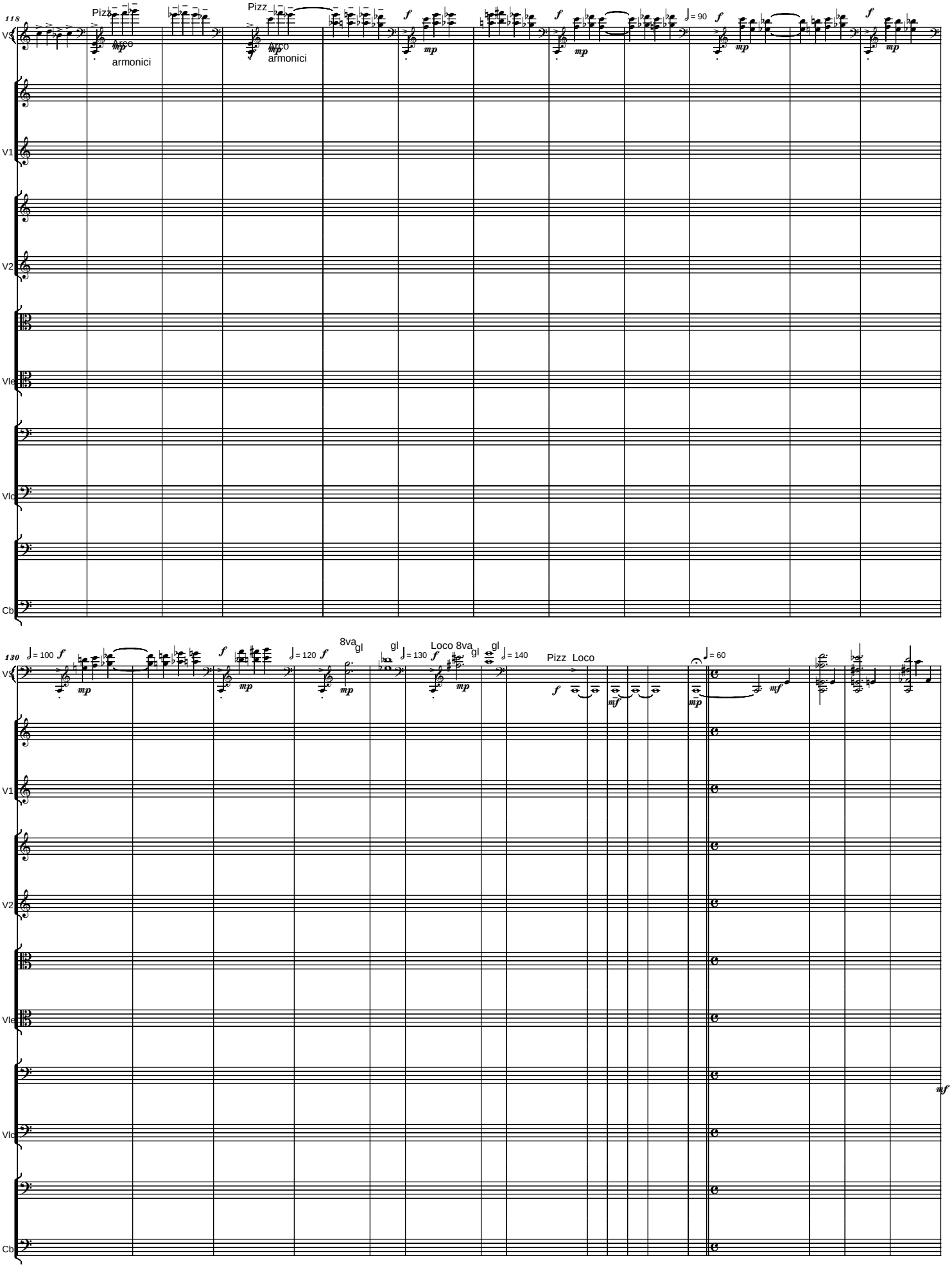

98
V
V1
V2
Vle
Vlc
Cb

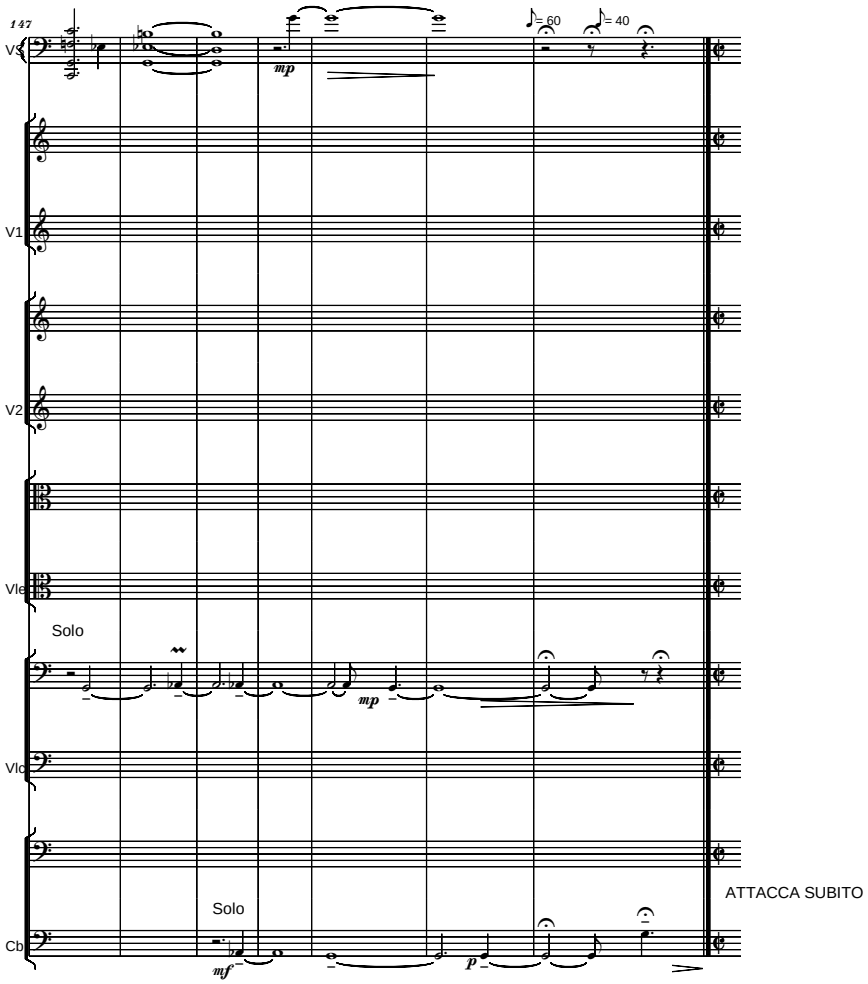

100
V
V1
V2
Vle
Vlc
Cb


102
Vc
V1
V2
Vle
Vlc
Cb
104
Vc
fff
V1
V2
Vle
Vlc
Cb


106
Vc
V1
V2
Vle
Vlc
Cb
108
Vc
1)Pizz m.s.
2)Arco
ff
V1
V2
Vle
Vlc
Cb


110
Vc
V1
V2
Vle
Vlc
Cb
112
Vc
Pizz
♩= 130
♩= 140
♩= 150
♩= 80
Arco
V1
V2
Vle
Vlc
Cb


118
Vc
Pizz
Arco
armonici
Pizz
Arco
armonici
= 90
V1
V2
Vle
Vlc
Cb
130
= 100
= 120
8va
gl
= 130
Loco 8va
gl
= 140
Pizz
Loco
= 60


147
Va
V1
V2
Vle
Solo
Vlc
Solo
Cb
mp
mp
mf
p
= 60
= 40
ATTACCA SUBITO

Presto possibile

Cello Memoirs III

Serban Nichifor



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16
VS
V1
V2
Vle
Vlc
Cb
20
Pizz
27
Arco
gliss. armonico
Pizz
Arco
Pizz
Pizz


molto allargando
Appassionato
VS
V1
V2
Vle
Vlc
Cb
Arco
SubTempo I
Pizz
Sub.Rubato
Quasi Cadenza
tremolo
p.a p. allargando


Sub.Presto
Quasi Walzer
48
♩= 64
VS
V1
V2
Vle
Vlc
Cb
tremolo
Pizz
Arco
60
♩= 80
♩= 70
♩= 58
Rubato
♩= 50
♩= 110
Sub. Lontano e grazioso
sempre tremolo
69
allarg.
♩= 80
♩= 60
Adagio
♩= 110
Sub. A Tempo
ord.(NON tremolo)


allarg.
Sub. A Tempo
rall.
Sub.Allegro ma non troppo
80
♩= 70
♩= 110
♩= 80
♩= 122
VS
V1
V2
Vle
Vlc
Cb
Arco tremolo
Pizz
tremolo
suoni armonici
Arco
sempre tremolo
sempre Pizz
91
poco rall.
Sub.Allegro Vivo
♩= 134
poco rall.
Arco
Arco tremolo
101
Sub.Vivace
[!!! AD LIBITUM: TACET AL SEGNO *]
poco a poco ritardando
♩= 160
ord.
tremolo
Arco


molto allarg.
Lontano
Pizz
poco a poco animando
Moderato
[Segno* !!!]
Arco
Solo
tremolo
Pizz
Arco tremolo
armonici tremolo
unis.ord.tremolo
Meta Pizz
Meta Arco tremolo
Pizz
VS
V1
V2
Vle
Vlc
Cb


p.a p. incalzando
Tutti - tremolo
Pizz
Arco
VS
V1
V2
Vle
Vlc
Cb


Allegro appassionato
molto allarg.
Sostenuto - p. a .p pr
Arco tremolo
Pizz
Arco
Pizz
VS
V1
V2
Vle
Vlc
Cb


137
Patetico - p.a p. calando
p.a p. animando
molto allarg.
= 90
= 110
= 130
= 110
= 75
= 58
= 75
= 96
= 70
VS
V1
V2
Vle
Vlc
Cb
tremolo
tremolo
Arco
Pizz
148
Lontano
= 66
armonici
ord
poco rall.
sempre tremolo
Pizz
Pizz
Arco tremolo
Arco tremolo
ord (non tremolo)
tremolo
Sempre Pizz
160
Sub.Andantino
= 72


p. a p. stringendo
164
VS
V1
V2
Vle
Vlc
Cb
Arco
Appassionato
sempre stringendo
167
♩= 80
♩= 84
mp
mf
tremolo
ord (non tremolo)
sub.allarg.
A Tempo
174
♩= 90
♩= 74
♩= 84
f
ff
pp
p
p. a p. allargando
ord
non tremolo
tremolo


184
VS
V1
V2
Vle
Vlc
Cb
pp
mp
p
mf
Quasi Senza Tempo
["PANARMONIOS KOSMOU SINTAXIS"(apud Saint Athanase)]
p. a p. animando
sempre ord
non tremolo
194
Andantino scorrevole
legatissimo
sempre p. a p. animando
tremolo
simile
Pizz
208
f


222
♩= 90
♩= 97
VS
V1
V2
Vle
Vlc
Cb
ord - non tremolo
ord - non tremolo
Meta Pizz
Meta Arco
231
♩= 104
poco allargando
tremolo
tremolo
Tutti Arco
238
♩= 90
♩= 104
♩= 120
♩= 130
Sub.Scorrevole - sempre precipitando
poco rit.
ord - non tremolo
ord - non tremolo


// [!!! AD LIBITUM: TACET AL SEGNO *]
sempre animando
246
VS
V1
V2
Vle
Vlc
Cb
tremolo
simile
fff
sempre poco a poco ritardando
256
Immaterialo
mp
p
[Segno* !!!]
poco a poco animando
264
mf


Adagio sognando
271
allargando
♩= 45
♩= 40
VS
V1
V2
Vle
Vlc
Cb
mf
p
mp
Pizz
Pizz
277
p. a p. animando
♩= 50
♩= 62
283
♩= 62
p.a.p.allargando
Arco
tremolo
non tremolo
tremolo
tremolo
Arco
ff
mf


286
♩= 80
Sub.Moderato molto appassionato
VS
V1
V2
non tremolo
Vle
tremolo
Vlc
Cb
290
sub.
allargando
♩= 60
SOLO
tremolo
Pizz;
Arco
Pizz.
296
SENZA RIGORE
♩= 50
MOLTO
RALL.
♩= 60
♪= 20
ATTACCA SUBITO !
(Buc.,20-III-96,
orch.13-I-03
10'30" / ca 25')

Cello Memoirs IV
(Horalunga)

Allegro Molto

Serban NICHIFOR

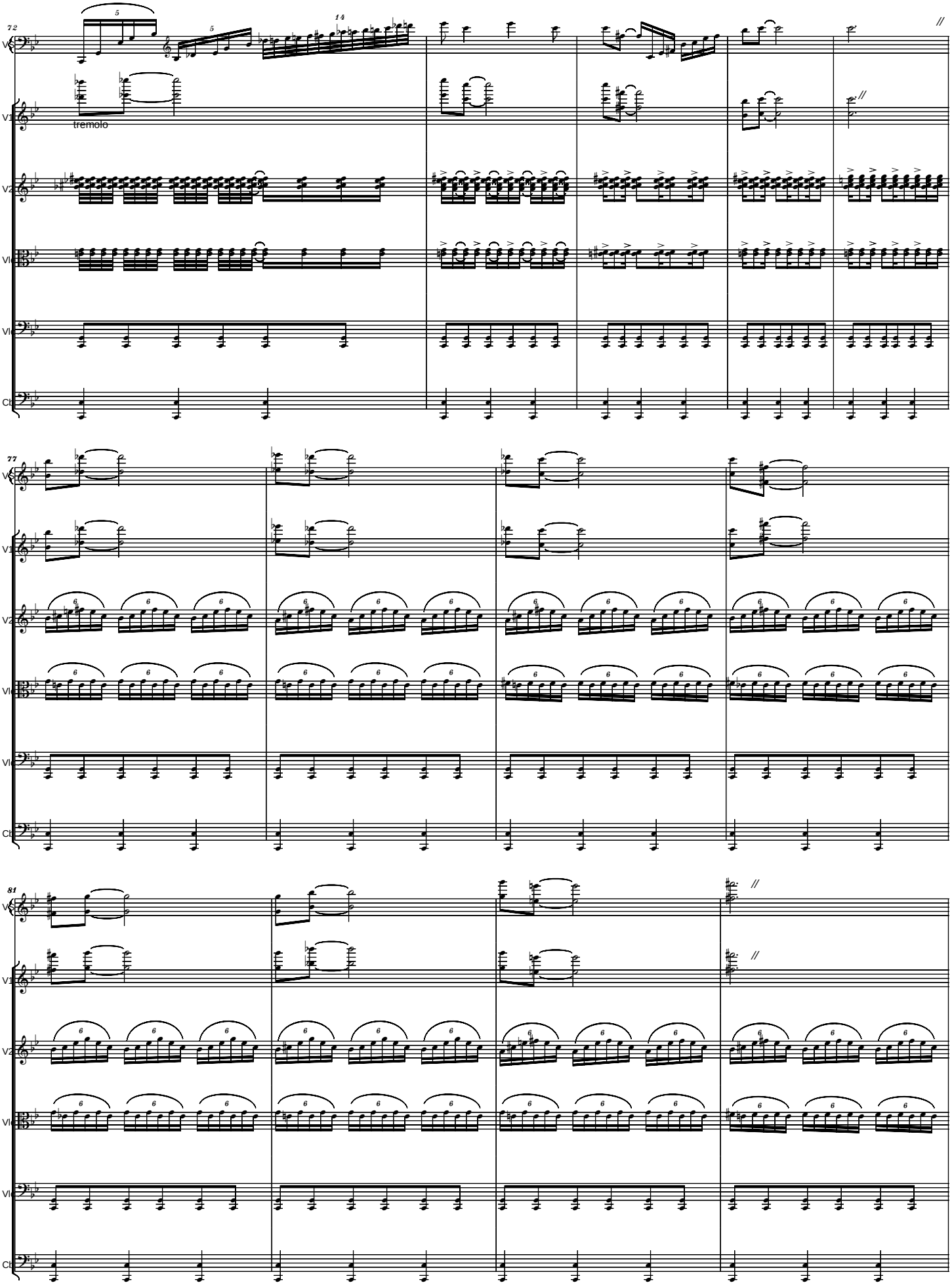


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11
14
simile
simile
23
5
tremolo


glissando armonico
33
40
46
Vl
Vl
Vl
Vl
Cb


52
tremolo
58
simile
68
tremolo


72
tremolo
77
81


85
simile
90
13
simile
tremolo
tremolo
tremolo
94
simile-tremolo
simile-tremolo
simile-tremolo


98
Violino I-1 SOLO
mp
tremolo
p
Pizz.
pp
103
POCO A POCO ACCELERANDO
TUTTI
ff
ARCO
110
fff
= 150
= 156
= 162
simile


116
♩= 168
♩= 174
tremolo
simile
simile
121
♩= 180
♩= 186
♩= 192
127
♩= 198
♩= 204
♩= 210


132
♩= 214
♩= 220
f
fff sempre poco a poco accelerando
mf
tremolo
tremolo
138
♩= 230
f
fff
mf
MISTERIOSO
140
♩= 250
♩= 260
♩= 180
f
fff
mf
pp


153
157
161
Vl
Vl
Va
Vc
Cb
mf
pp


165
Vl
Vl
Va
Vc
Cb
mf
pp
169
173


177
Vc
Vl1
Vl2
Vla
Vlc
Cb
pp
181
mf
mp
185


189
Vl
Vl
Va
Vc
Cb
193
Vl
Vl
Va
Vc
Cb
197
Vl
Vl
Va
Vc
Cb


201
Vl
Vl
Va
Vc
Cb
pp
205
Vl
Vl
Va
Vc
Cb
pp
209
Vl
Vl
Va
Vc
Cb
pp


213
♩= 120
♩= 60
♩= 50
♩= 40
♩= 30
♩= 20
♪= 130
Sub.Presto
fff
ff
pp
simile
POCO A POCO PRECIPITANDO !!!
218
♩= 134
227
♩= 138


236
245
♩= 142
♩= 144
254
♩=146
♩=148
♩=150


263
♩= 152
♩= 154
♩= 156
Vl
Vl
Va
Vc
Vc
Cb
272
♩= 158
♩= 160
280
162
♩= 166
♩= 170
♩= 172


289
Vl1
Vl2
Vla
Vlc
Cb
fff

CELLO MEMOIRS I

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



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36
♩= 120
V.S
V1
V2
Vle
Vlc
Cb
Arco
tremolo
ord.
tremolo
tremolo
tremolo
Pizz
Arco
Arco
Pizz


48
♩= 130
♩= 140
V.S
V1
V2
Vle
Vlc
Cb
ord.
Pizz
Arco tremolo
ord
Arco
Pizz


60
♩= 150
♩= 120
♩= 80
♩= 50
♩= 80
V.S
V1
V2
Vle
Vlc
Cb
tremolo
Pizz
Pizz
Arco
Pizz
Arco


73
V.S
V1
V2
Vle
Vlc
Cb
♩= 92
mf
p
Pizz
Arco
Pizz
p
83
♩= 72
♩= 50
♩= 78
♩= 50
sul pont
ord.
tremolo
Pizz
mf
Arco tremolo
ord
Arco tremolo
ord
Pizz
Pizz
tremolo
ord
Pizz
Arco
Pizz
92
♩= 54
♩= 56
1 Solo
tremolo sul pont


103
V.S.
V1
V2
Vle
Vlc
Cb
suoni armonici
tremolo
tremolo
reali
tremolo
Tutti
1)gettato
2)pizz
112
Arco
Arco
121
Arco ord
Arco


130
V.S
V1
V2
Pizz
Vle
Pizz
Vlc
Pizz
Cb
137
♪= 80
♪= 60
♩= 60
Tremolo 8-va armonici
Tremolo
Arco
Tremolo
Arco
Pizz
145
♩= 40
tremolo
♩= 50
♩= 60


155
V.S.
V1
V2
Vle
Vlc
Cb
♩= 50
♩= 72
mf
ff
f
ord
163
♩= 80
♩= 120
fff
170
♩= 180
ppp sub.
ATTACCA SUBITO

Sempre Lontano e Rubato

Cello Memoirs II

Serban Nichifor



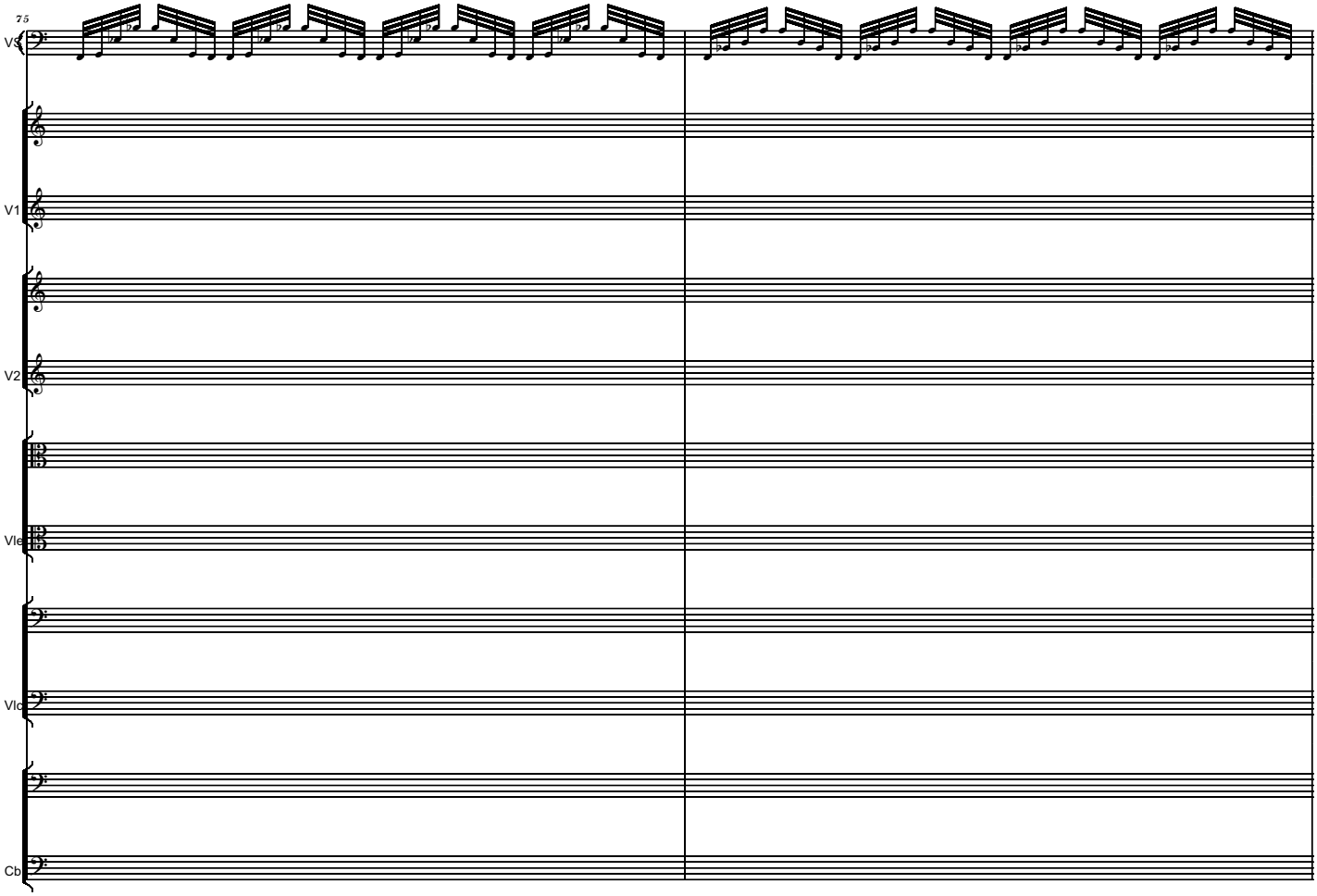
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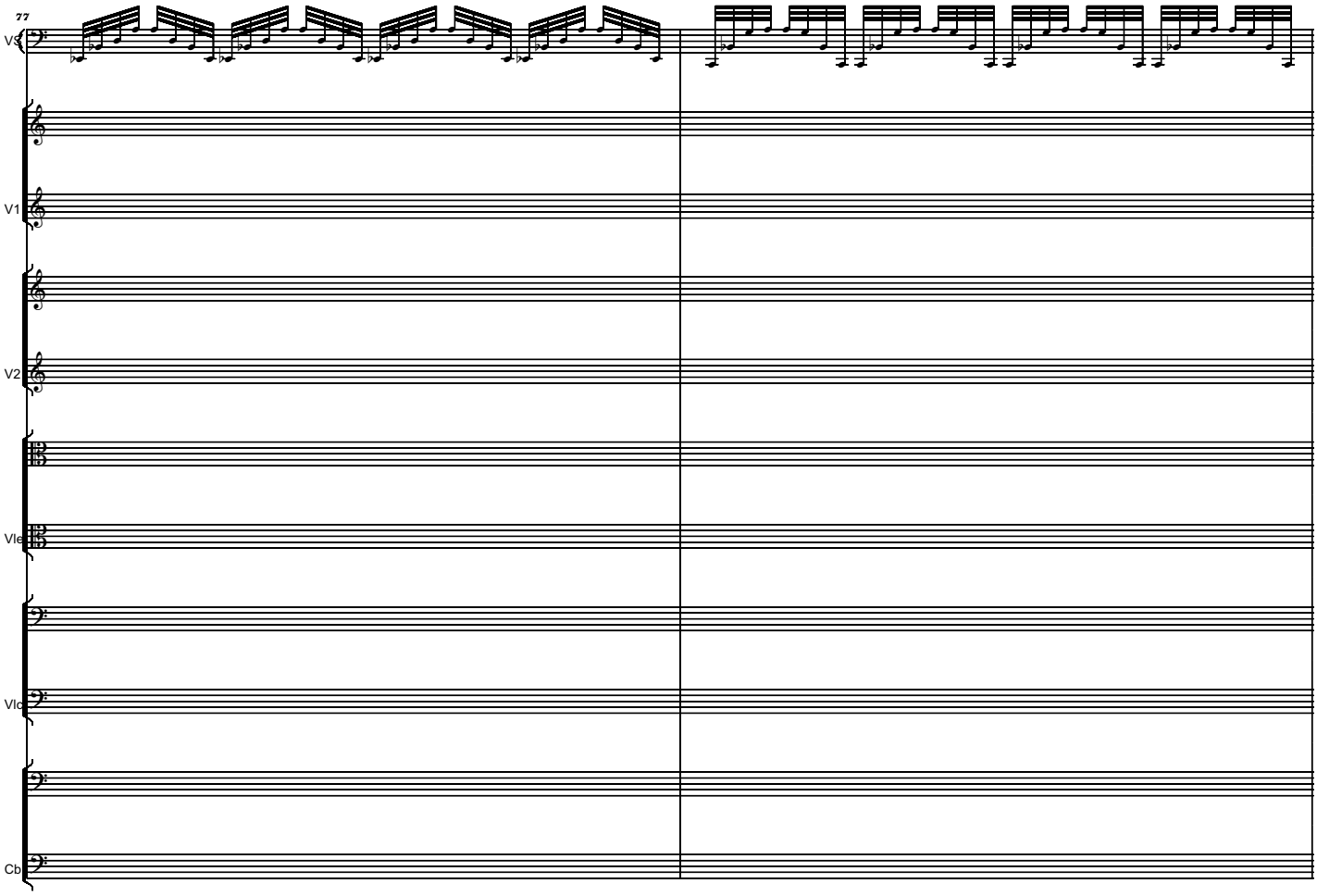

21
Vl
V1
V2
Vle
Vlc
Cb
Solo
Tutti
div 1
div 2
Arco tremolo
Pizz
Arco
simile
31
8va
armonici


39
V1
V2
Pizz
Pizz
Vla
Vlc
Cb
48
V1
V2
Arco
Arco
Vla
ord
ord
Vlc
Pizz
Pizz
Cb

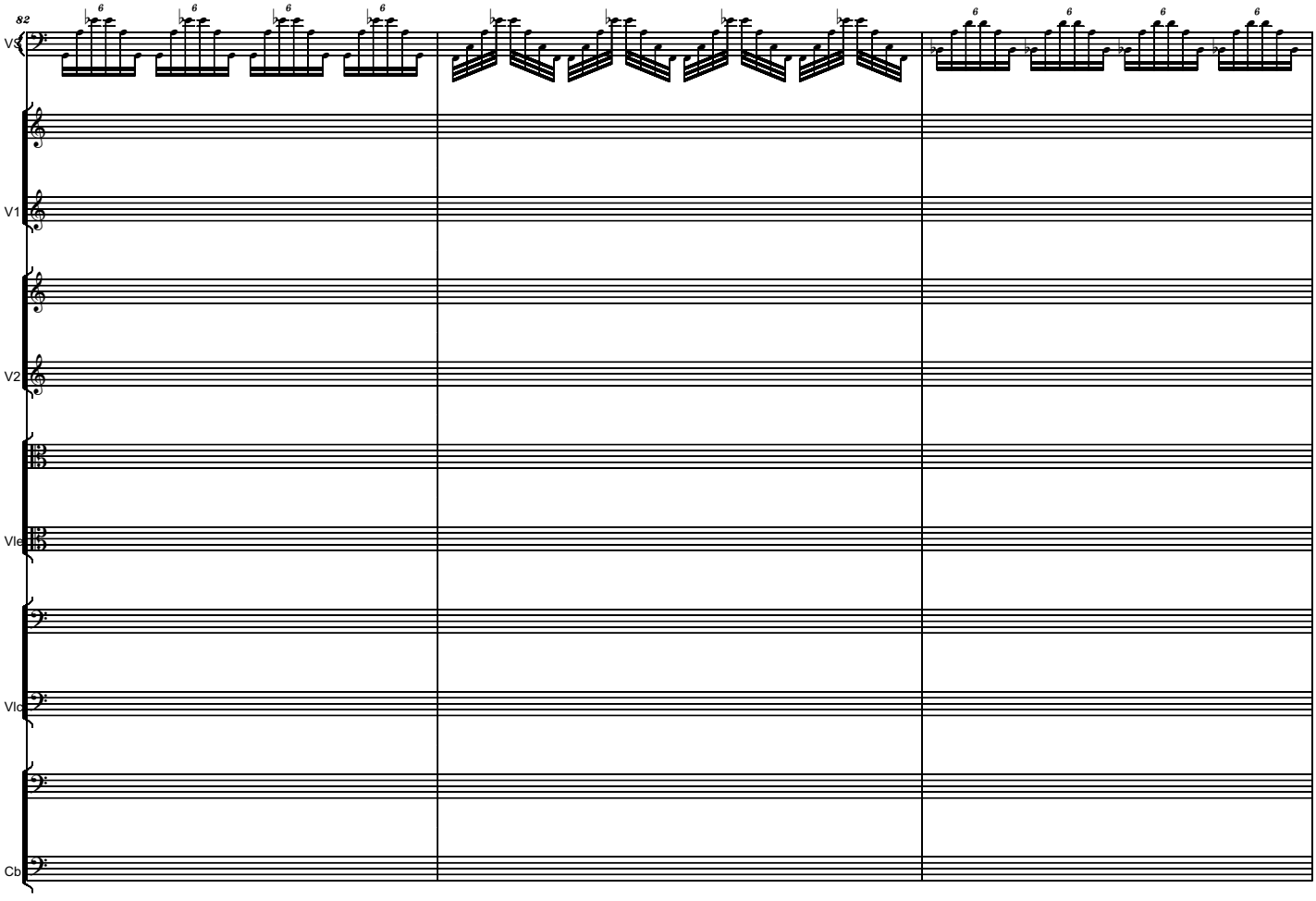

56
V1
V2
Vla
Vlc
Cb
simile
Arco
61
gliss
♩= 80
Pizz

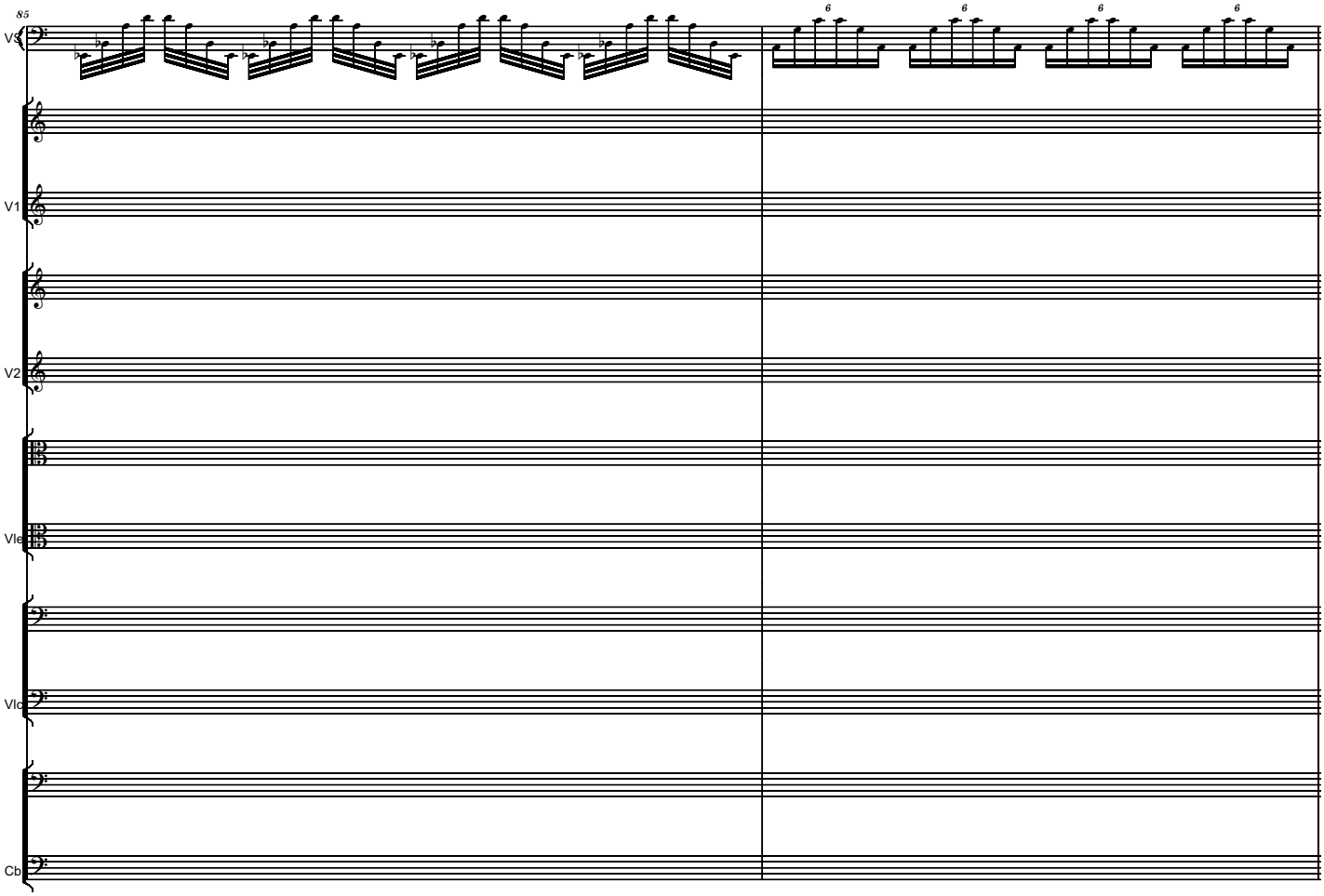

70
♩= 144 CADENZA
arpeggiando leggiero
mf
V
V1
V2
Vle
Vlc
Cb
73
V
V1
V2
Vle
Vlc
Cb

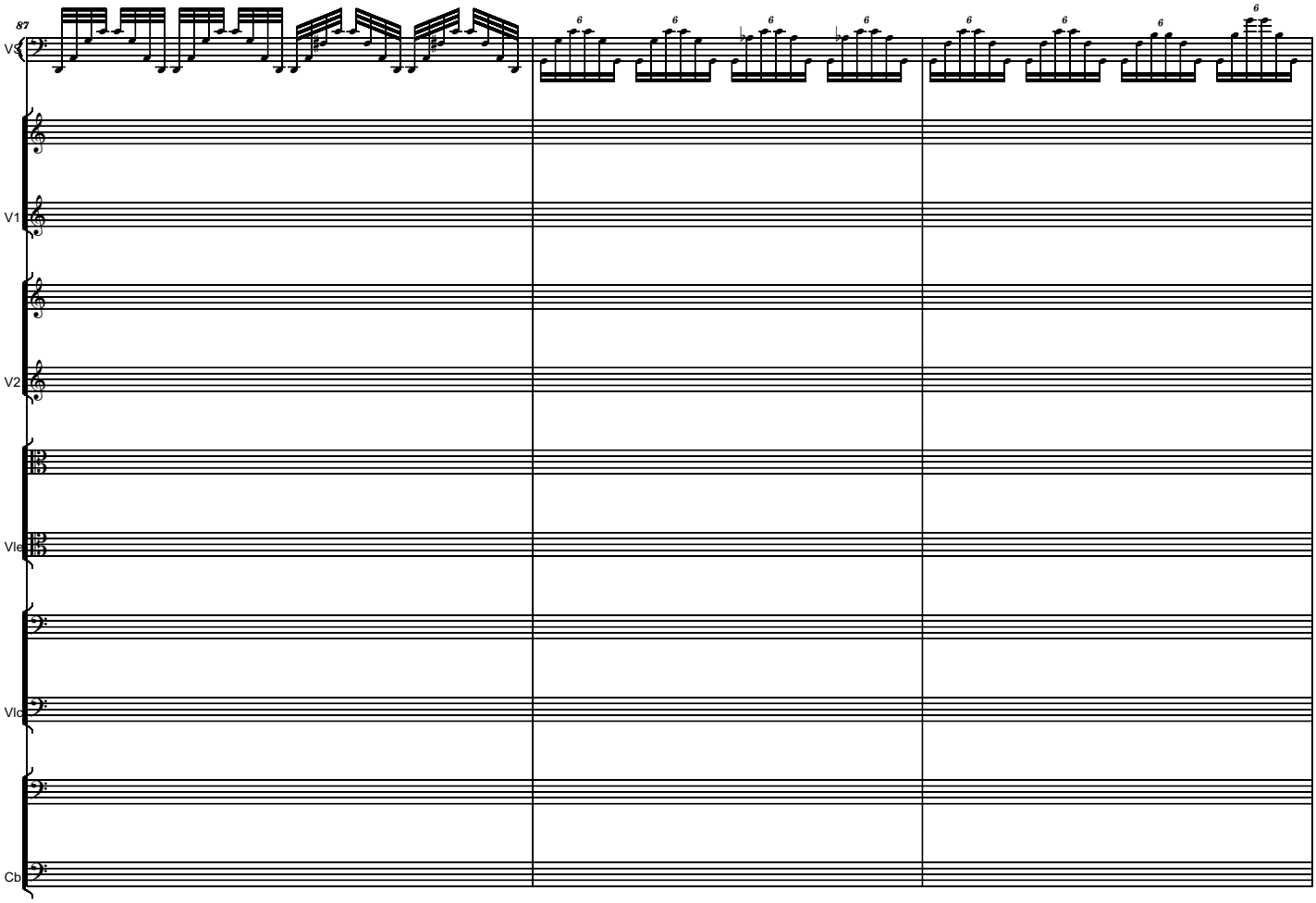

75
V1
V2
Vla
Vlc
Cb

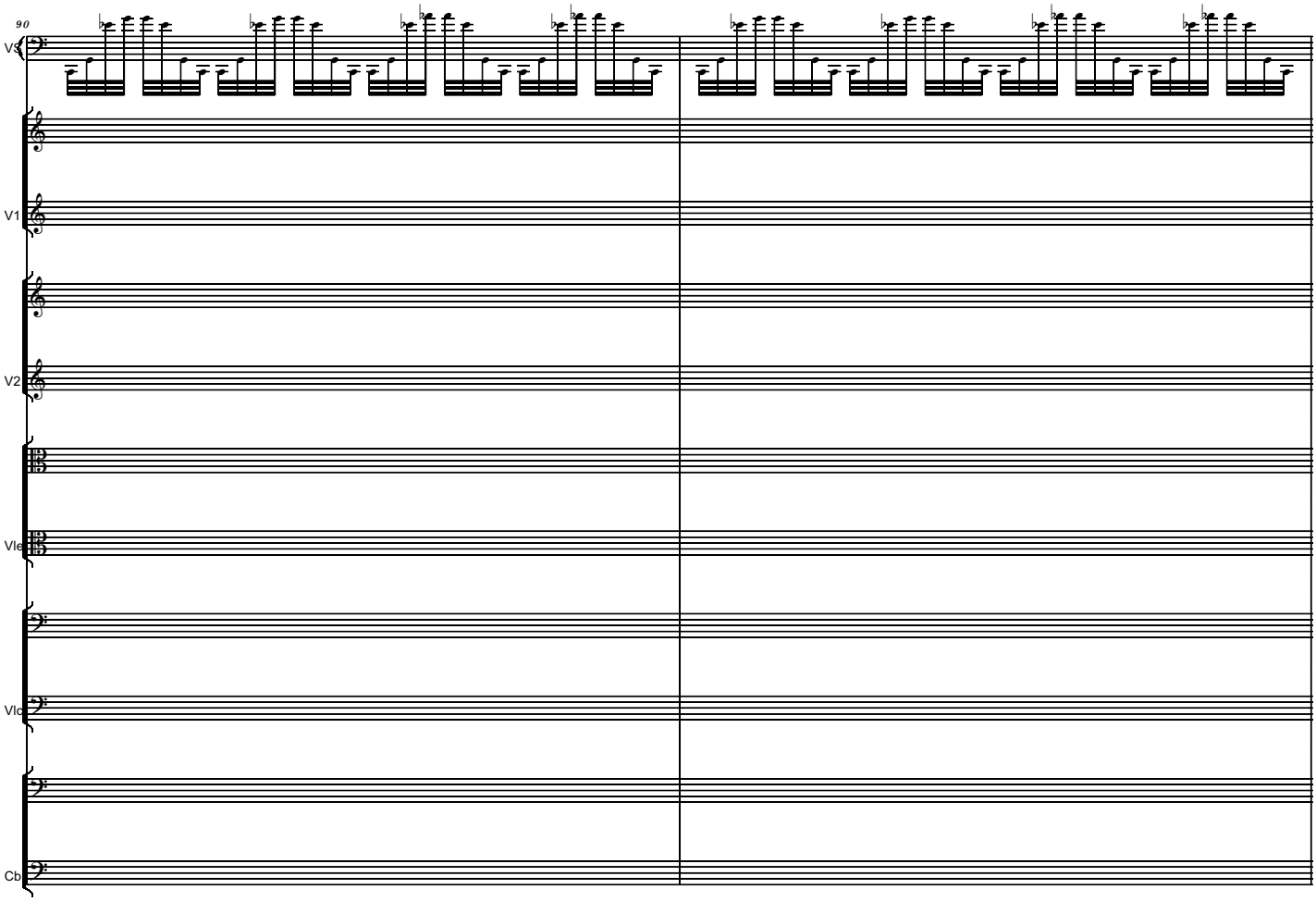

77
V1
V2
Vla
Vlc
Cb

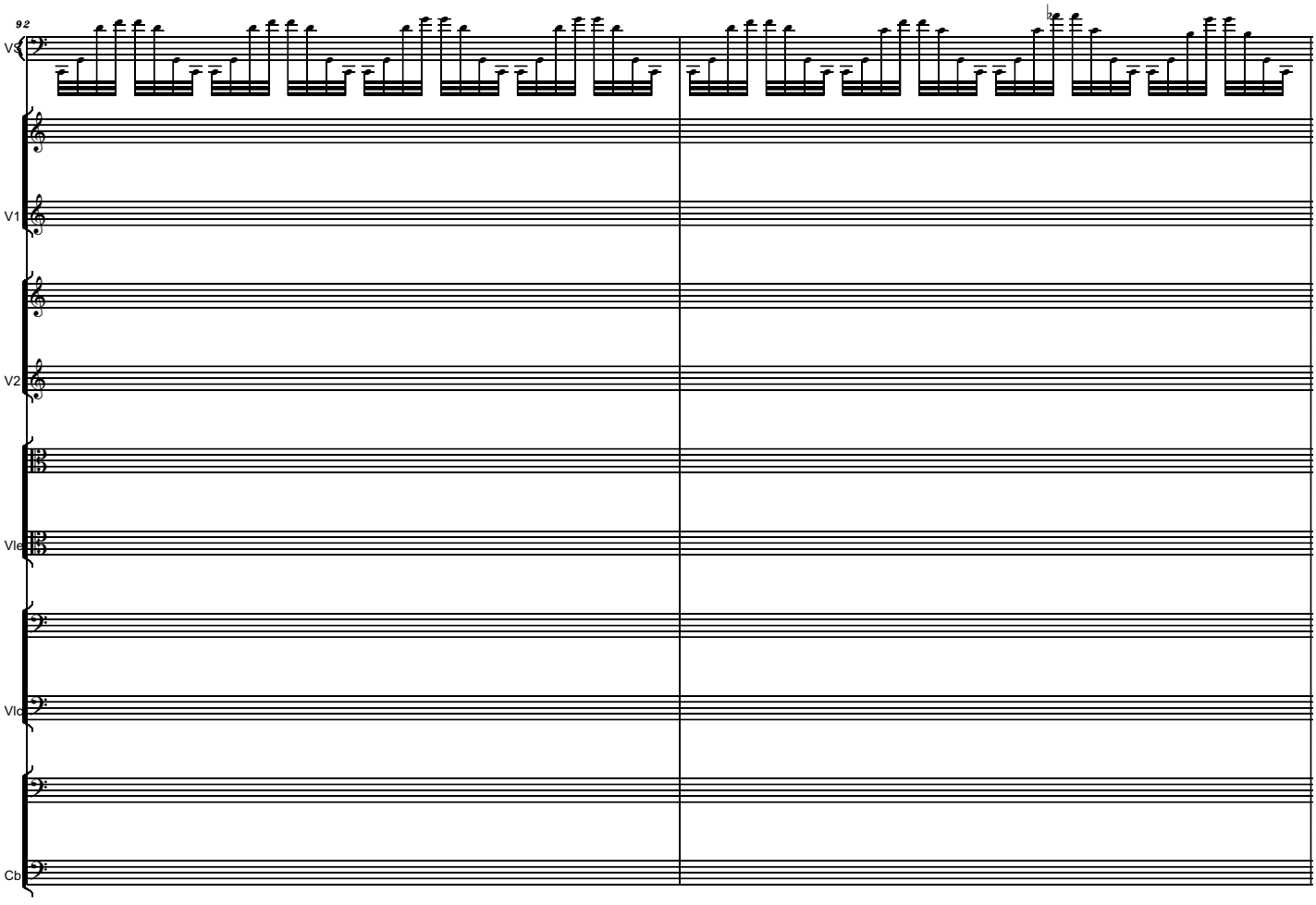

79
V1
V1
V2
Vle
Vlc
Cb

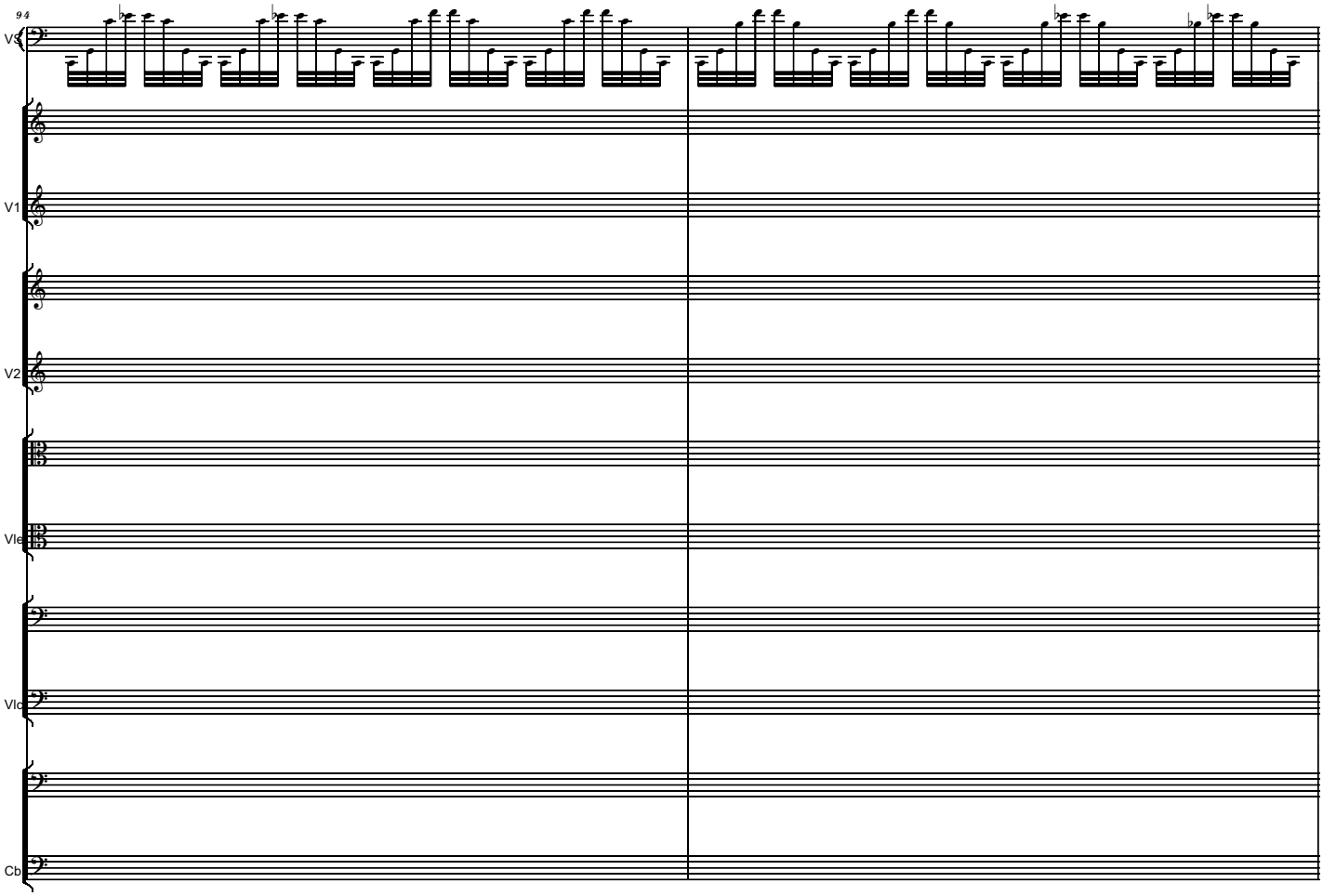

82
V1
V1
V2
Vle
Vlc
Cb

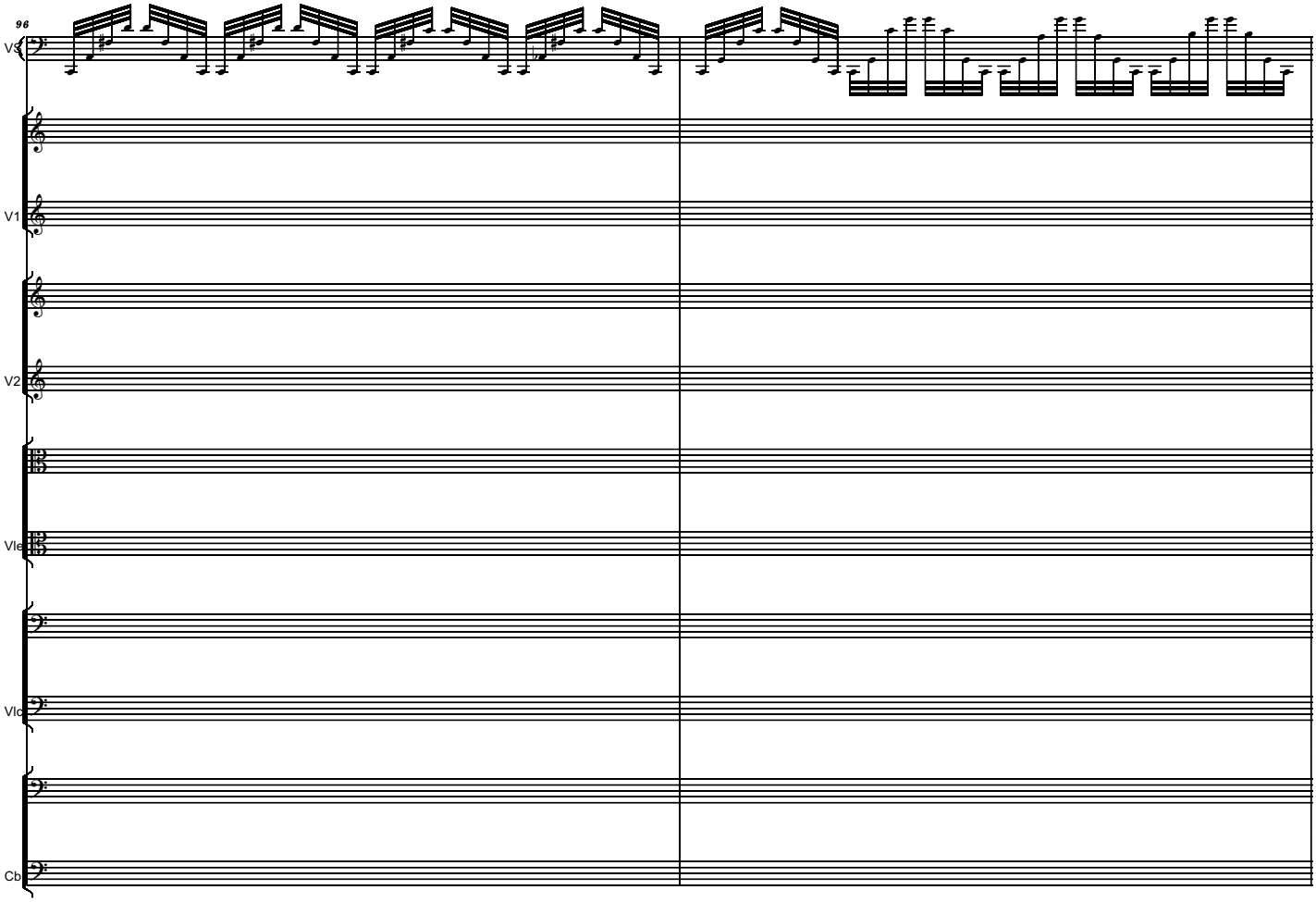

85
V1
V2
Vle
Vlc
Cb

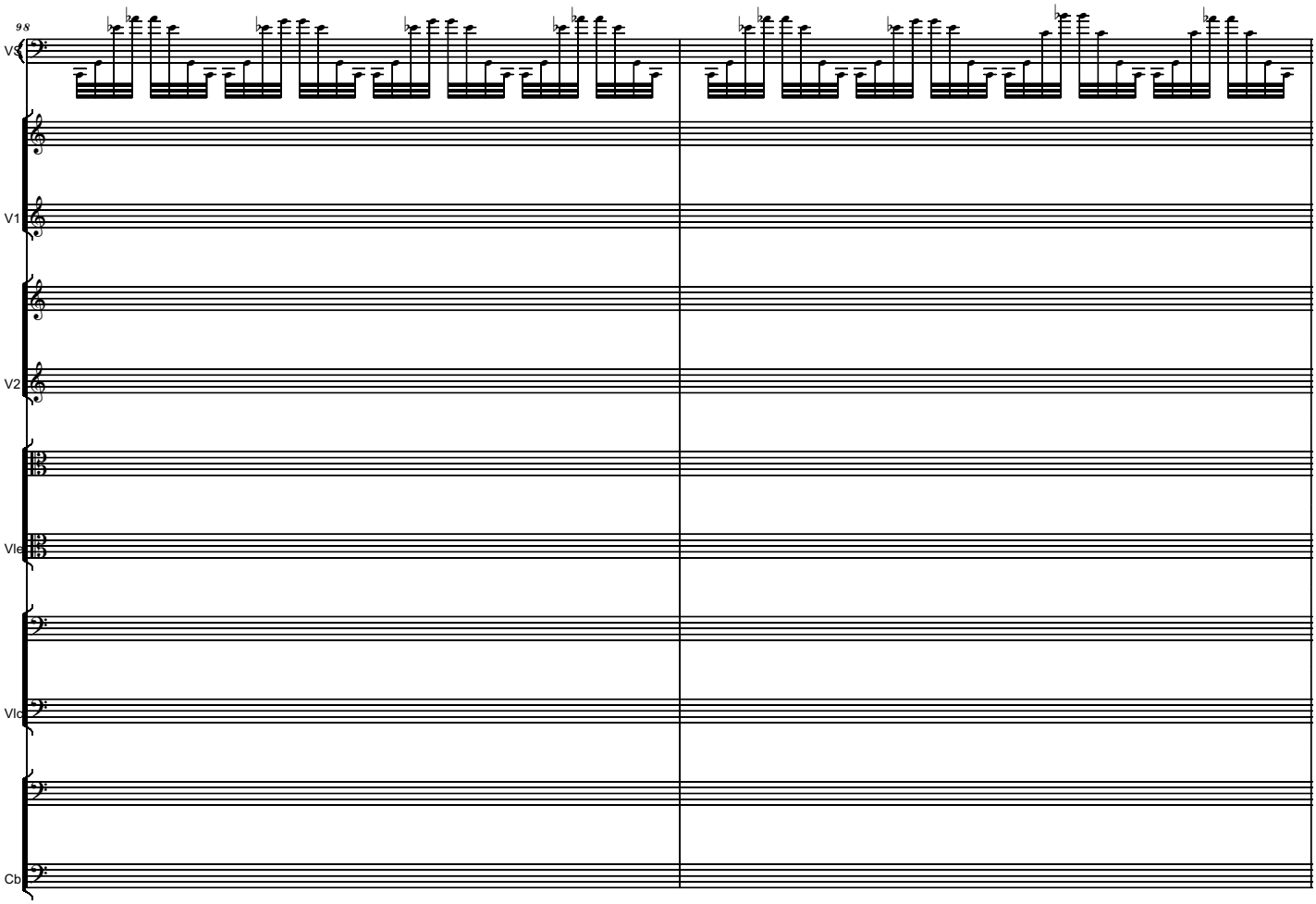

87
V1
V2
Vle
Vlc
Cb

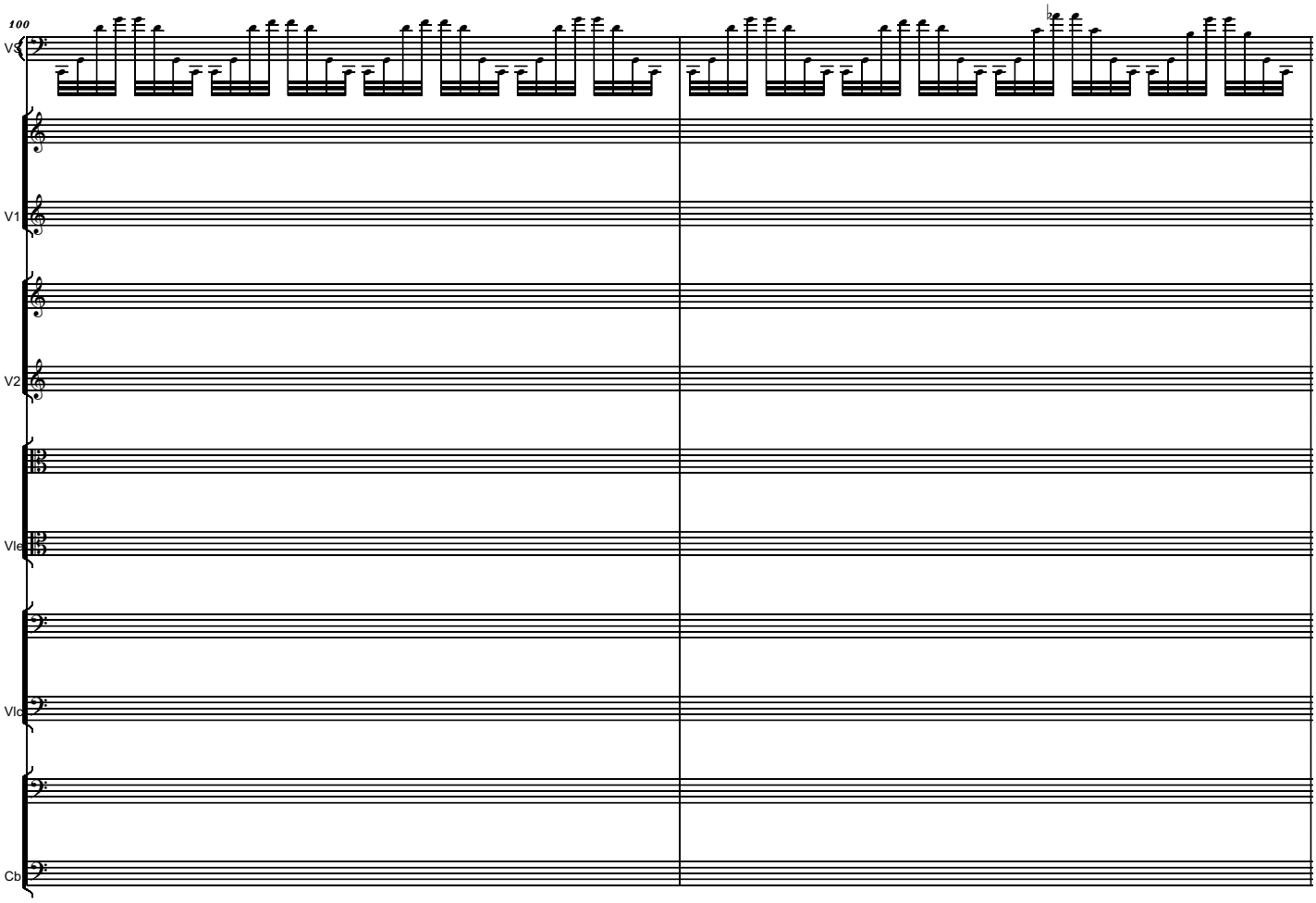

90
V
V1
V2
Vle
Vlc
Cb


92
V
V1
V2
Vle
Vlc
Cb


94
V1
V2
Vle
Vlc
Cb

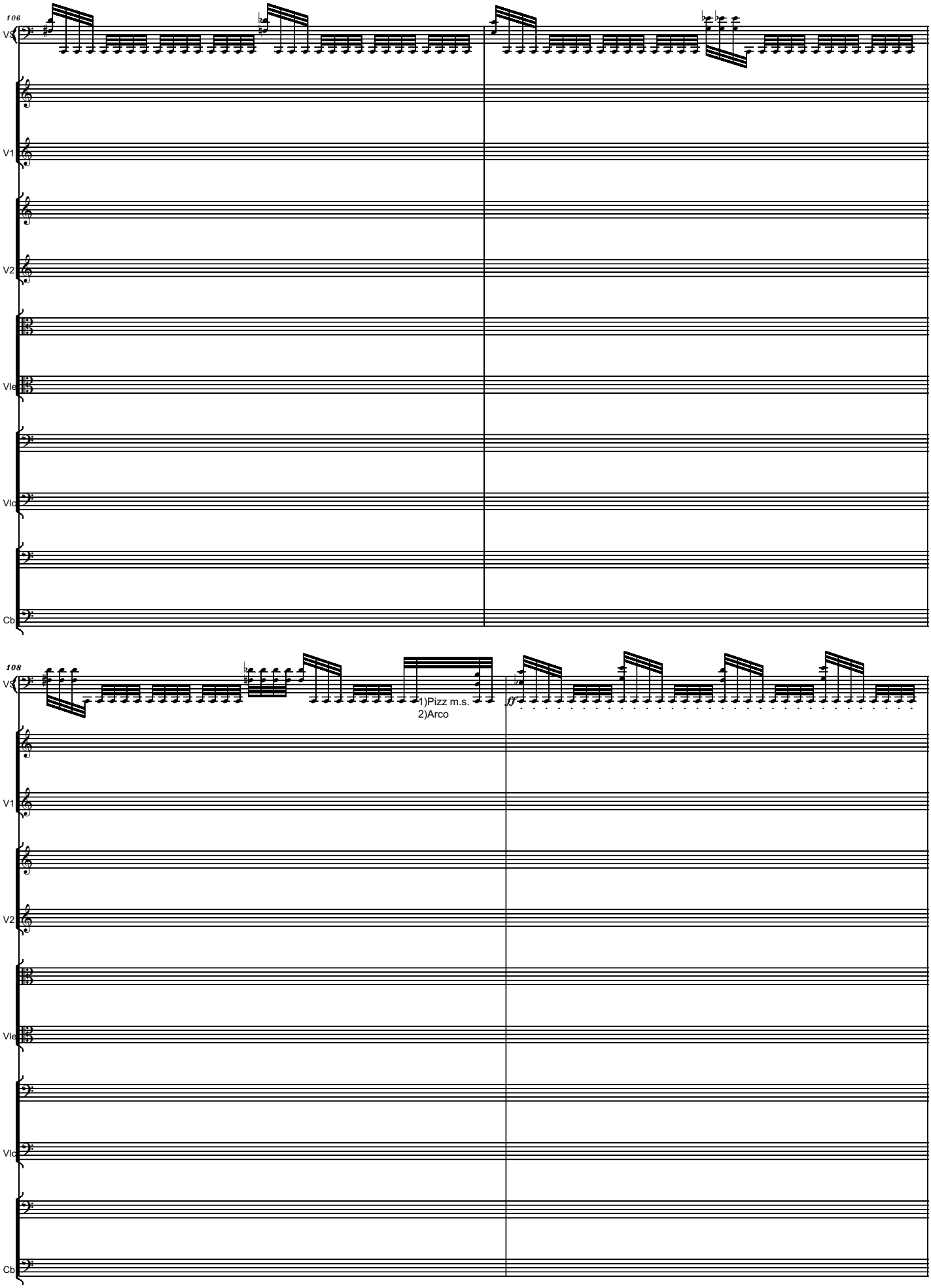

96
V1
V2
Vle
Vlc
Cb

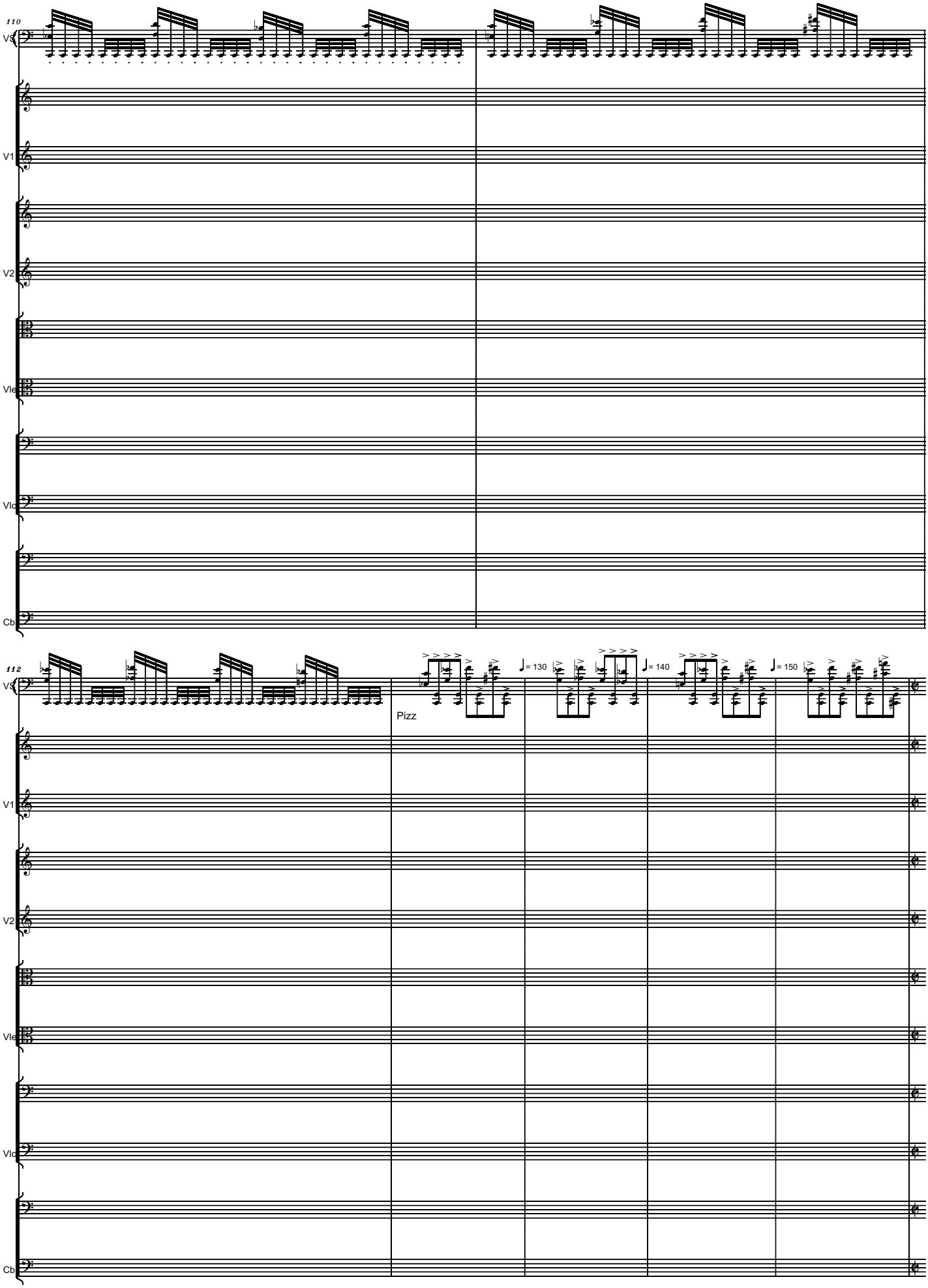

98
V
V1
V2
Vle
Vlc
Cb

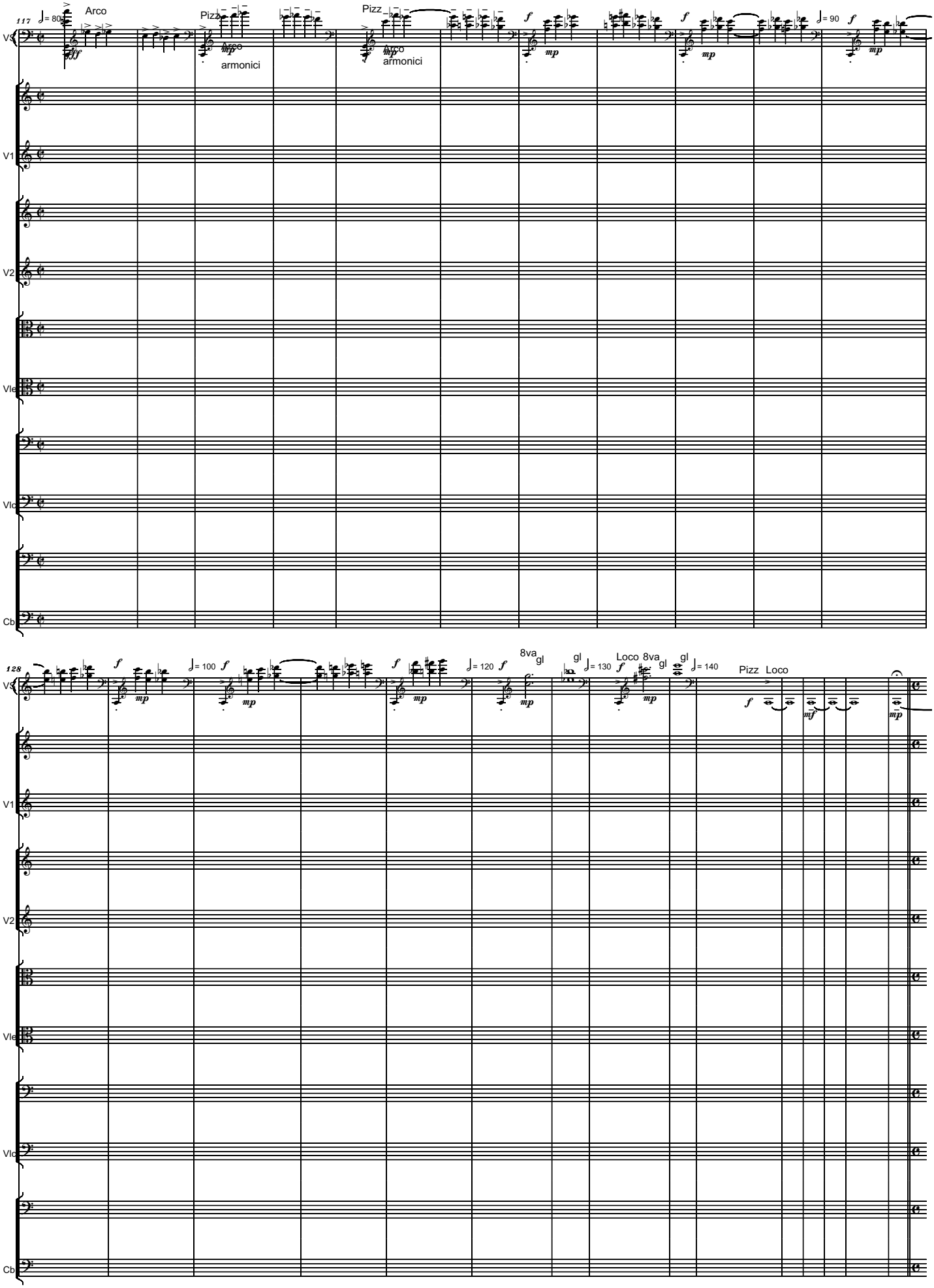

100
V
V1
V2
Vle
Vlc
Cb

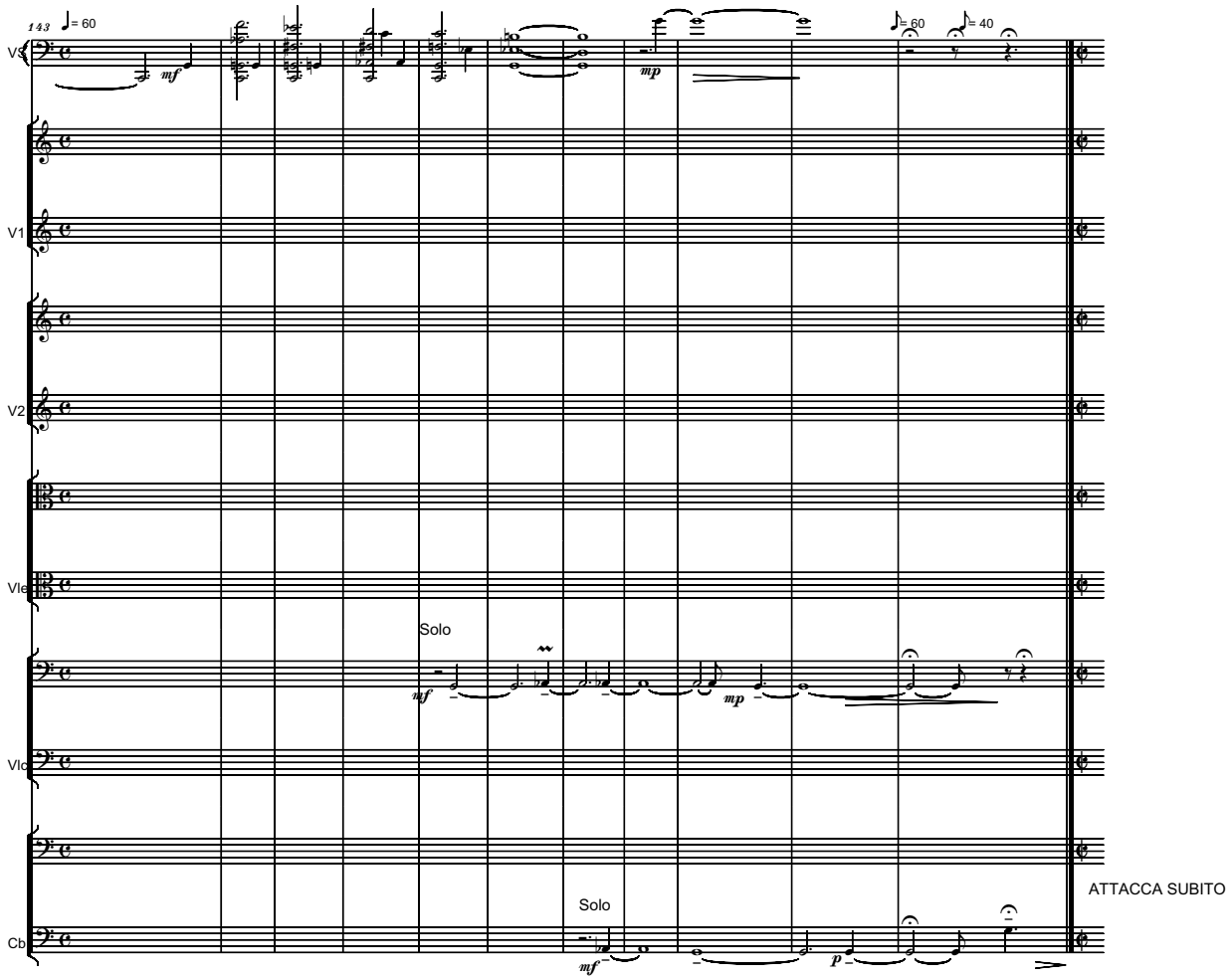

102
V
V1
V2
Vle
Vlc
Cb


104
V
fff
V1
V2
Vle
Vlc
Cb


106
Vc
V1
V2
Vle
Vlc
Cb
108
Vc
1)Pizz m.s.
2)Arco
ff
V1
V2
Vle
Vlc
Cb


110
Vc
V1
V2
Vle
Vlc
Cb
112
Vc
Pizz
♩= 130
♩= 140
♩= 150
V1
V2
Vle
Vlc
Cb


117
Arco
Pizz
armonici
Pizz
armonici
= 90
128
= 100
= 120
8va
gl
= 130
Loco 8va
gl
= 140
Pizz Loco
V1
V2
Vle
Vlc
Cb


143
♩= 60
mf
mp
♪= 60
♪= 40
V1
V2
Vle
Solo
mf
mp
Vlc
Solo
mf
p
Cb
ATTACCA SUBITO

Presto possibile

Cello Memoirs III

Serban Nichifor



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12
f
mf
16
9
mf
mpfz
fz
fz
mp
mf
mp
mp
mf


20
Pizz
27
Arco
gliss. armonico
Pizz
Arco
Pizz
Pizz


32
molto allargando
Appassionato
Arco
Arco
37
SubTempo I
Pizz
Sub.Rubato
Quasi Cadenza
Arco
Pizz
Arco
tremolo
Pizz
Arco
tremolo
Pizz
Arco
tremolo
Pizz
Arco
tremolo
Pizz


43
13
9
6
3
♩= 70
p.a p. allargando
Pizz
Arco
ff
mf
Vc
Arco
mf
48
Sub.Presto
Quasi Walzer
♩= 64
mf
mp
tremolo
Pizz
Arco
tremolo
tremolo
Arco
Pizz


59
♩= 80
♩= 70
♩= 58
Rubato
♩= 50
♩= 110
Sub. Lontano e grazioso
sempre tremolo
tremolo
Pizz
tremolo
Pizz
tremolo
Arco
Pizz
67
allarg.
♩= 80
♩= 60
Adagio
♩= 110
Sub. A Tempo
Arco
Pizz
Arco
Pizz


79
allarg.
= 70
= 110
Sub. A Tempo
rall.
= 80
= 122
Sub.Allegro ma non tro
Pizz
Arco tremolo
Pizz
Arco tremolo
Pizz
Arco
ord.(NON tremolo)
tremolo
suoni armonici
sempre tremolo
sempre Pizz
90
poco rall.
Sub.Allegro Vivo
= 134
Arco
Arco tremolo


100
poco rall.
Sub.Vivace
♩= 160
ord.
tremolo
tremolo
Arco
109
♩= 120
♩= 80
♩= 60
♩= 70
♩= 80
poco a poco ritardando
Pizz
molto allarg.
Solo
Lontano
poco a poco animando
Pizz
armonici tremolo
Meta Pizz
Meta Arco tremolo

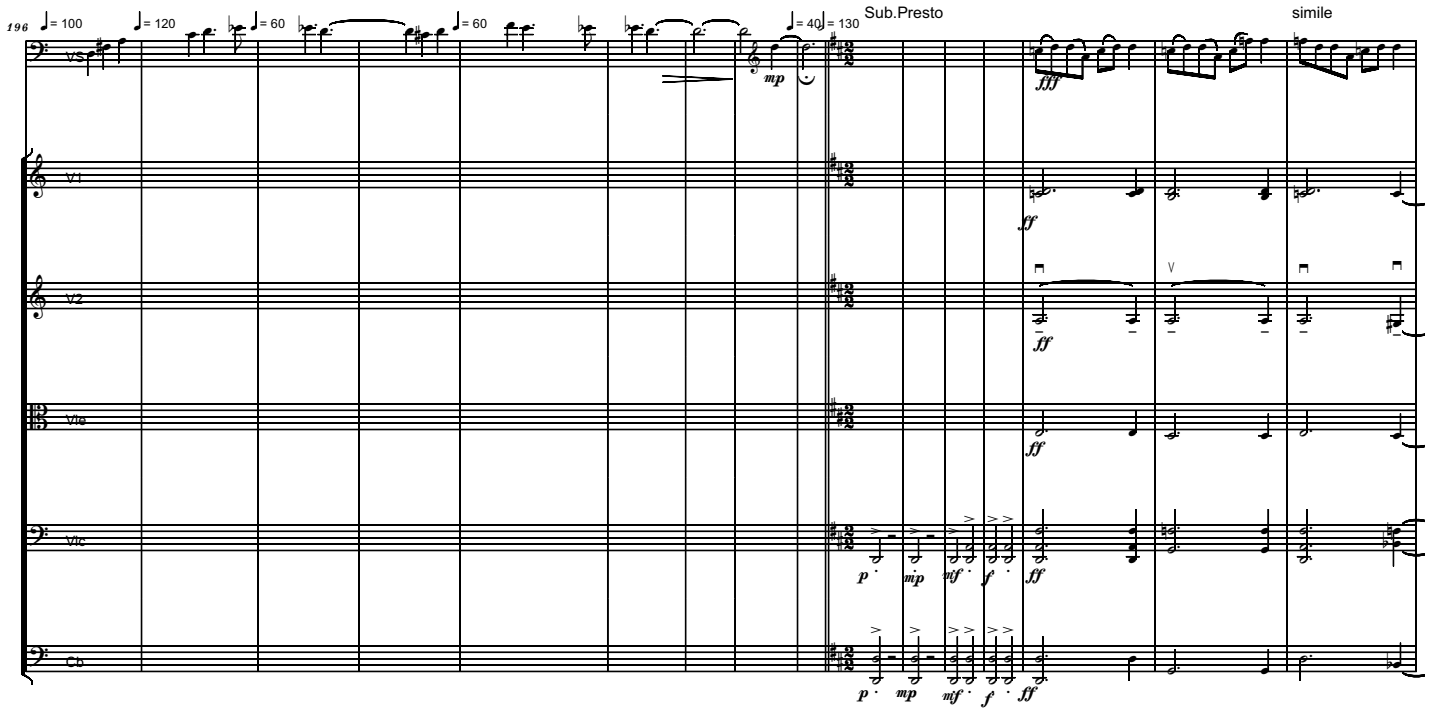

Moderato
118
♩= 90
♩= 100
vs
f
tremolo
Tutti - tremolo
v2
Arco tremolo
unis.ord.tremolo
Pizz
vla
Pizz
Cb
mp
p.a p. incalzando
125
♩= 110
♩= 118
♩= 125
♩= 130
Allegro appassionato
v1
f
v2
vla
Arco
Pizz
Cb


134
molto allarg.
Sostenuto - p. a .p precip.
Patetico - p.a p. calando
♩= 70
♩= 90
♩= 110
♩= 130
♩= 110
Arco tremolo
tremolo
tremolo
Arco
Pizz
Arco
142
♩= 75
♩= 58
♩= 75
♩= 96
♩= 70
♩= 66
p.a p. animando
molto allarg.
Lontano
armonici
sempre tremolo
Pizz
Pizz
ord (non tremolo)
tremolo
Pizz
Sempre Pizz


154
ord
poco rall.
Sub.Andantino
♩= 72
mf
Arco tremolo
Arco tremolo
161
Vc

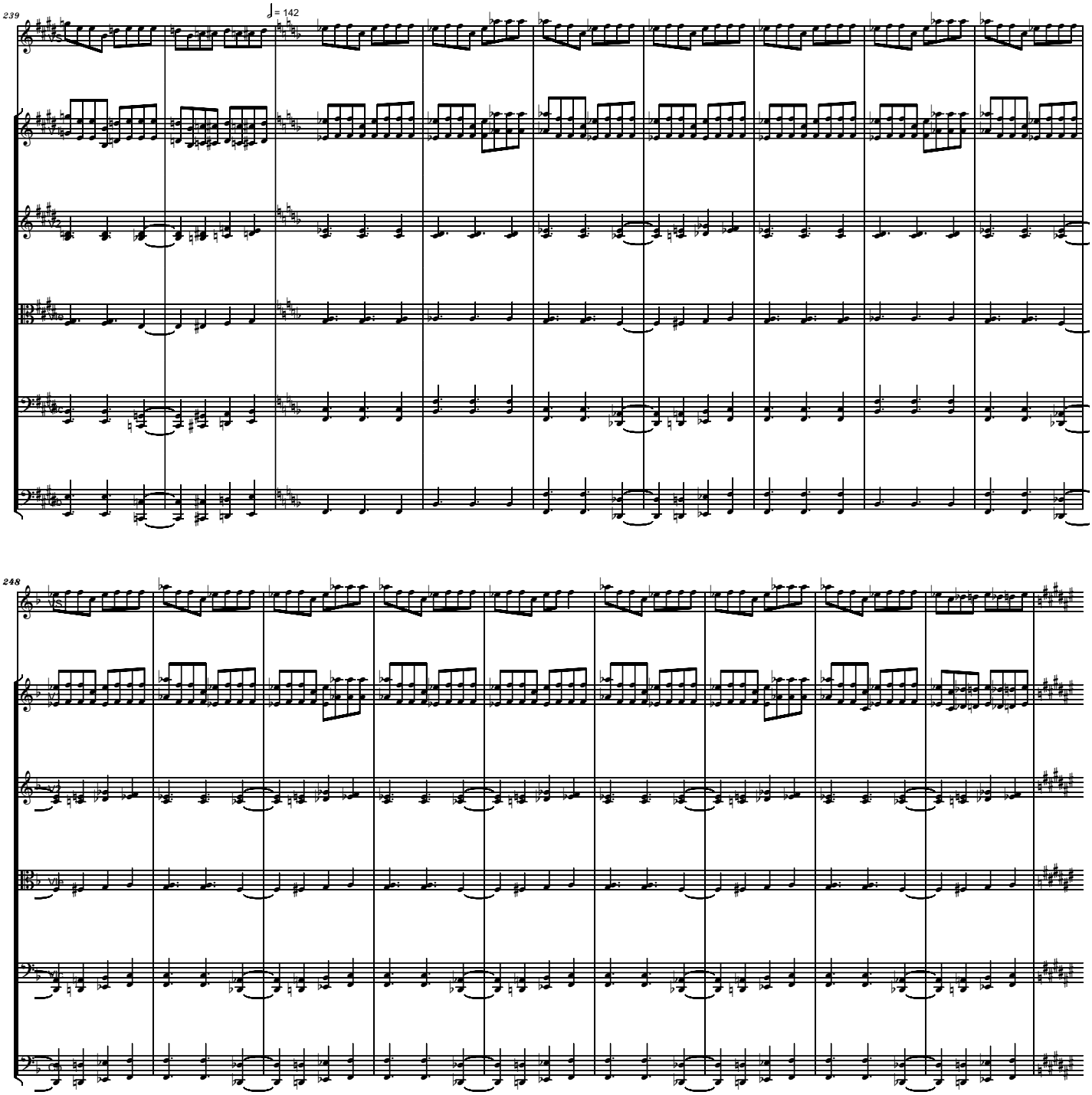

p. a p. stringendo
164
Arco
Appassionato
sempre stringendo
167
tremolo
ord (non tremolo)

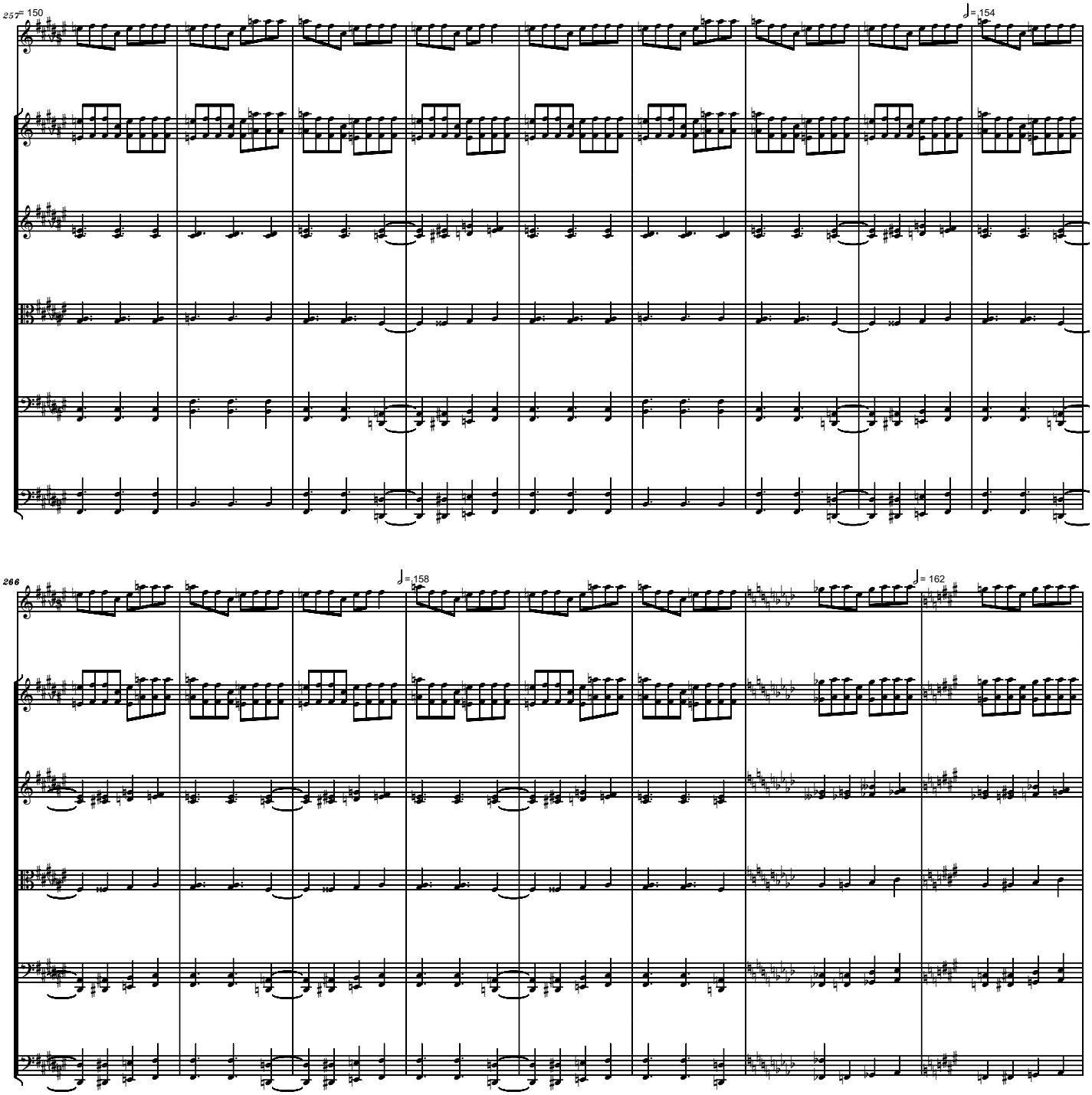

174
sub.allarg.
A Tempo
p. a p. allargando
ord
non tremolo
tremolo
184
Quasi Cadenza (molto rubato)


196
♩= 100
♩= 120
♩= 60
♩= 60
♩= 40
♩= 130
Sub.Presto
simile
Vc
Cb


POCO A POCO PRECIPITANDO !!!
212
♩= 134
Vc
Cb


221
♩= 138
230


239
♩= 142
248


257
♩= 150
♩= 154
266
♩= 158
♩= 162


274
♩= 166
♩= 170
♩= 172
♩= 174

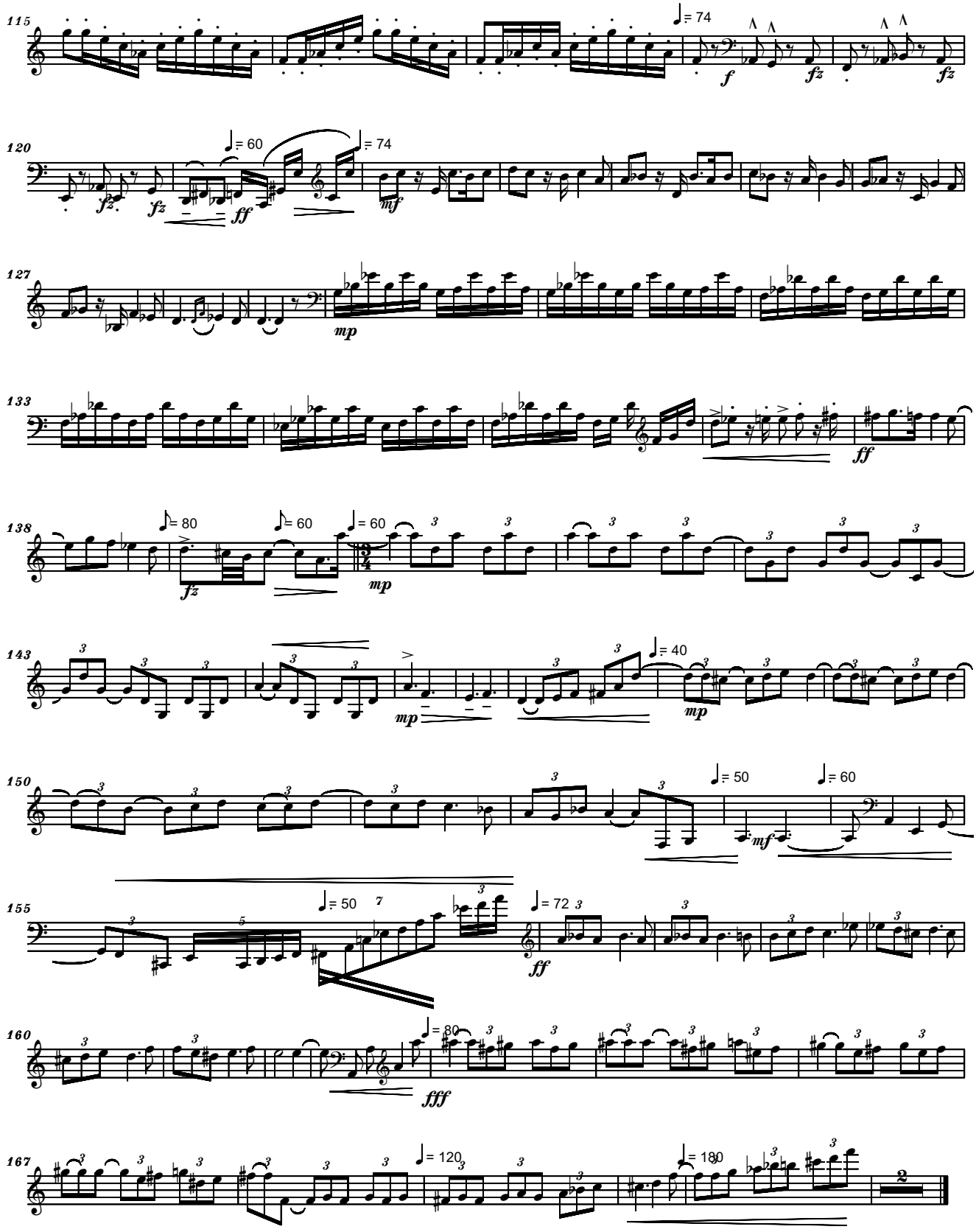

284
♩= 176
♩= 178
♩= 180
fff

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



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115
♩= 74
f
fz
fz
120
♩= 60
♩= 74
fz
fz
ff
mf
127
mp
133
ff
138
♪= 80
♪= 60
♩= 60
fz
mp
143
mp
♩= 40
mp
150
♩= 50
♩= 60
mf
155
♩= 50
7
5
♩= 72
3
ff
160
♩= 80
fff
167
♩= 120
♩= 180
2

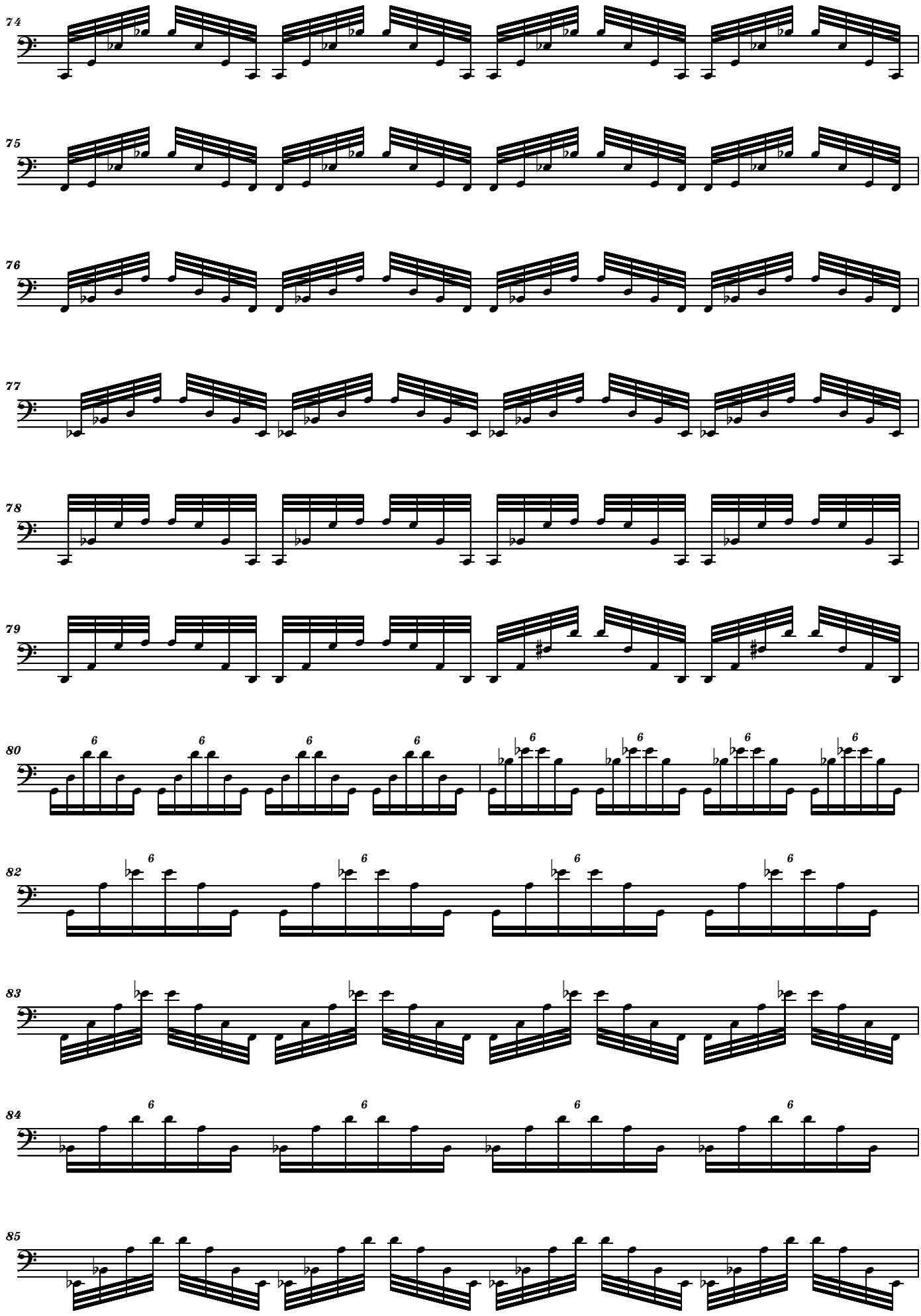
Sempre Lontano e Rubato

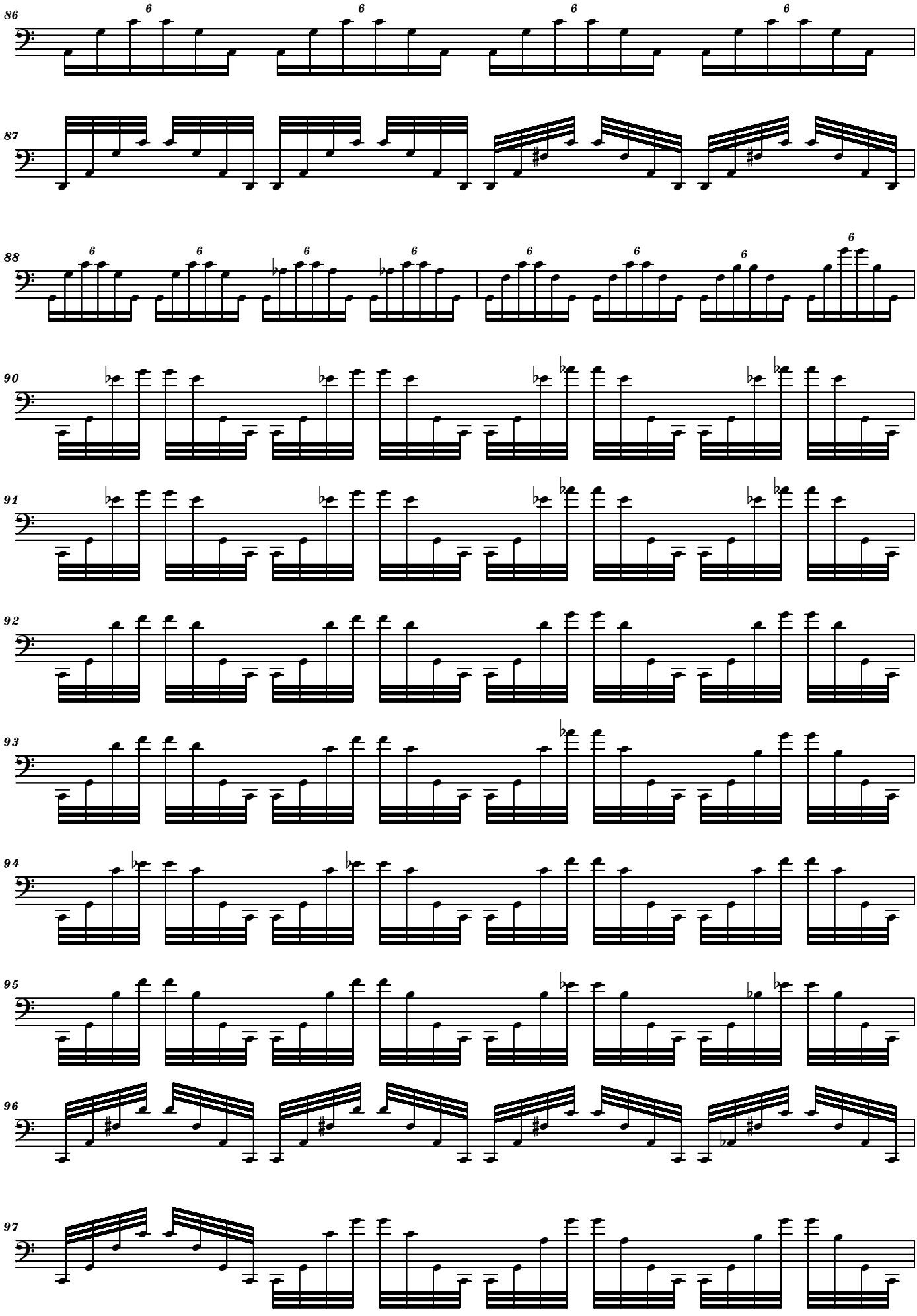
SYMPHONY VII - "CELLO MEMOIRS" II

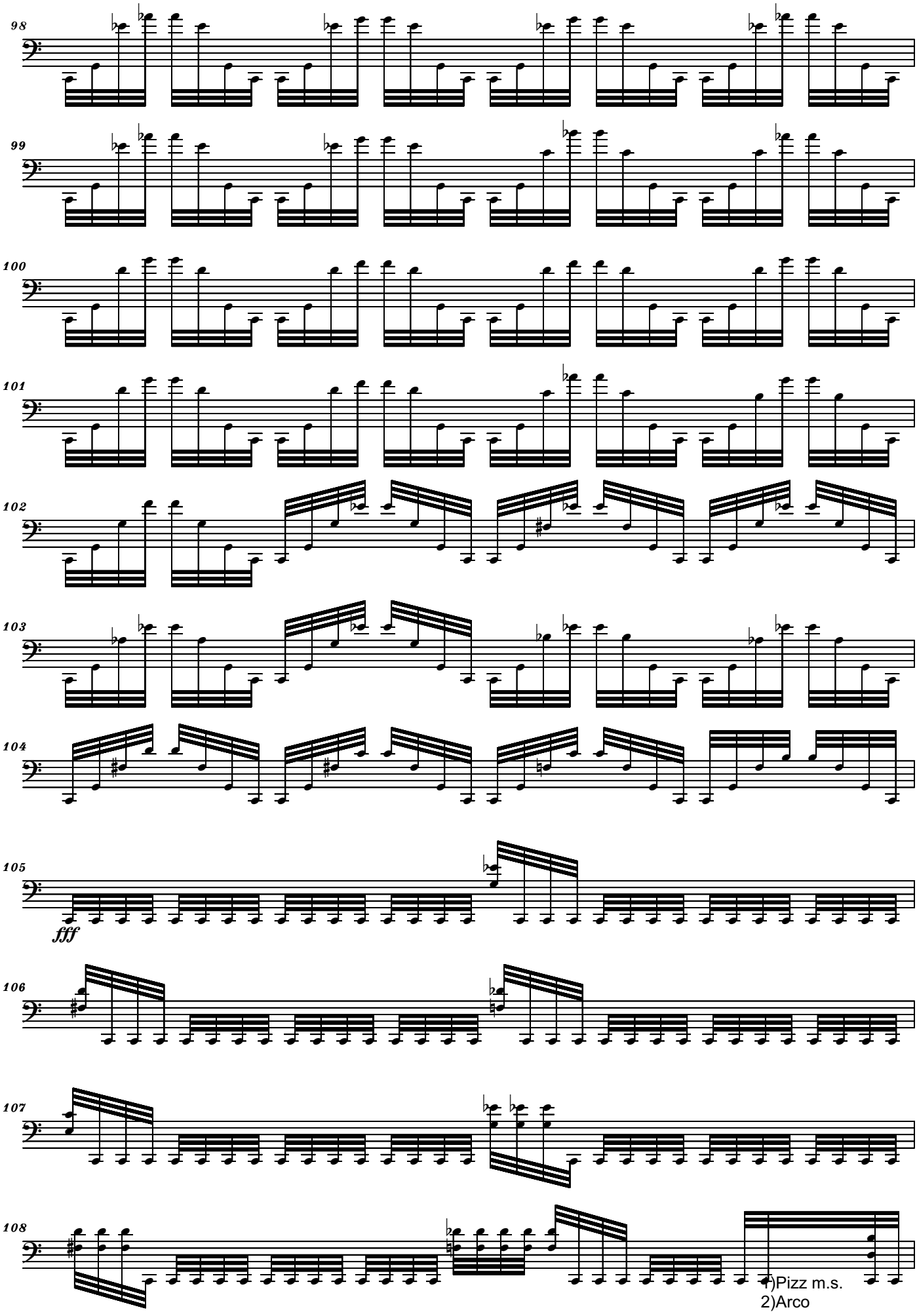
Serban Nichifor



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74
75
76
77
78
79
80
82
83
84
85


86
87
88
90
91
92
93
94
95
96
97

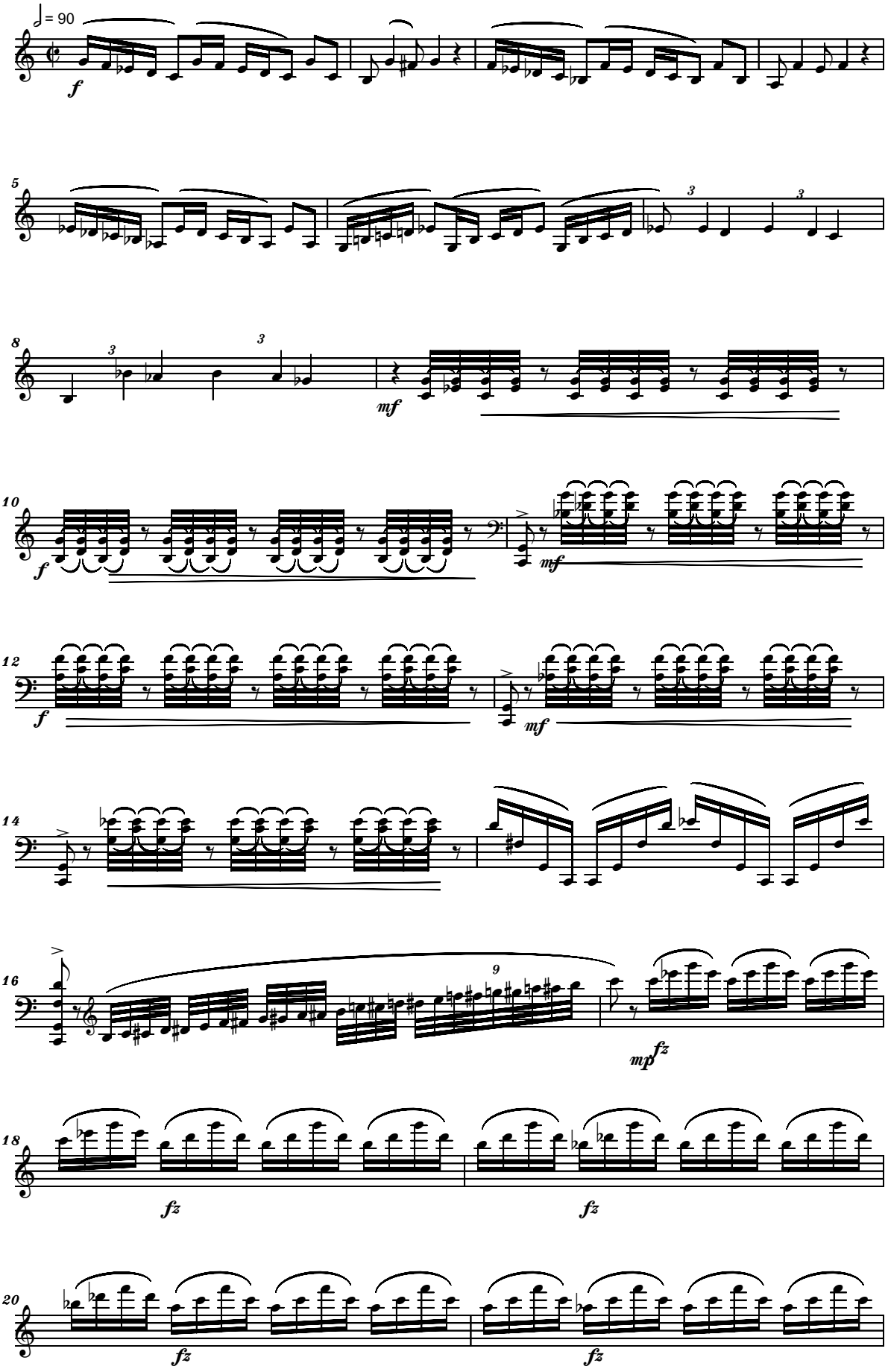

98
99
100
101
102
103
104
105
fff
106
107
108
1)Pizz m.s.
2)Arco


109
ff
110
111
112
Pizz
114
♩= 130
♩= 140
♩= 150
♩= 80
Arco
fff
Pizz
mp
Arco
armonici
120
Pizz
f
mp
Arco
armonici
f
mp
♩= 90
128
f
mp
♩= 100
♩= 120
8va
gl
♩= 130
Loco
8va
gl
136
gl
♩= 140
Pizz Loco
f
♩= 60
mf
mp
152
♪= 60
♪= 40

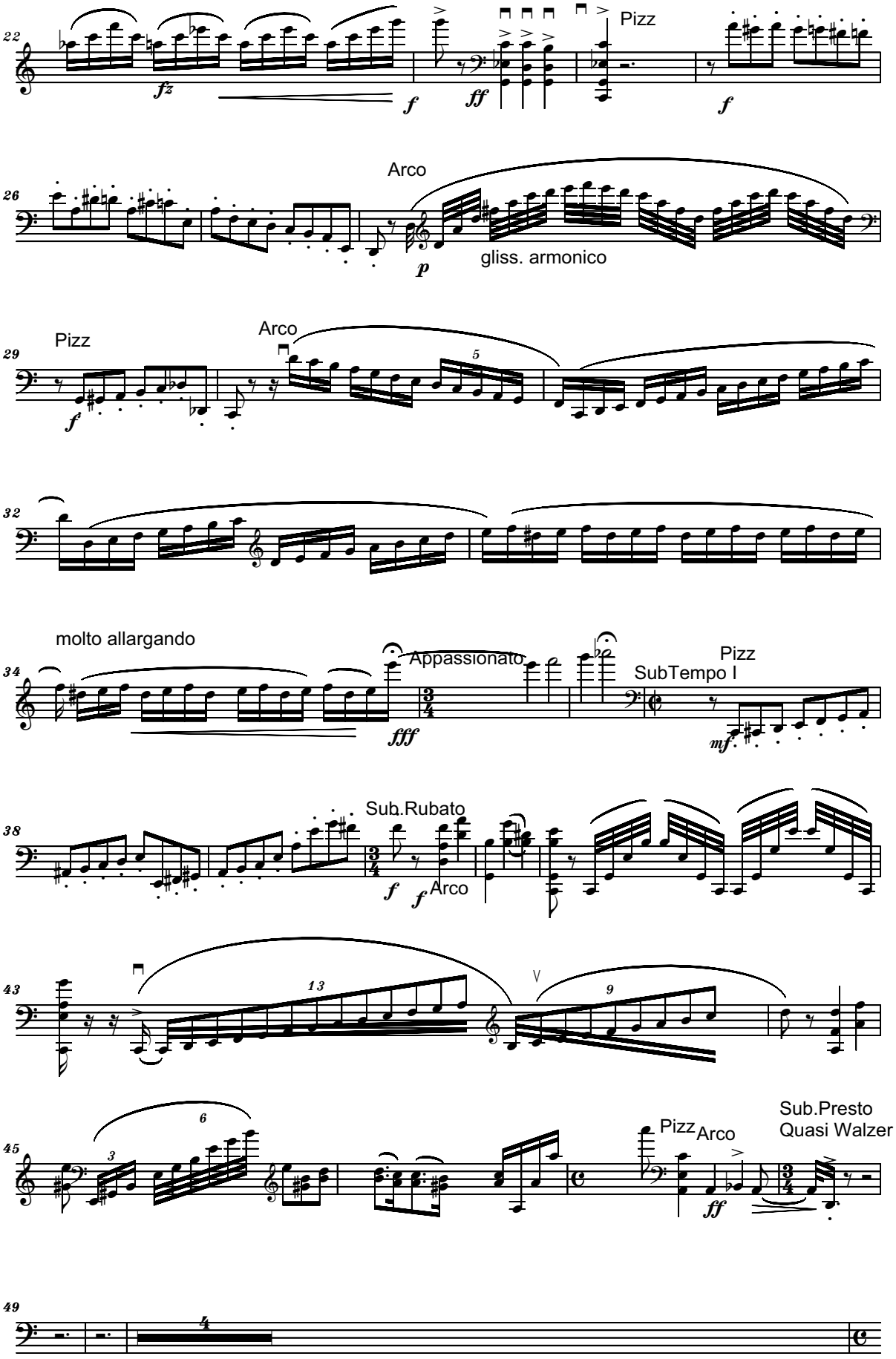
Presto possibile

Cello Memoirs III

Serban Nichifor

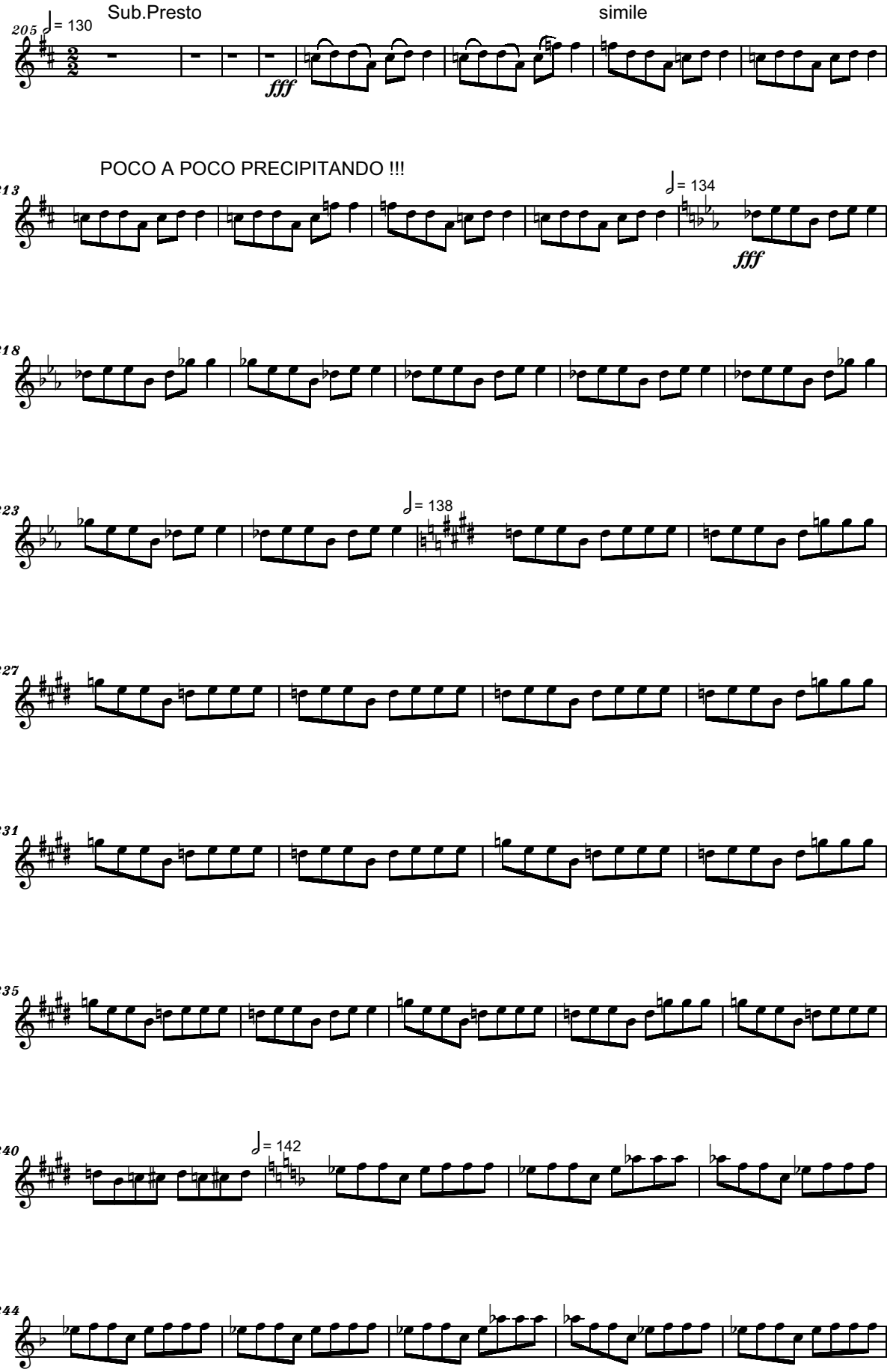


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22
Pizz
26
Arco
gliss. armonico
29
Pizz
Arco
32
molto allargando
34
Appassionato
Pizz
SubTempo I
38
Sub.Rubato
Arco
43
45
Pizz
Arco
Sub.Presto
Quasi Walzer
49


55
mf
f
mf
61
Rubato
Sub. Lontano
e grazioso
f
mp
65
allarg.
72
Adagio
mf
Sub. A Tempo
mp
78
allarg.
f
Sub. A Tempo
p
85
rall.
pp
Sub.Allegro ma non troppo
f
93
poco rall.
Sub.Allegro Vivo
f
100
poco rall.
Sub.Vivace
108


Moderato
119
f
p.a p. incalzando
Allegro appassionato
125
molto allarg.
Sostenuto
132
ff
armonici
137
mp
ord
poco rall. Sub.Andantino
153
mf
p. a p. stringendo
Appassionato
162
f
sempre stringendo
sub.allarg.
A Tampo
170
tr
177
f
pp
pp
= 50
p. a p. allargando
Quasi Cadenza (molto rubato)
192
= 80
fff
mp


205
♩= 130
Sub.Presto
simile
fff
POCO A POCO PRECIPITANDO !!!
213
♩= 134
fff
218
223
♩= 138
227
231
235
240
♩= 142
244

POCO A POCO PRECIPITANDO !!!



CELLO MEMOIRS I

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



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36
♩= 120
V.S
V1
V2
Vle
Vlc
Cb
Arco
tremolo
ord.
tremolo
tremolo
tremolo
Pizz
Arco
Arco
Pizz
48
♩= 130
♩= 140
ord.
Pizz
Arco tremolo
ord
Arco
Pizz
60
♩= 150
♩= 120
♩= 80
♩= 50
♩= 80
tremolo
Pizz
Pizz
Arco
Pizz
Arco


73
V.S
V1
V2
Vle
Vlc
Cb
Pizz
Arco
Pizz


83
V.S
V1
V2
Vle
Vlc
Cb
Arco tremolo
ord.
tremolo
Arco tremolo
tremolo
ord
ord
ord
Arco
Pizz
Pizz
Pizz
Pizz
sul pont
Pizz


92
V.S
V1
V2
Vle
Vlc
Cb
tremolo sul pont
1 Solo


103
V.S
V1
V2
Vle
Vlc
Cb
♩= 60
mp
tremolo
Tutti
1)gettato
2)pizz
mf
suoni armonici
tremolo
reali
tremolo
112
♩= 74
f
fz
Arco
mf
121
♩= 60
ff
♩= 74
Arco ord
mp
f
mf
Arco


130
V.S.
V1
V2
Vle
Vlc
Cb
Pizz
Pizz
Pizz
137
♪= 80
♪= 60
♩= 60
Tremolo 8-va armonici
Tremolo
Tremolo
Arco
Arco
Pizz
145
♩= 40
♩= 50
♩= 60
tremolo


155
V.S.
V1
V2
Vle
Vc
Cb
♩= 50
♩= 72
ff
f
ord
mf
163
♩= 80
fff
♩= 120
170
♩= 180
ppp sub.
ATTACCA SUBITO

Sempre Lontano e Rubato

Cello Memoirs II

Serban Nichifor

♩= 64





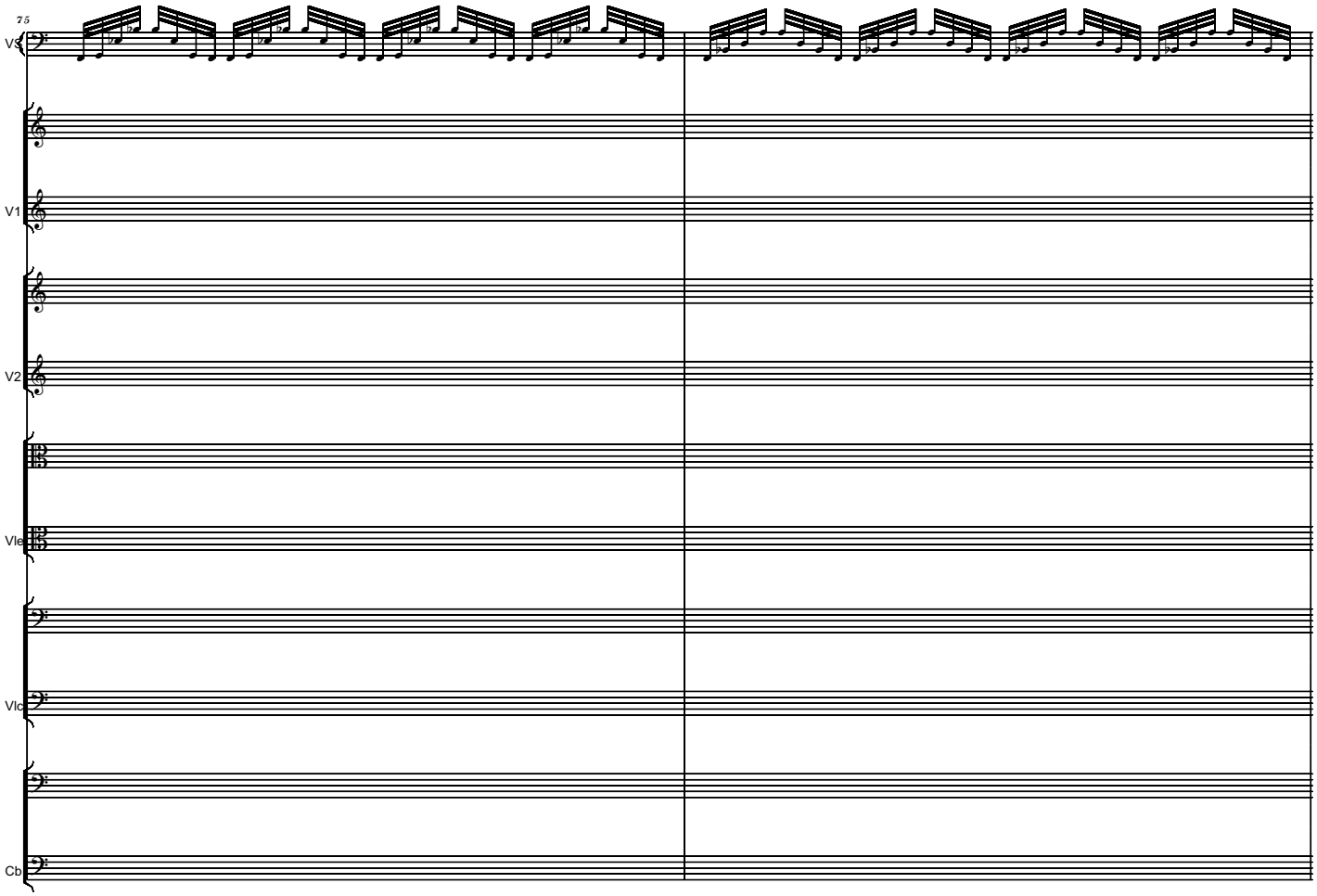
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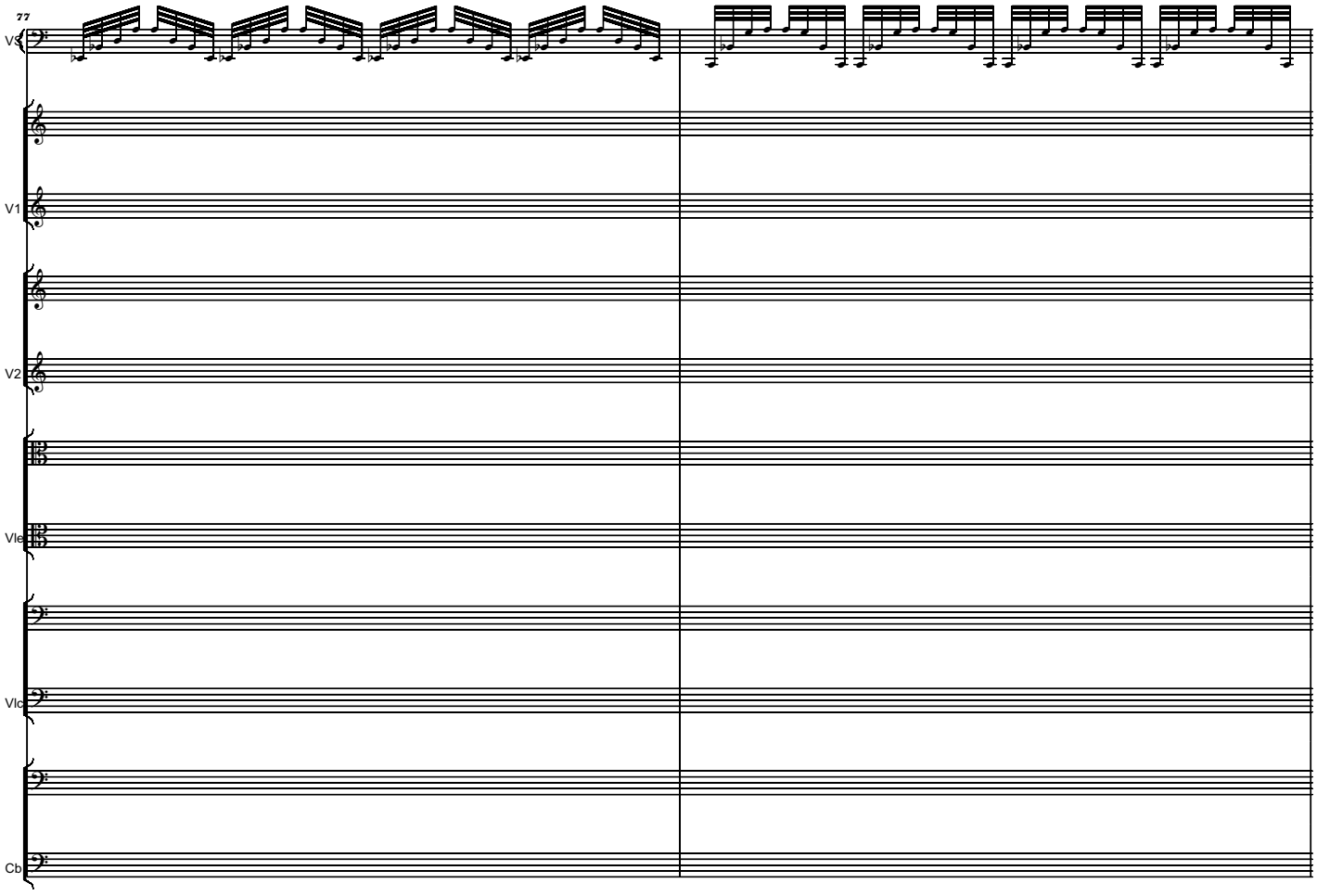

21
Vl
Solo
Tutti
div 1
div 2
Arco tremolo
Pizz
V1
Arco
simile
V2
Vle
Vlc
Cb
31
8va
armonici
Arco

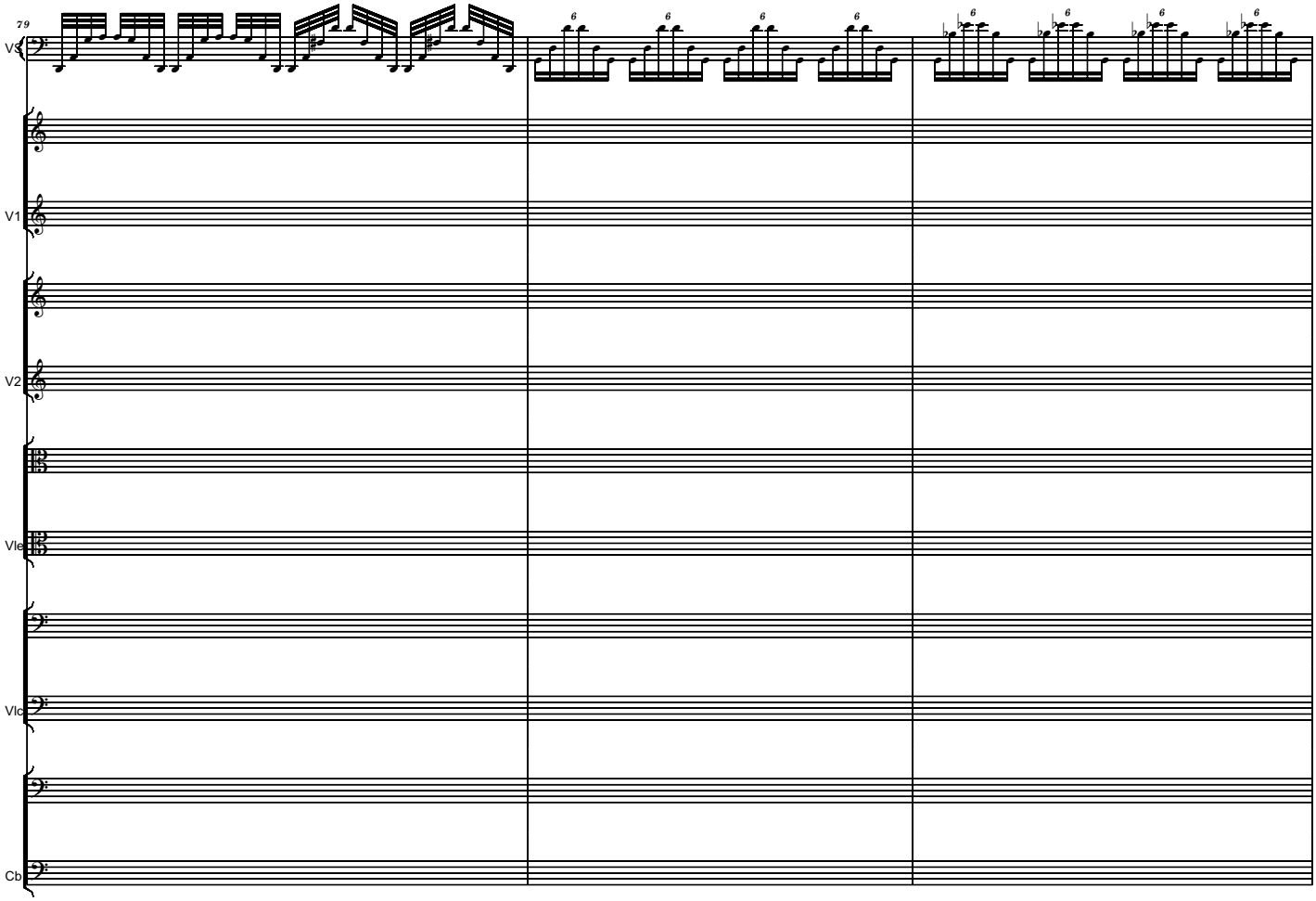

39
Vl
V1
V2
Pizz
Pizz
Vle
Vlc
Cb
48
Vl
V1
V2
Arco
Arco
Vle
ord
ord
Vlc
Pizz
Pizz
Cb

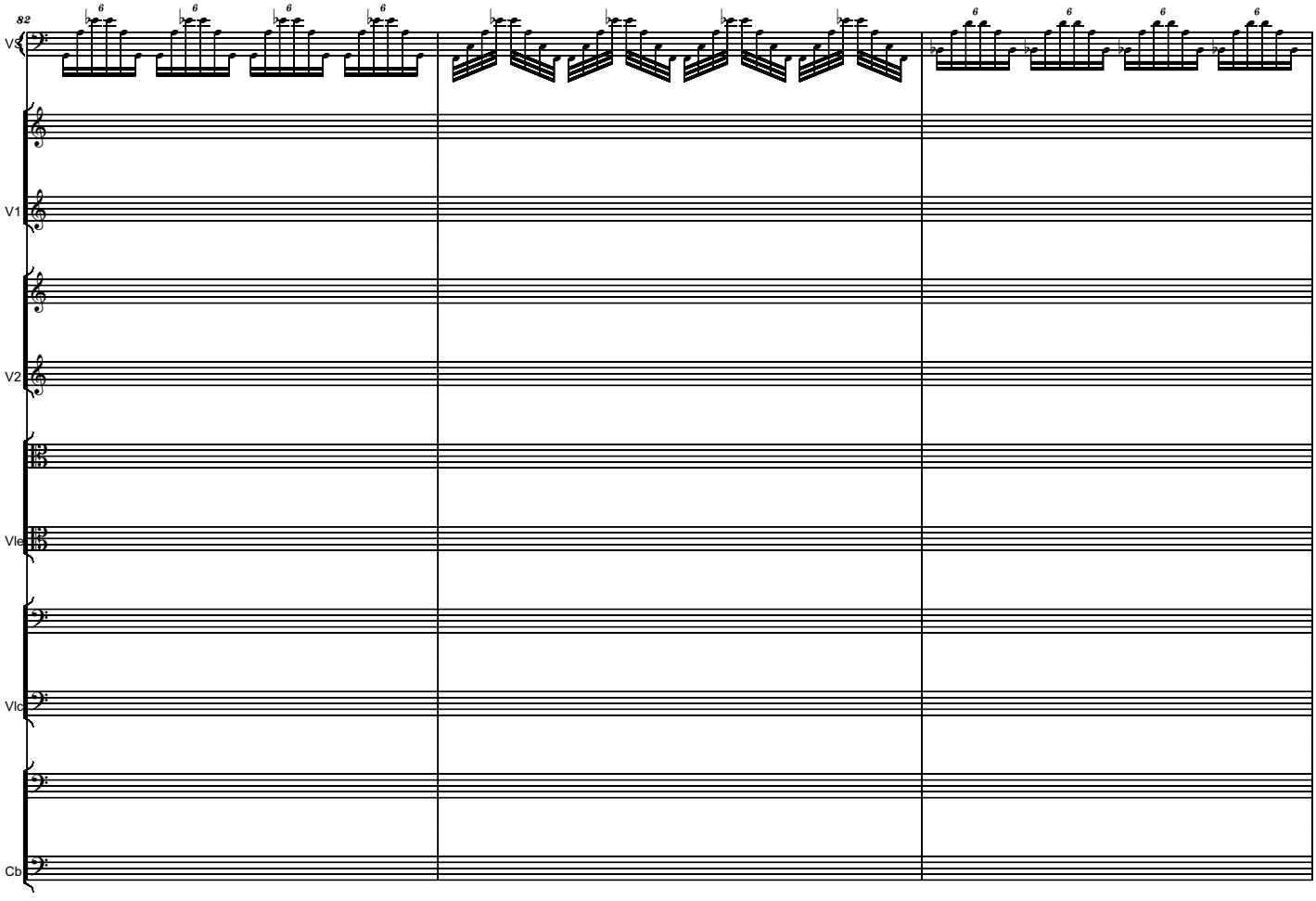

56
61
Vl
V1
V2
Vle
Vlc
Cb
simile
Arco
gliss
♩= 80
Pizz

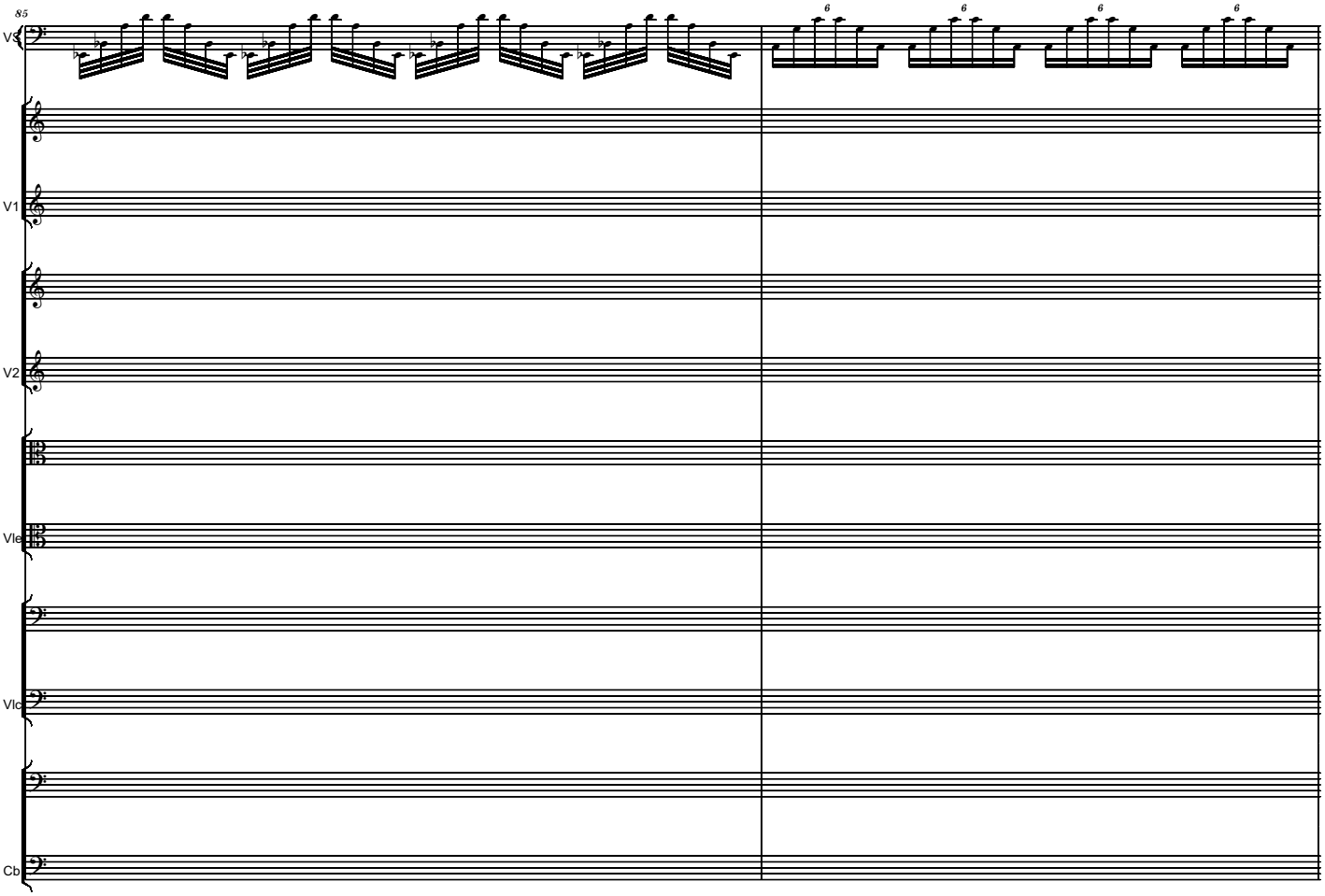

70
♩= 144 CADENZA
arpeggiando leggiero
mf
Vl
V1
V2
Vle
Vlc
Cb
73
Vl
V1
V2
Vle
Vlc
Cb

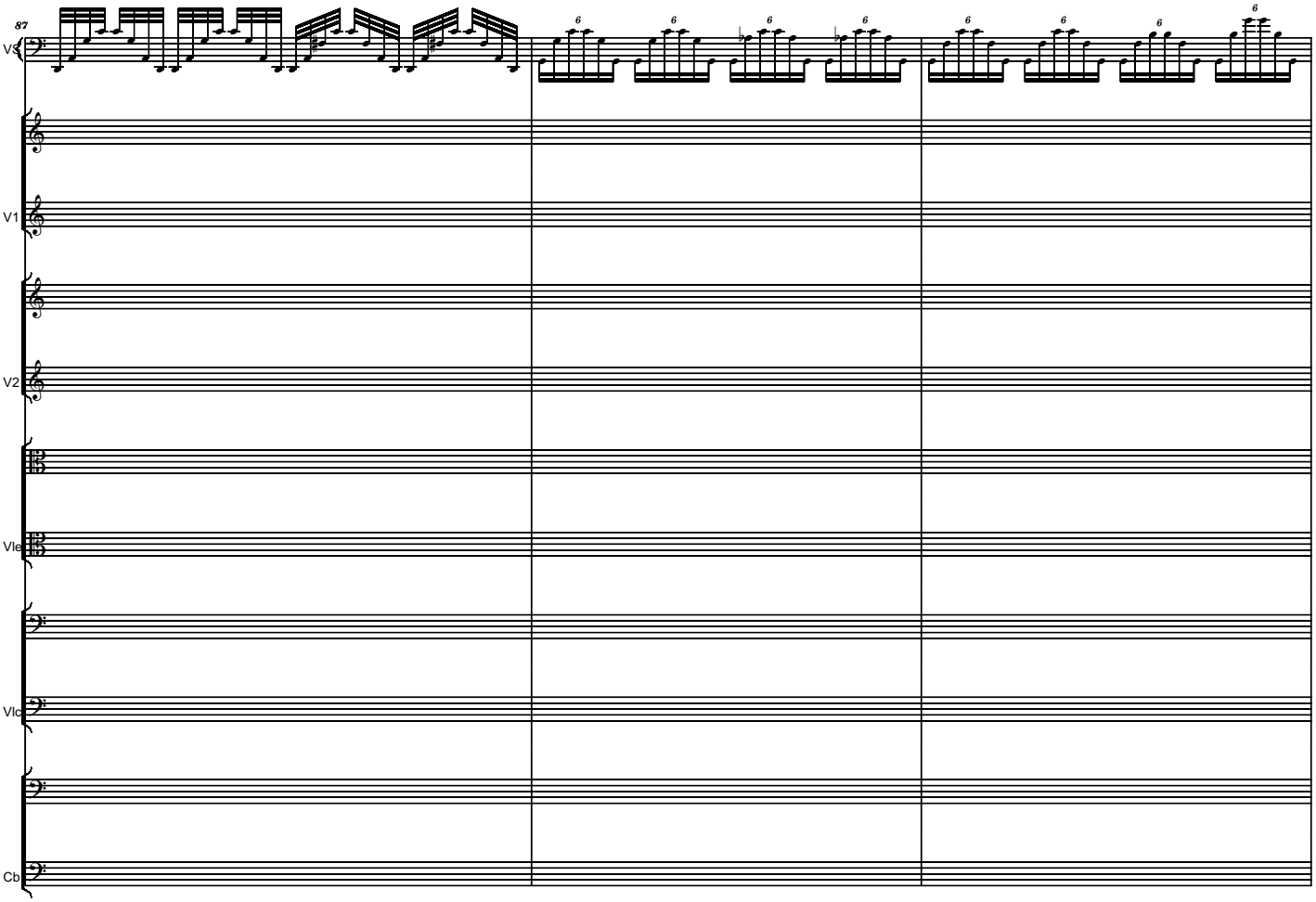

75
Vs
V1
V2
Vle
Vlc
Cb

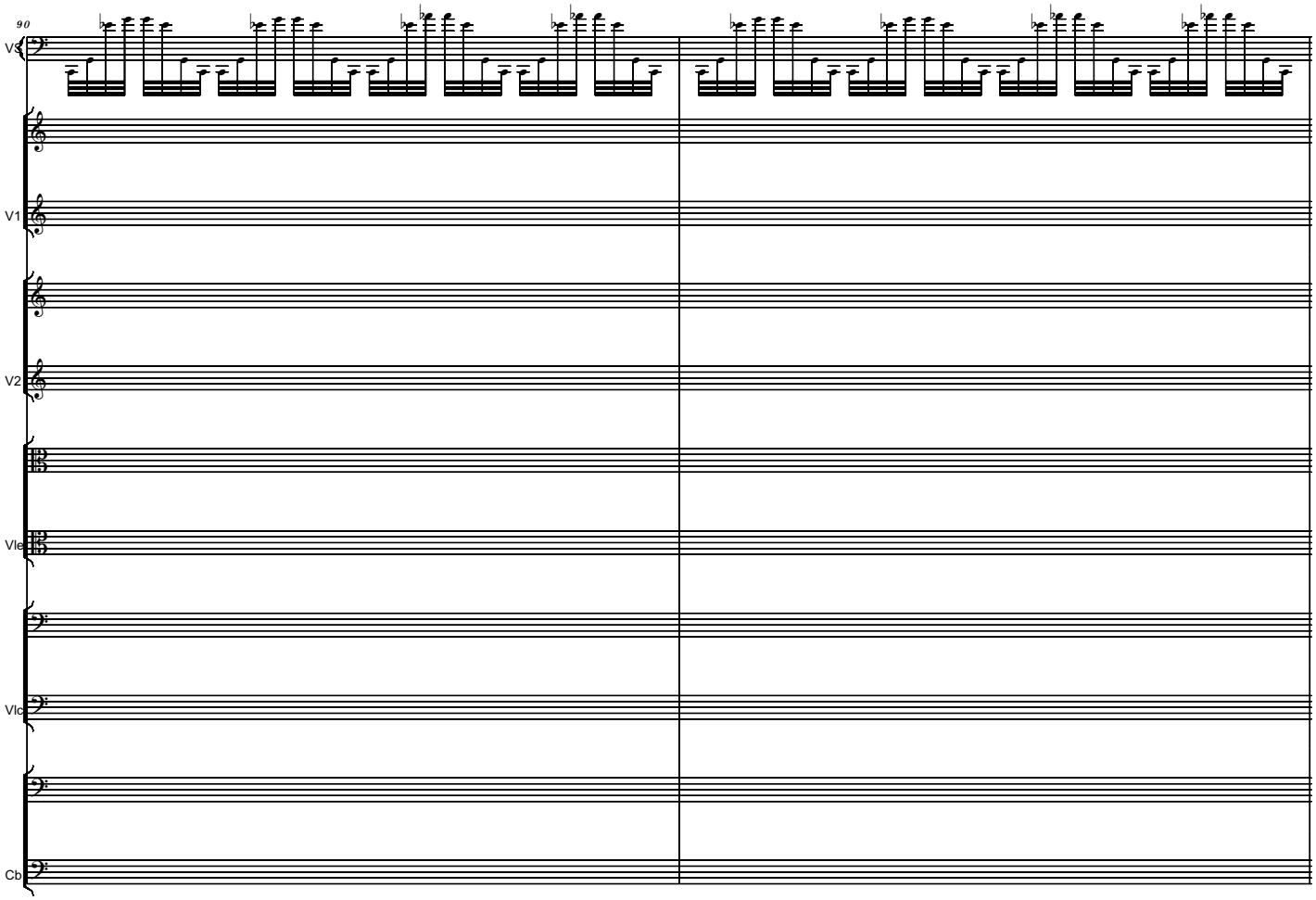

77
Vs
V1
V2
Vle
Vlc
Cb

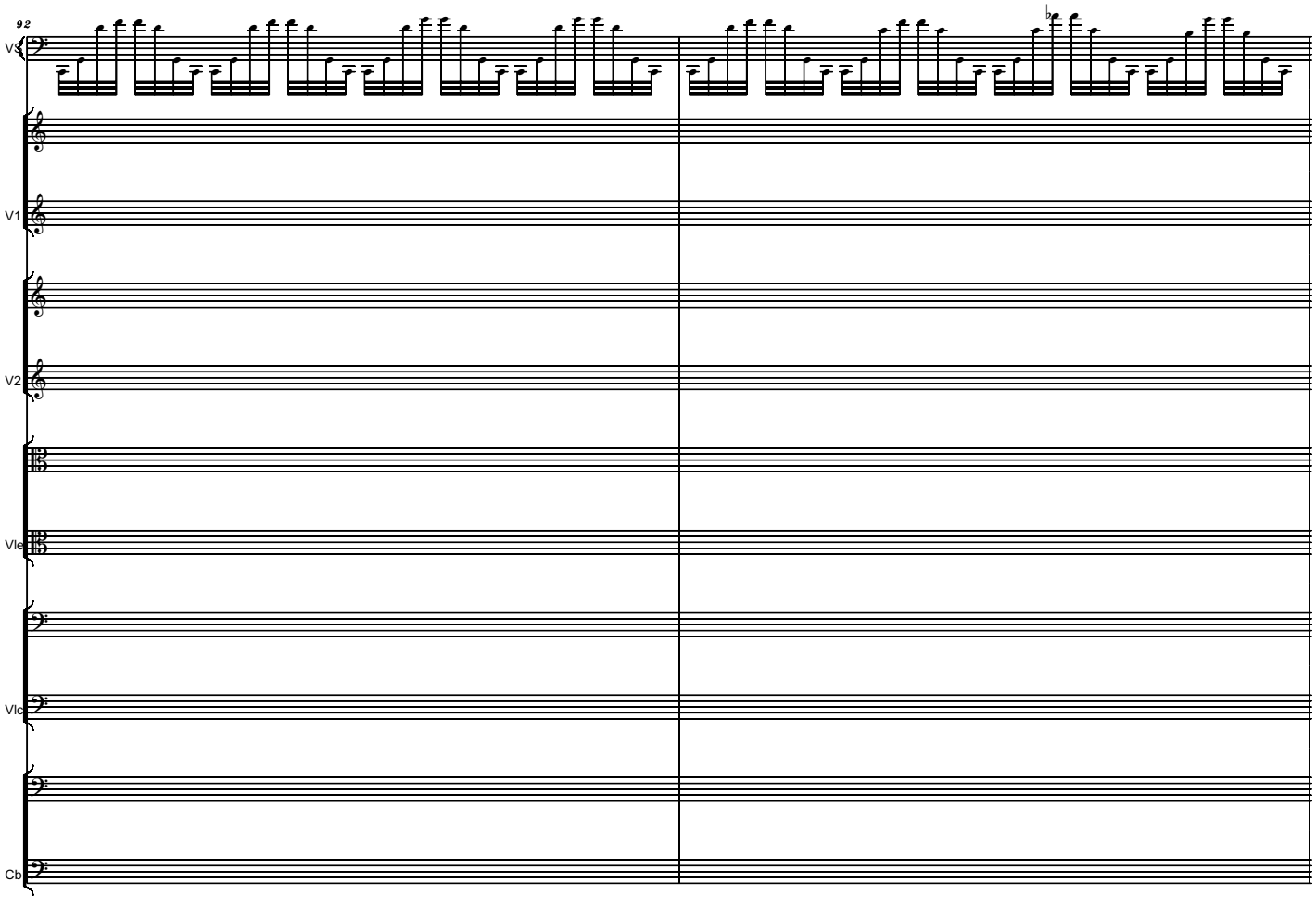

79
Vs
V1
V2
Vle
Vlc
Cb

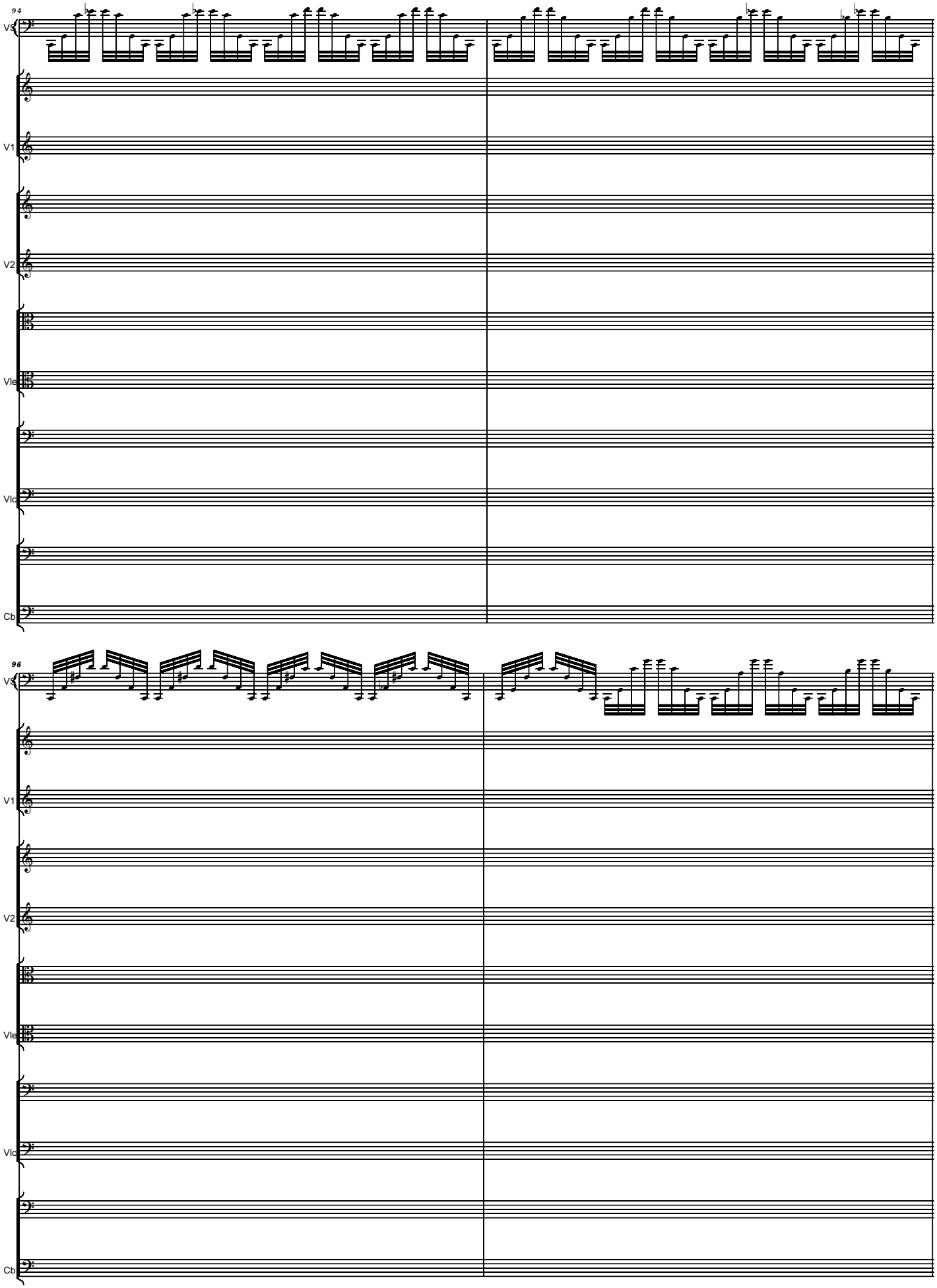

82
Vs
V1
V2
Vle
Vlc
Cb

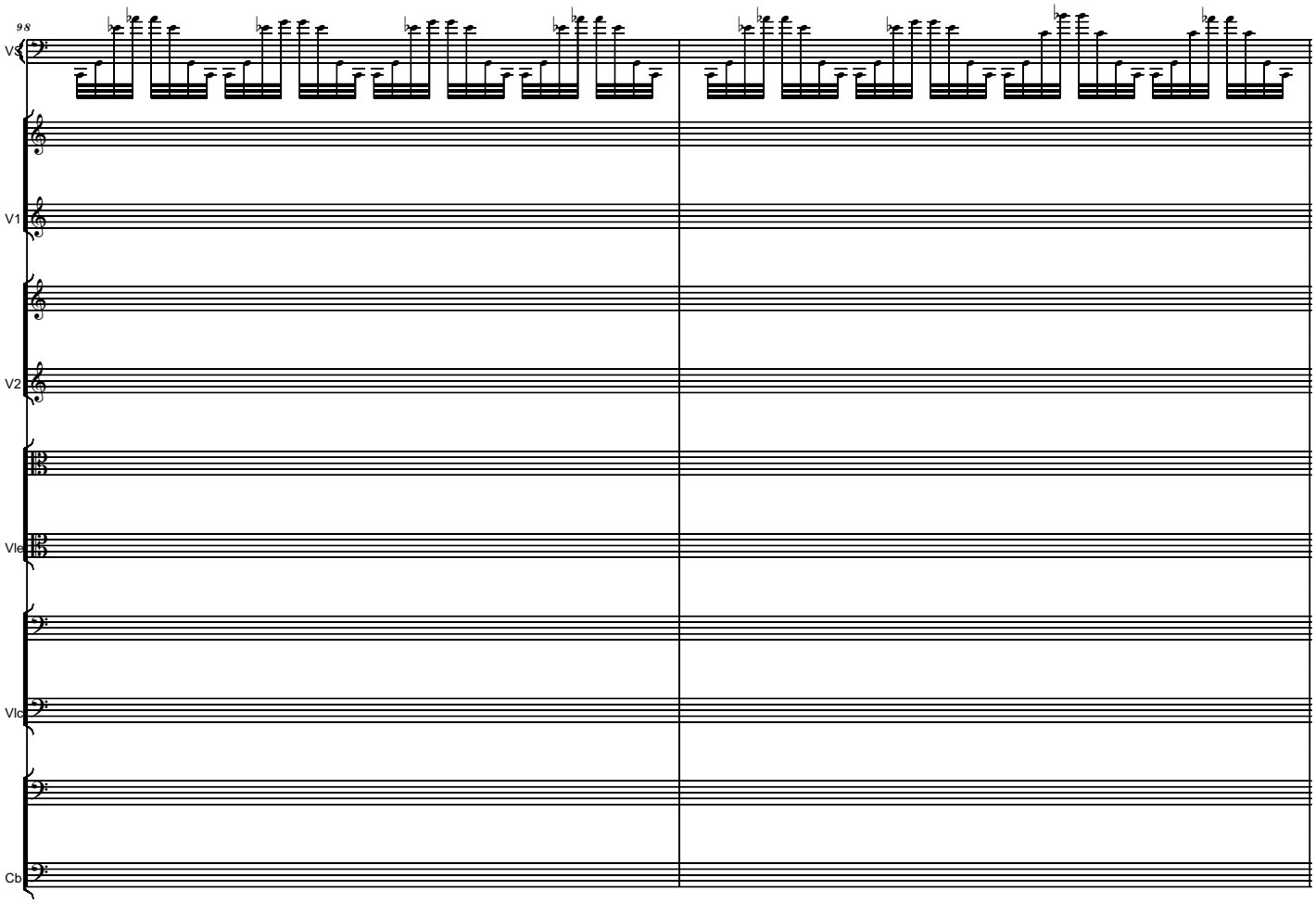

85
V3
V1
V2
Vle
Vlc
Cb

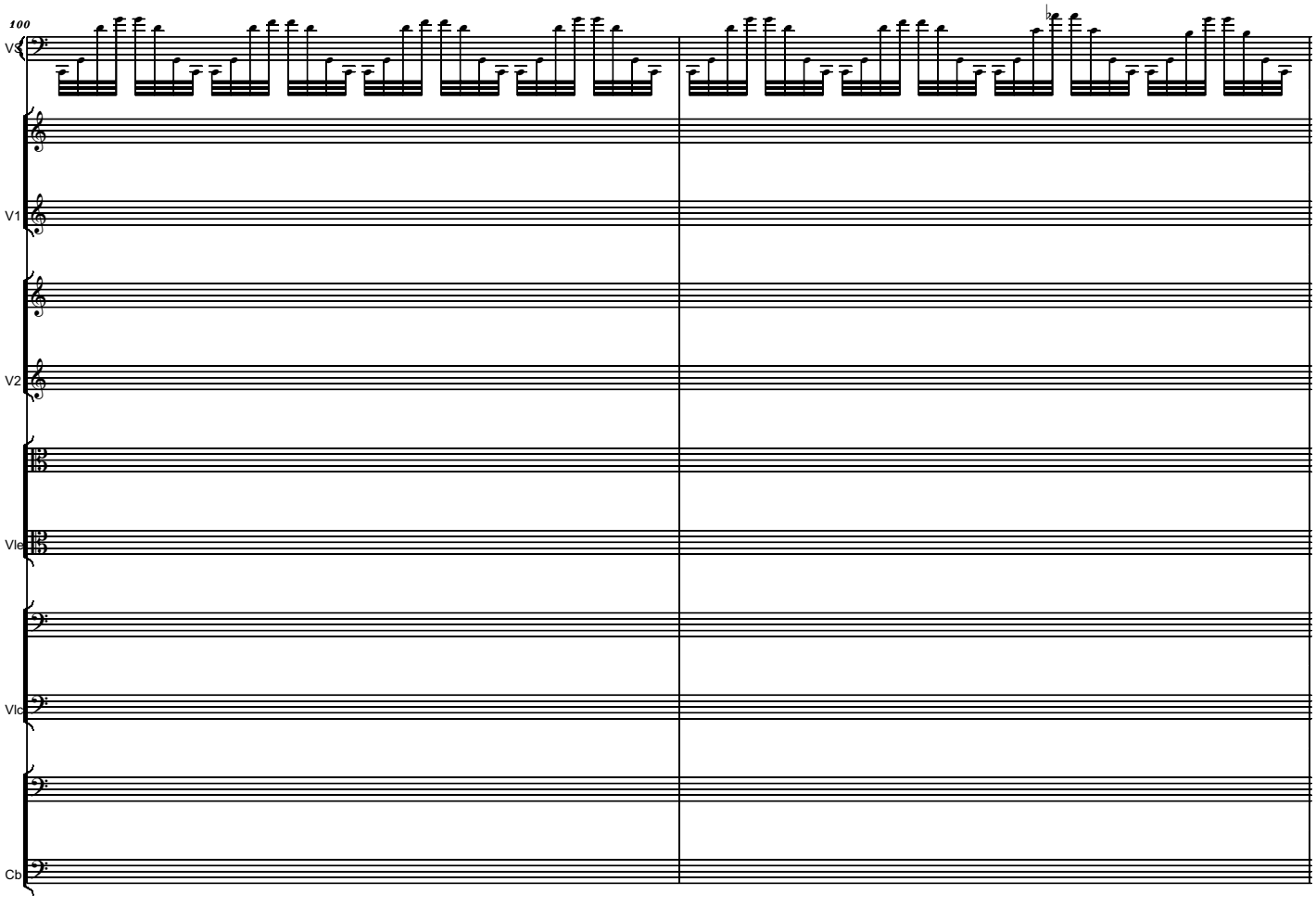

87
V3
V1
V2
Vle
Vlc
Cb

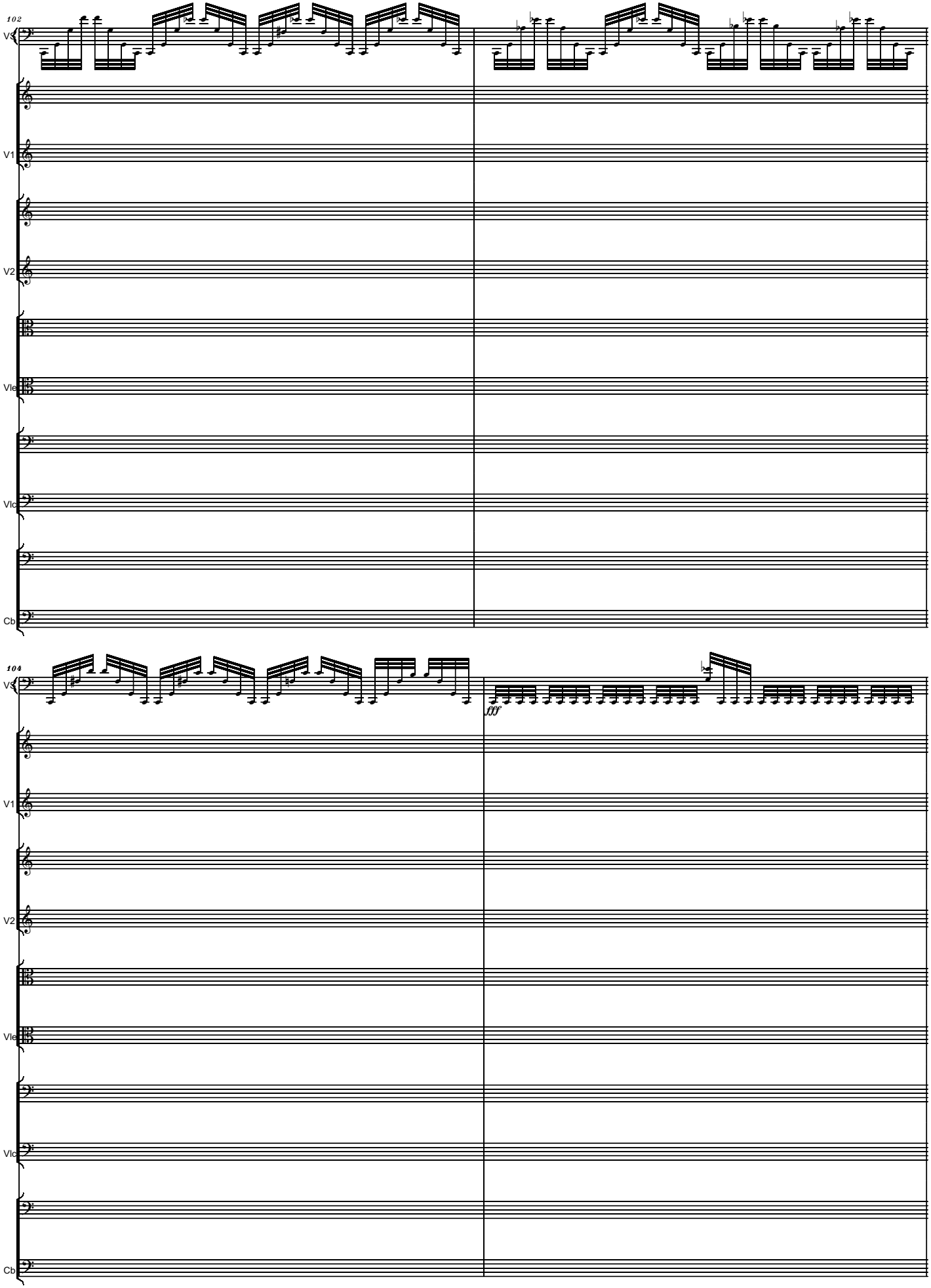

90
Vs
V1
V2
Vle
Vlc
Cb

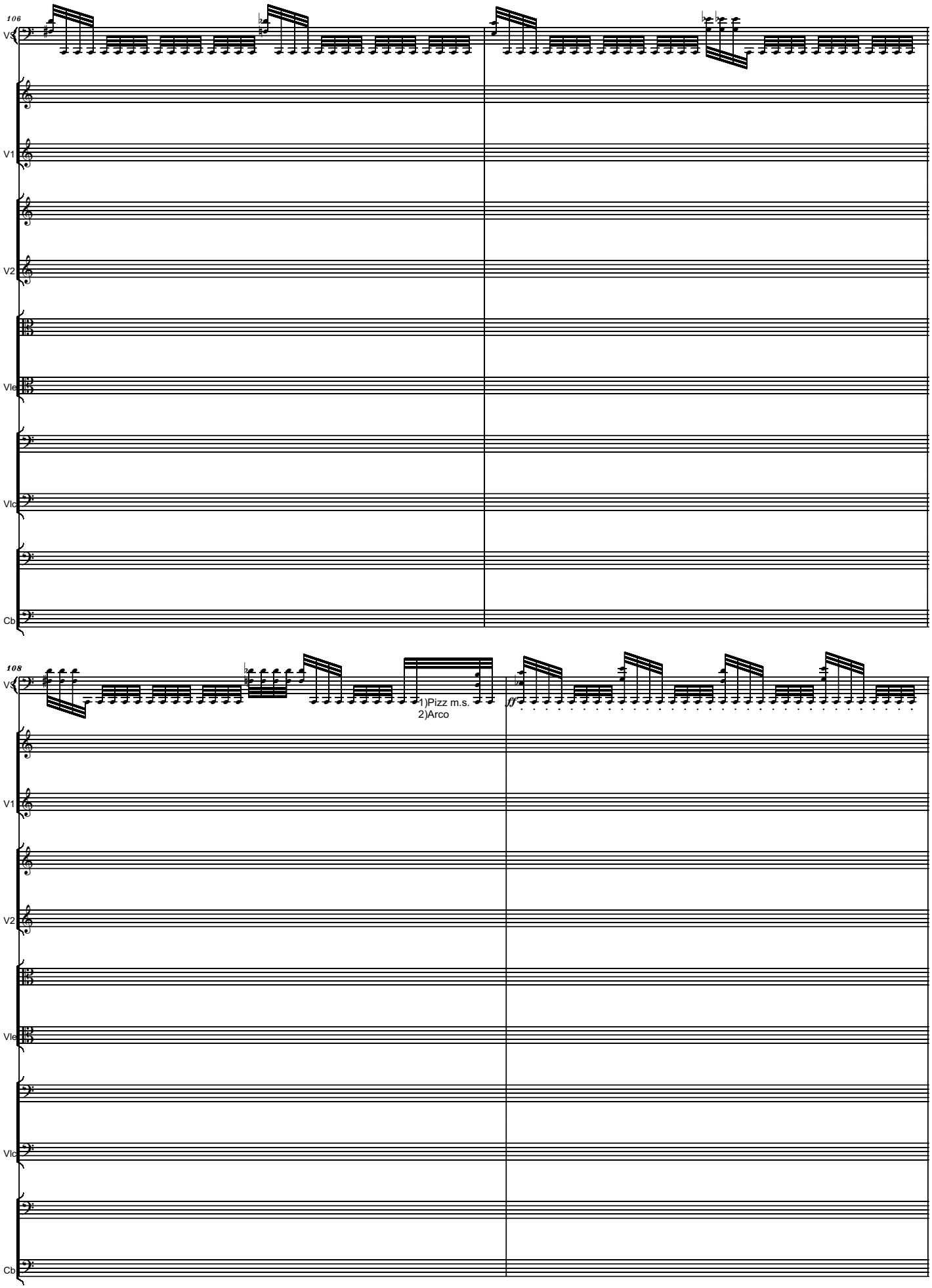

92
Vs
V1
V2
Vle
Vlc
Cb

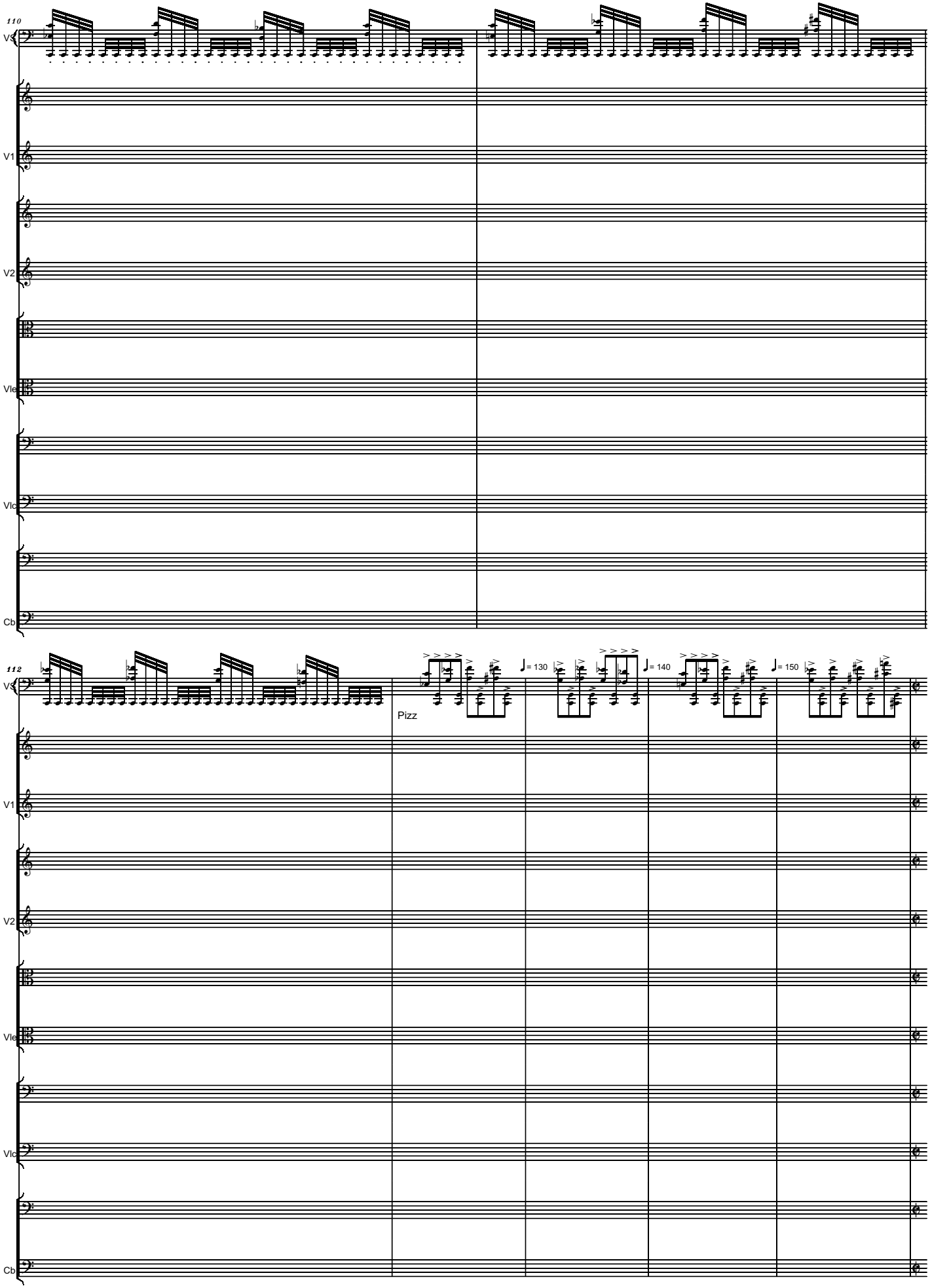

94
V3
V1
V2
Vle
Vlc
Cb
96
V3
V1
V2
Vle
Vlc
Cb

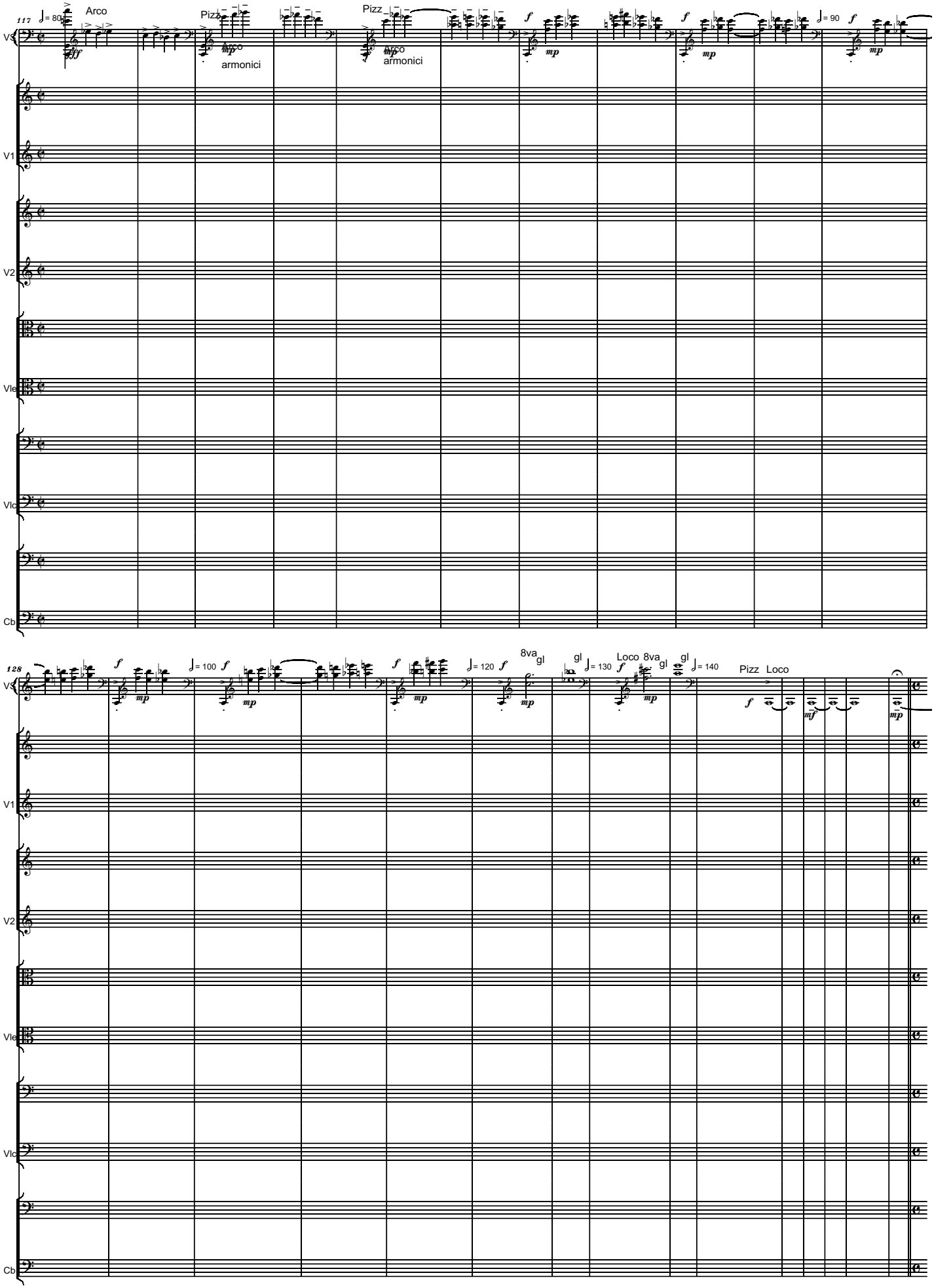

98
Vs
V1
V2
Vle
Vlc
Cb

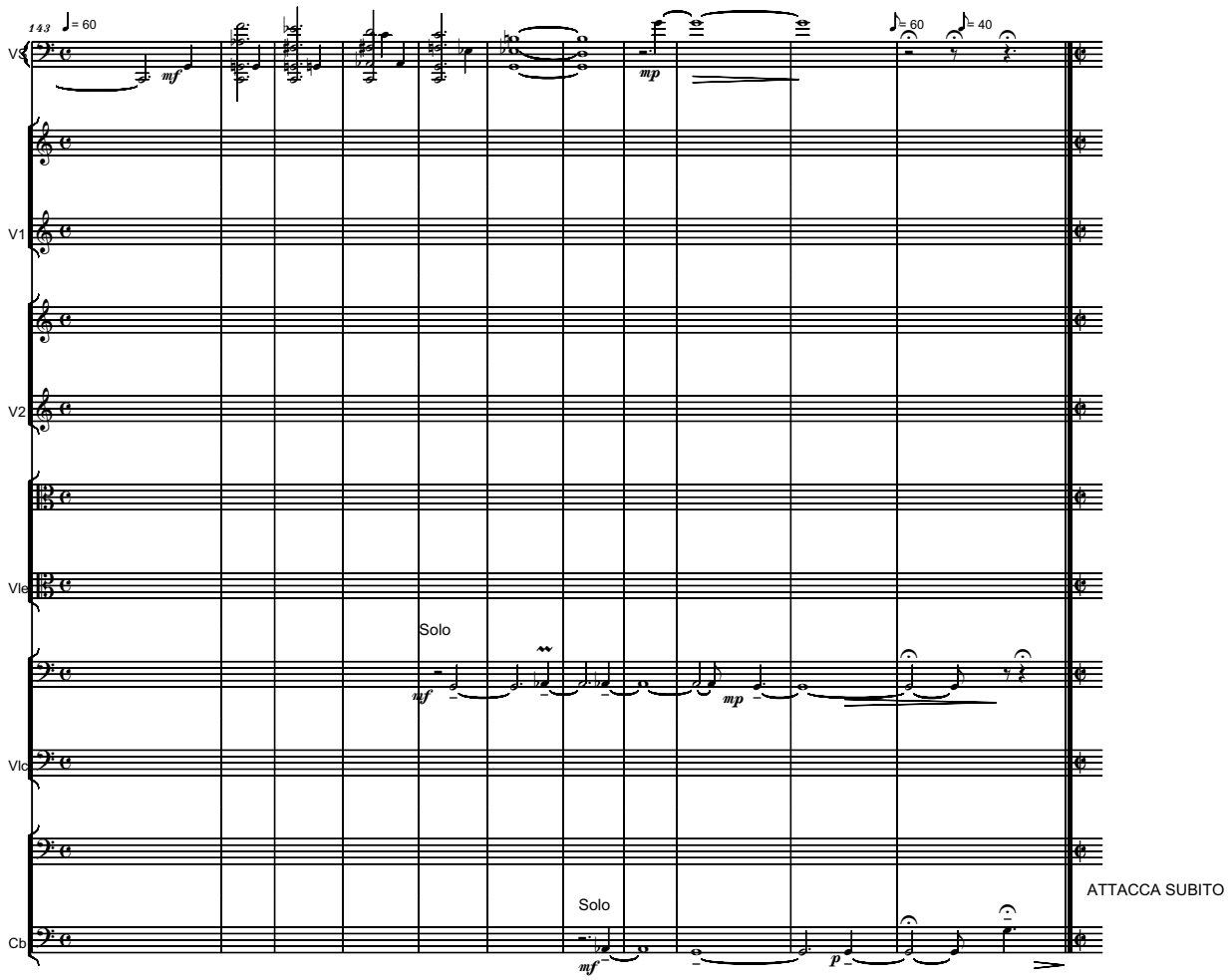

100
Vs
V1
V2
Vle
Vlc
Cb


102
V1
V2
Vle
Vlc
Cb
104
fff


106
Vs
V1
V2
Vle
Vlc
Cb
108
Vs
1)Pizz m.s.
2)Arco
ff
V1
V2
Vle
Vlc
Cb


110
Vs
V1
V2
Vle
Vlc
Cb
112
Vs
Pizz
♩= 130
♩= 140
♩= 150
V1
V2
Vle
Vlc
Cb


117
Arco
Pizz
armonici
Pizz
armonici
= 90
128
= 100
= 120
8va
gl
= 130
Loco
8va
gl
= 140
Pizz
Loco
V1
V2
Vle
Vlc
Cb


143
= 60
= 60
= 40
V1
V2
Vle
Solo
Vlc
Solo
Cb
ATTACCA SUBITO

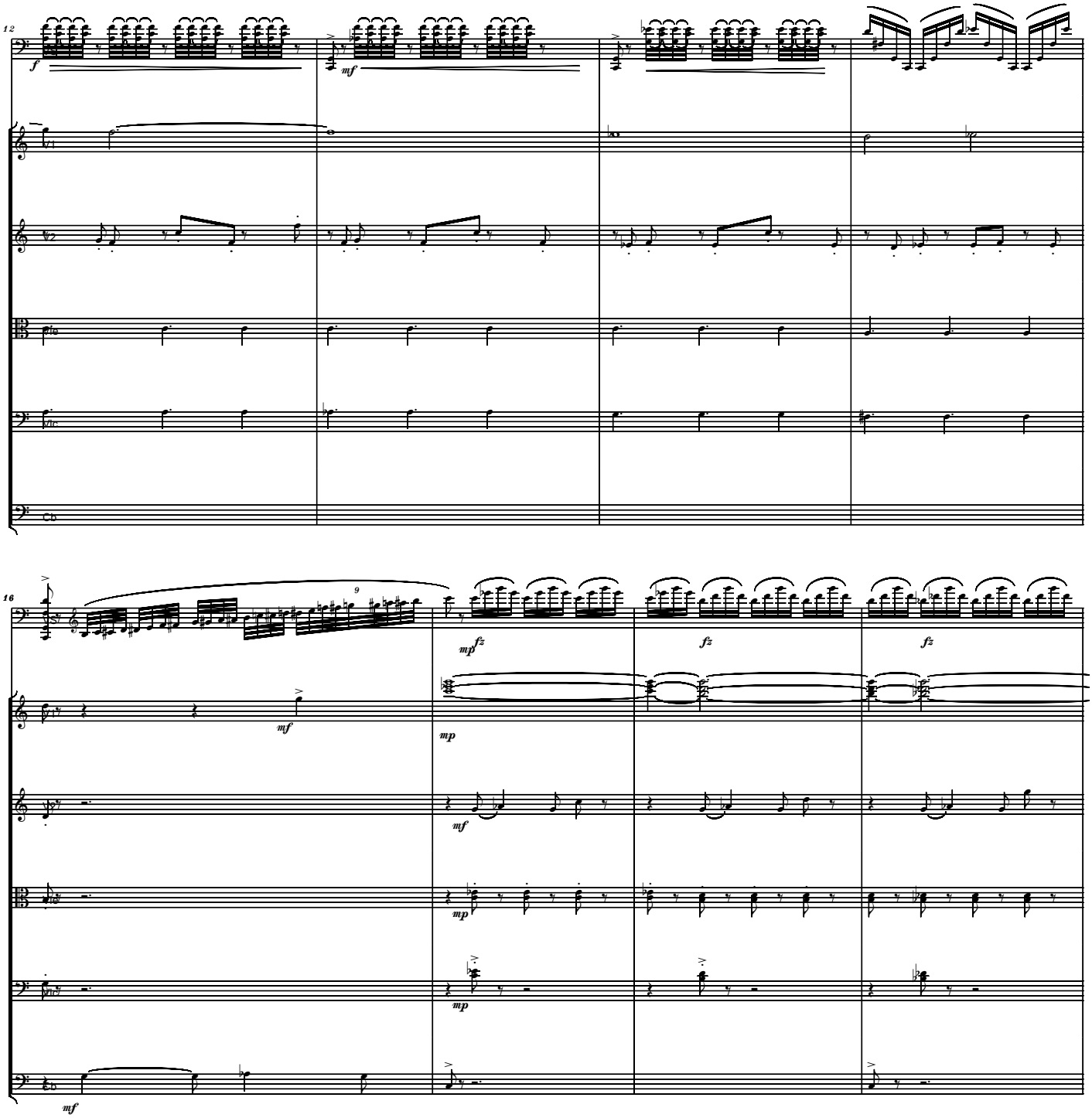
Presto possibile

Cello Memoirs III

Serban Nichifor



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12
f
mf
16
9
mf
mp
mf
mp
mf
mp
mf
fz
fz
fz
mp
mf


20
Pizz
27
Arco
gliss. armonico
Pizz
Arco
Pizz
Pizz


32
molto allargando
= 60
= 56
= 84
Appassionato
fff
Arco
Arco
37
= 90
SubTempo I
Pizz
= 88
Sub.Rubato
Quasi Cadenza
Arco
Pizz
Arco
tremolo
Pizz
Arco
tremolo
Pizz
Arco
tremolo
Pizz
Arco
tremolo
Pizz


43
13
9
6
3
♩= 70
p.a p. allargando
Pizz
Arco
ff
mf
Vl1
Vl2
Vle
Vlc.
Cb
Arco
mf
48
Sub.Presto
Quasi Walzer
♩= 64
Vs
mf
mp
tremolo
f
Pizz
Arco
tremolo
tremolo
Arco
Pizz


59
♩= 80
♩= 70
♩= 58
Rubato
3
♩= 50
♩= 110
Sub. Lontano e grazioso
sempre tremolo
tremolo
Pizz
tremolo
Pizz
tremolo
Arco
Pizz
67
allarg.
♩= 80
♩= 60
Adagio
Sub. A Tempo
♩= 110
Arco
Pizz
Arco
Pizz


79
allarg.
= 70
= 110
Sub. A Tempo
rall.
= 80
= 122
Sub.Allegro ma non tro
Pizz
Arco tremolo
Pizz
Arco tremolo
Pizz
Arco
ord.(NON tremolo)
tremolo
suoni armonici
sempre tremolo
sempre Pizz
90
poco rall.
Sub.Allegro Vivo
= 134
Arco
Arco tremolo


100
Sub.Vivace
poco rall.
♩= 160
ord.
tremolo
Arco
109
♩= 120
♩= 80
♩= 60
♩= 70
♩= 80
poco a poco ritardando
Pizz
molto allarg.
Solo
Lontano
poco a poco animando
Pizz
armonici tremolo
Meta Pizz
Meta Arco tremolo

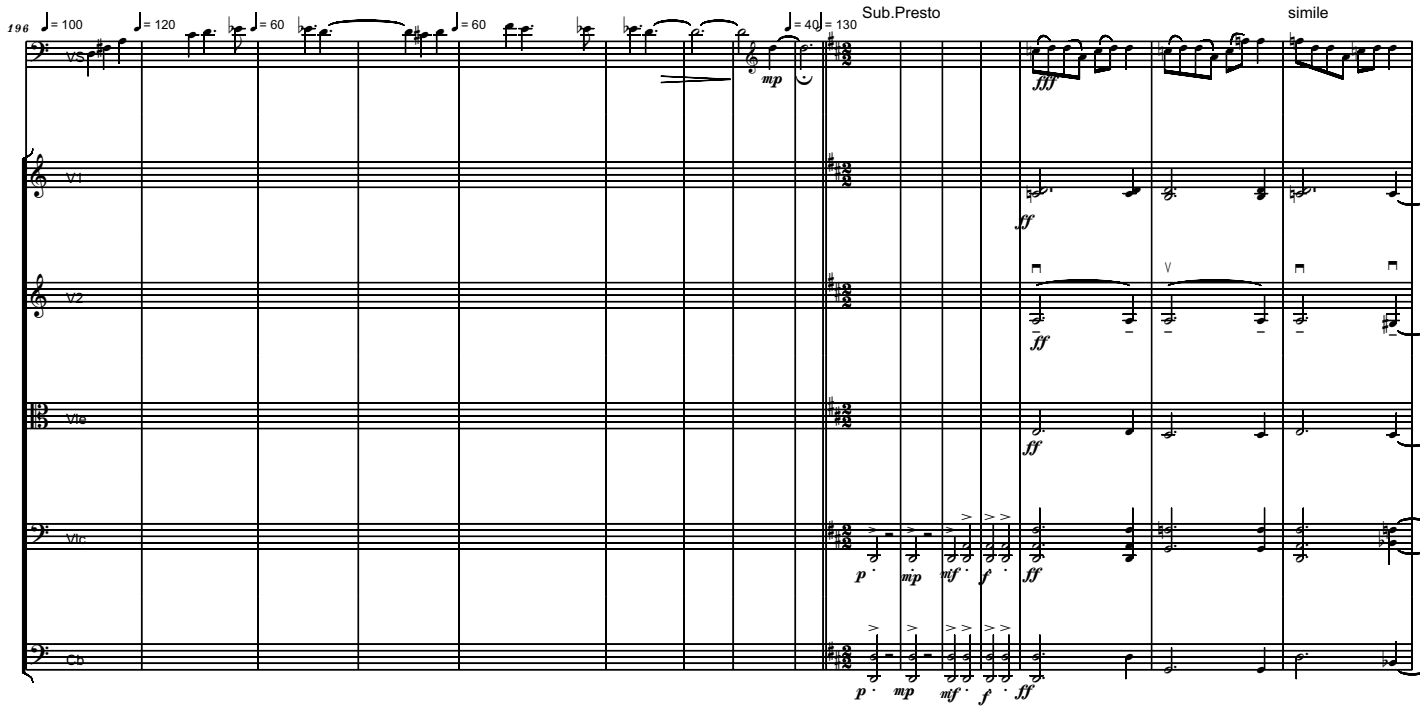

Moderato
118
♩= 90
♩= 100
vs
f
tremolo
Tutti - tremolo
Arco tremolo
unis.ord.tremolo
Pizz
vla
vlc.
Pizz
cb
mp
p.a p. incalzando
125
♩= 110
♩= 118
♩= 125
♩= 130
Allegro appassionato
vl1
f
vl2
vla
vlc.
Arco
Pizz
cb


134
molto allarg.
Sostenuto - p. a .p precip.
Patetico - p.a p. calando
♩= 70
♩= 90
♩= 110
♩= 130
♩= 110
Arco tremolo
tremolo
tremolo
Arco
Pizz
Arco
142
p.a p. animando
molto allarg.
Lontano
armonici
♩= 75
♩= 58
♩= 75
♩= 96
♩= 70
♩= 66
sempre tremolo
Pizz
Pizz
ord (non tremolo)
tremolo
Pizz
Sempre Pizz


154
ord
poco rall.
Sub.Andantino
= 72
mf
Arco tremolo
Arco tremolo
161

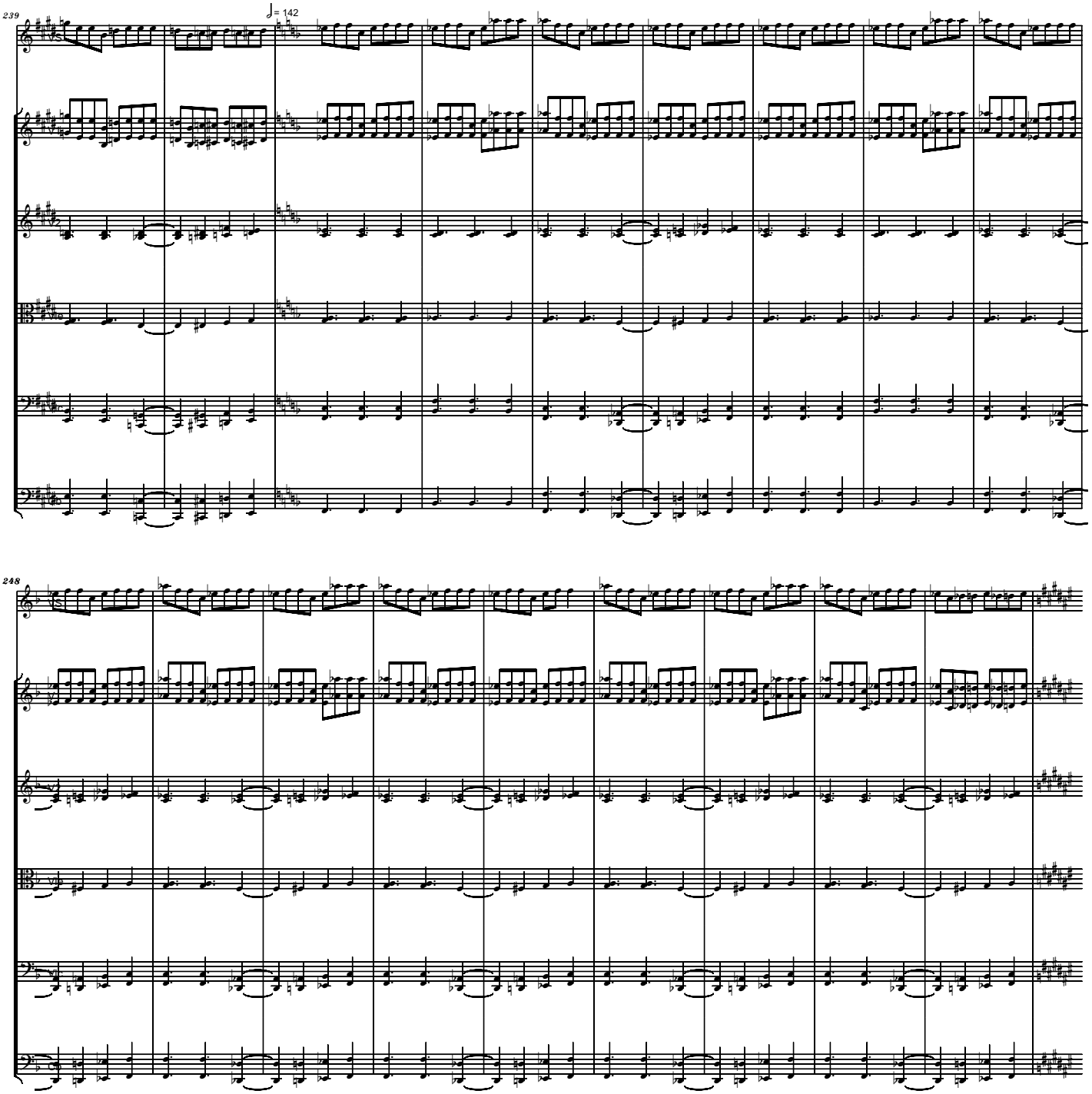

p. a p. stringendo
164
Arco
Appassionato
sempre stringendo
167
tremolo
ord (non tremolo)

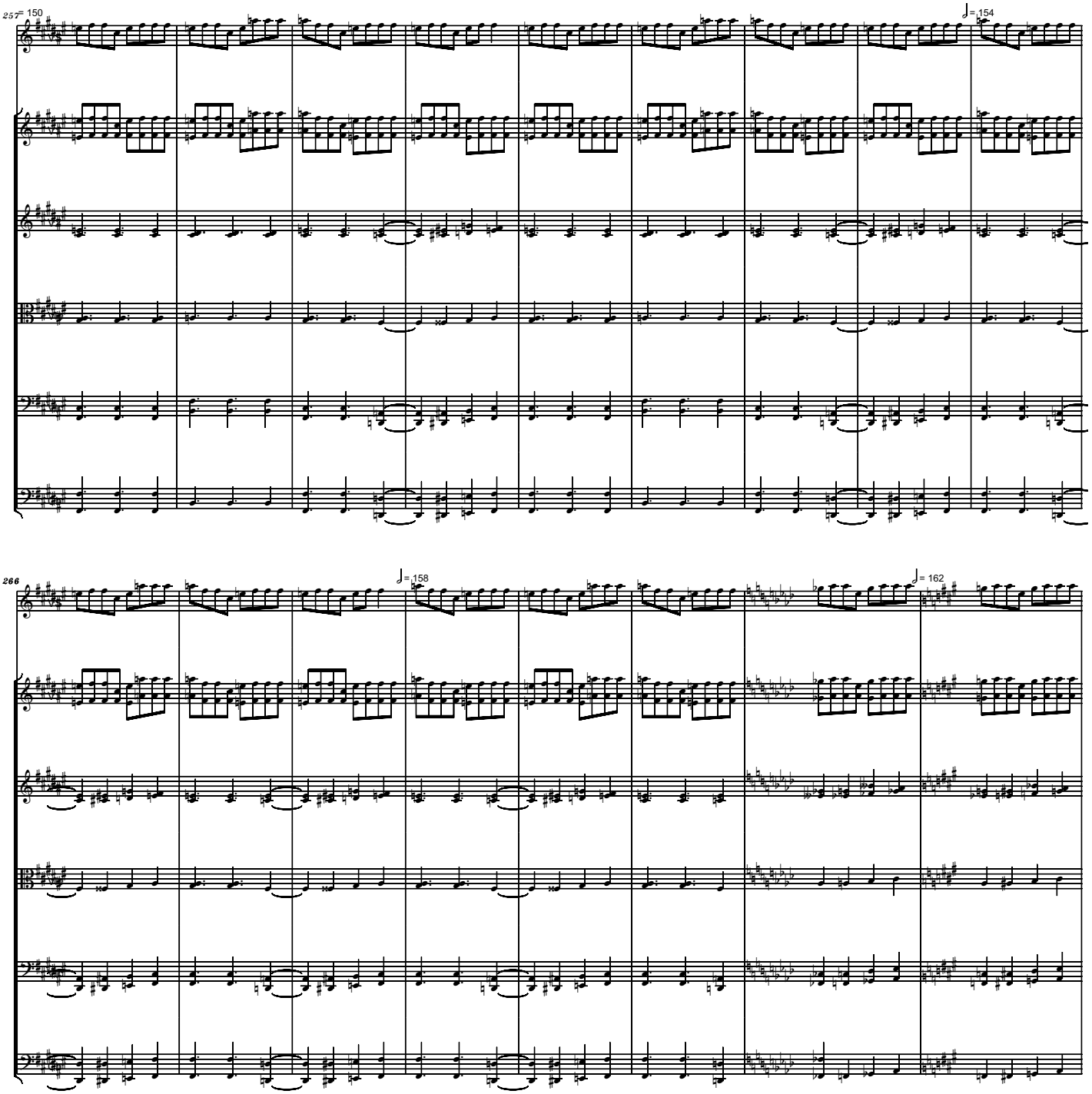

sub.allarg.
A Tempo
p. a p. allargando
ord
non tremolo
ord
non tremolo
ord
non tremolo
tremolo
tremolo
ord (non tremolo)
Quasi Cadenza (molto rubato)


196
♩= 100
♩= 120
♩= 60
♩= 60
♩= 40
♩= 130
Sub.Presto
simile
mp
fff
ff
p
mp
mf
f
ff
Vc
Cb


POCO A POCO PRECIPITANDO !!!
212
♩= 134
fff
ff
Vc
Cb


221
♩= 138
230


239
♩= 142
248


257
♩= 150
♩= 154
266
♩= 158
♩= 162


274
♩= 166
♩= 170
♩= 172
♩= 174
Vln1
Vln2
Vla
Vlc
Cb

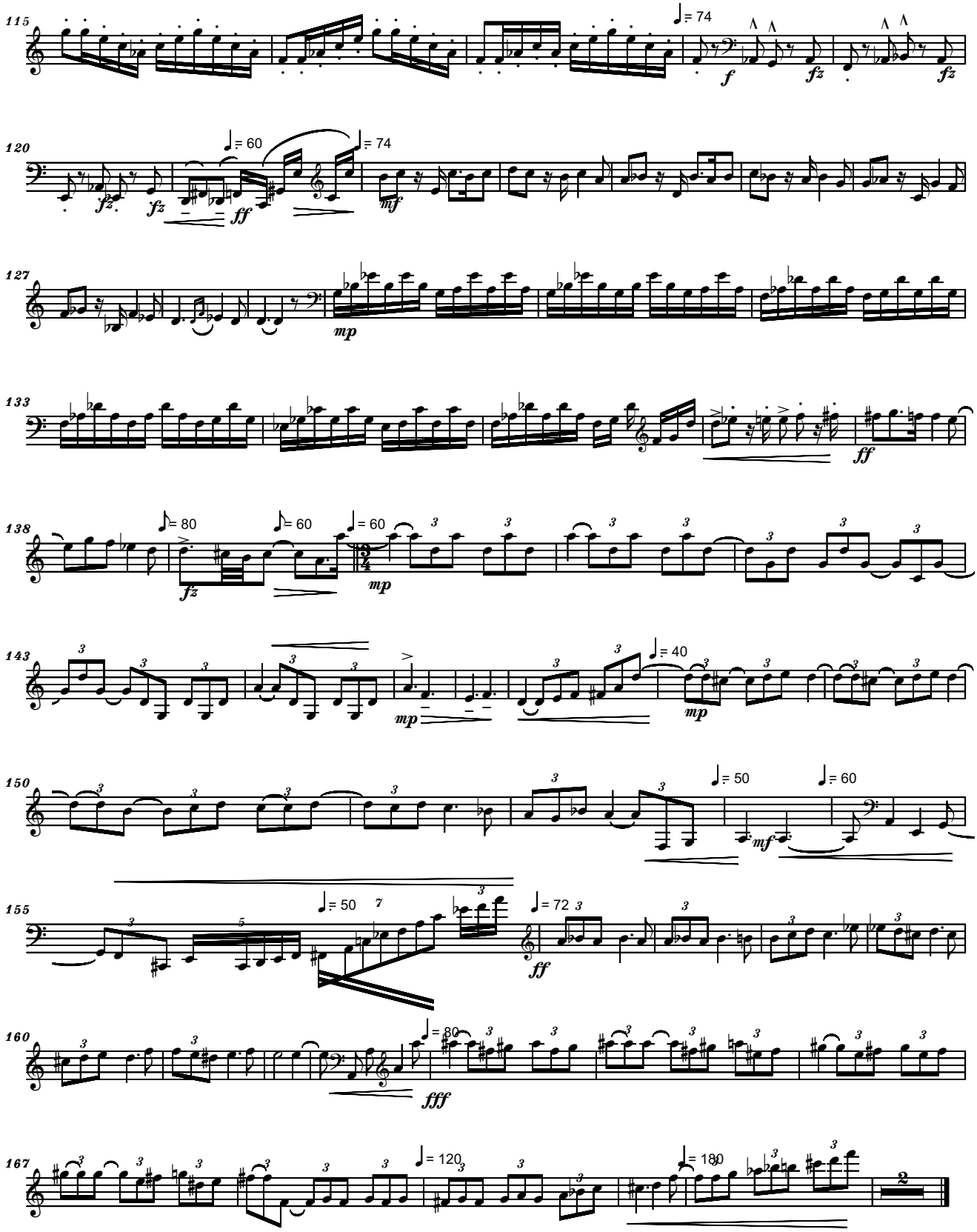

284
♩= 176
♩= 178
♩= 180
Vln1
fff

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



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115
♩= 74
f
fz
fz
120
♩= 60
♩= 74
fz
fz
ff
mf
127
mp
133
ff
138
♪= 80
♪= 60
♩= 60
fz
mp
143
mp
♩= 40
mp
150
♩= 50
♩= 60
mf
155
♩= 50
7
5
♩= 72
ff
160
♩= 80
fff
167
♩= 120
♩= 180

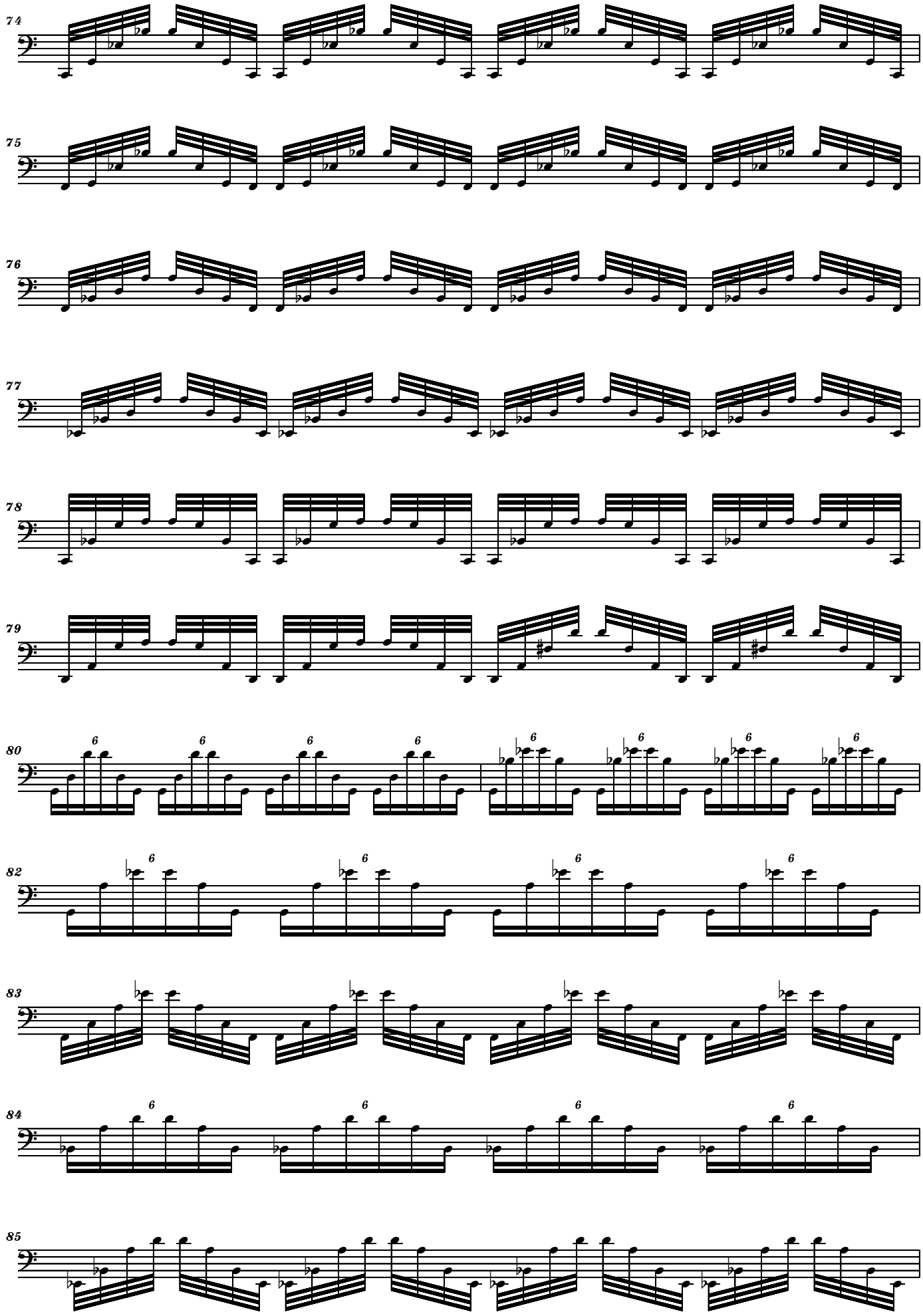
Sempre Lontano e Rubato

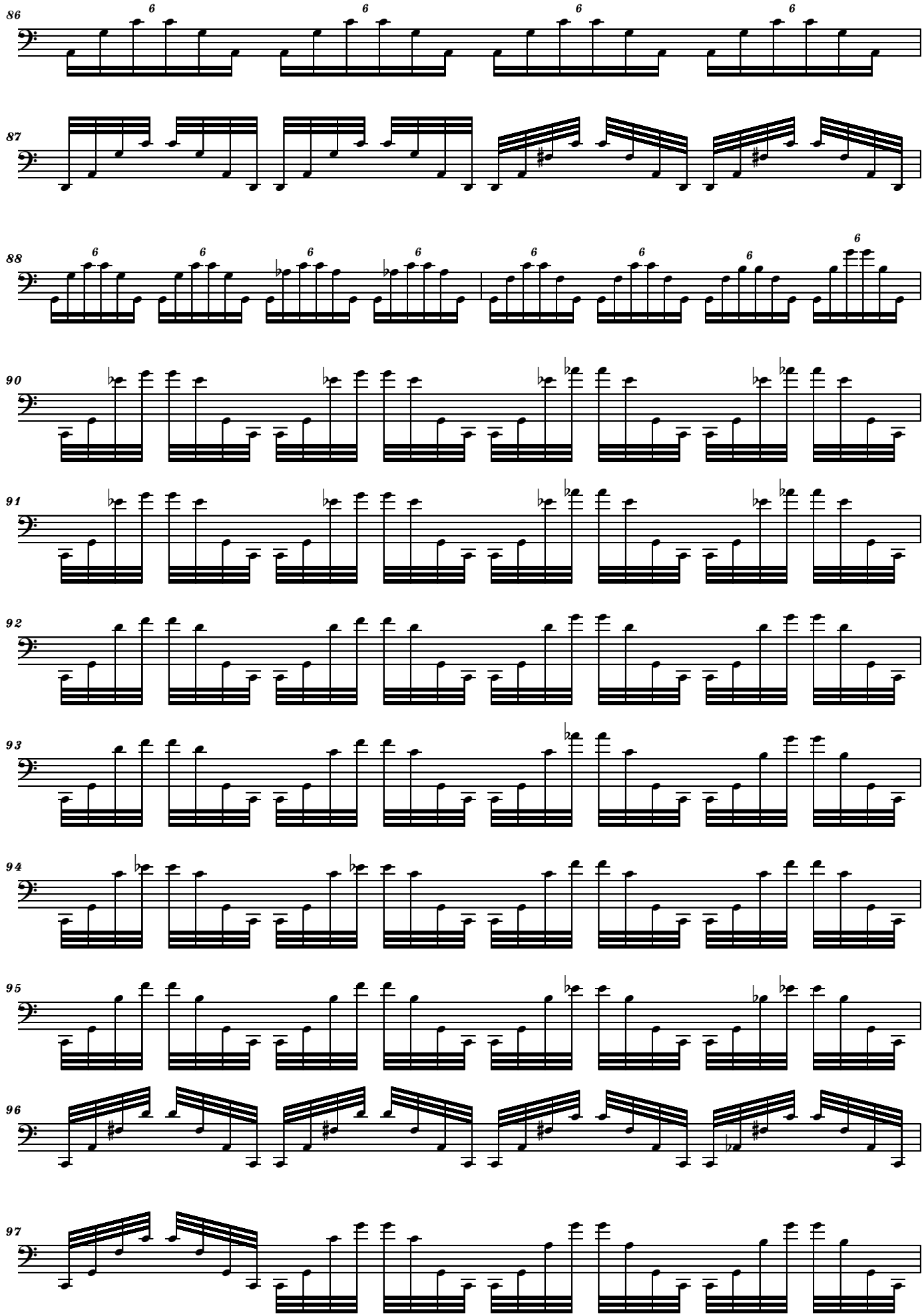
SYMPHONY VII - "CELLO MEMOIRS" II

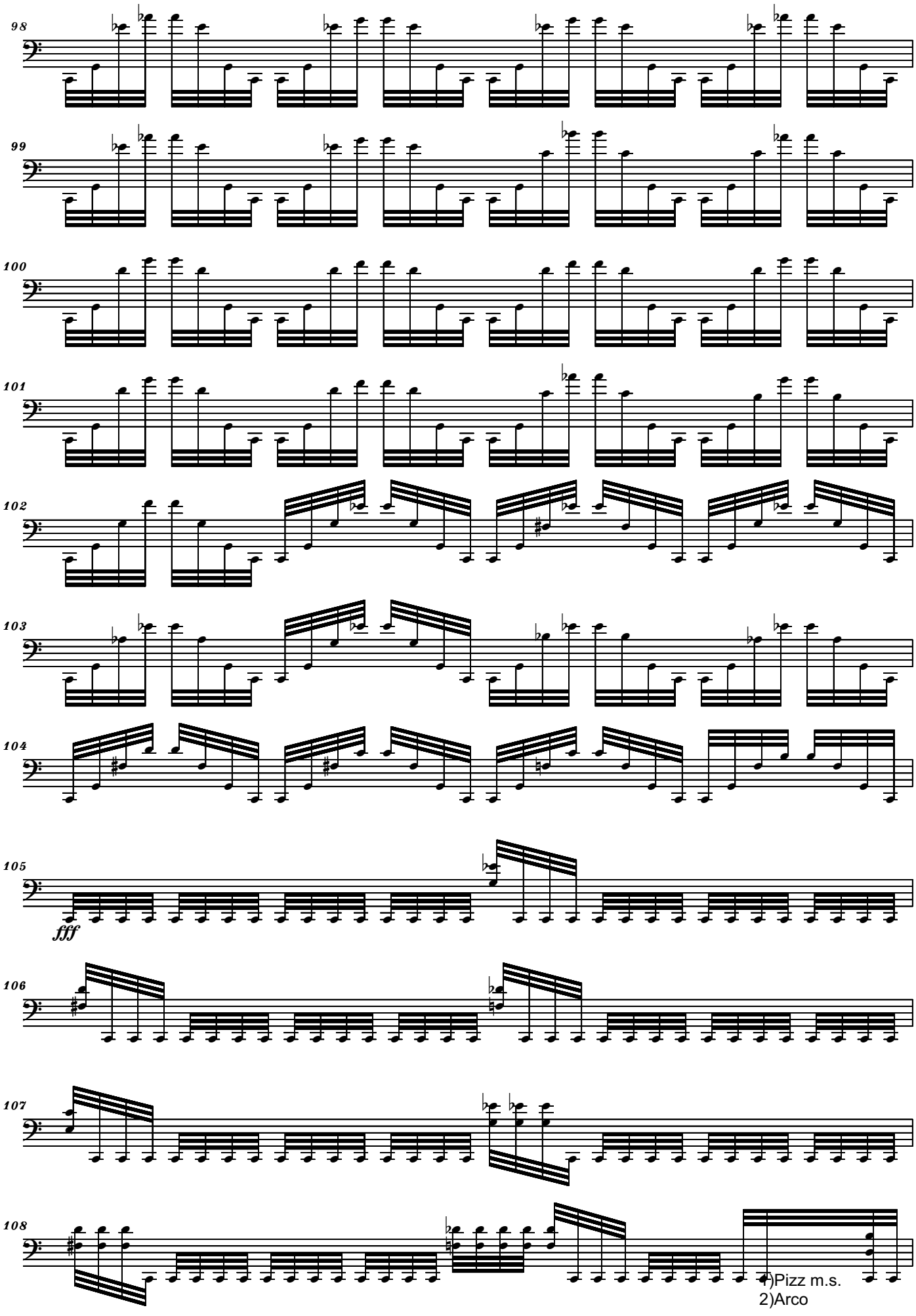
Serban Nichifor



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74
75
76
77
78
79
80
6
82
83
84
85


86
87
88
90
91
92
93
94
95
96
97

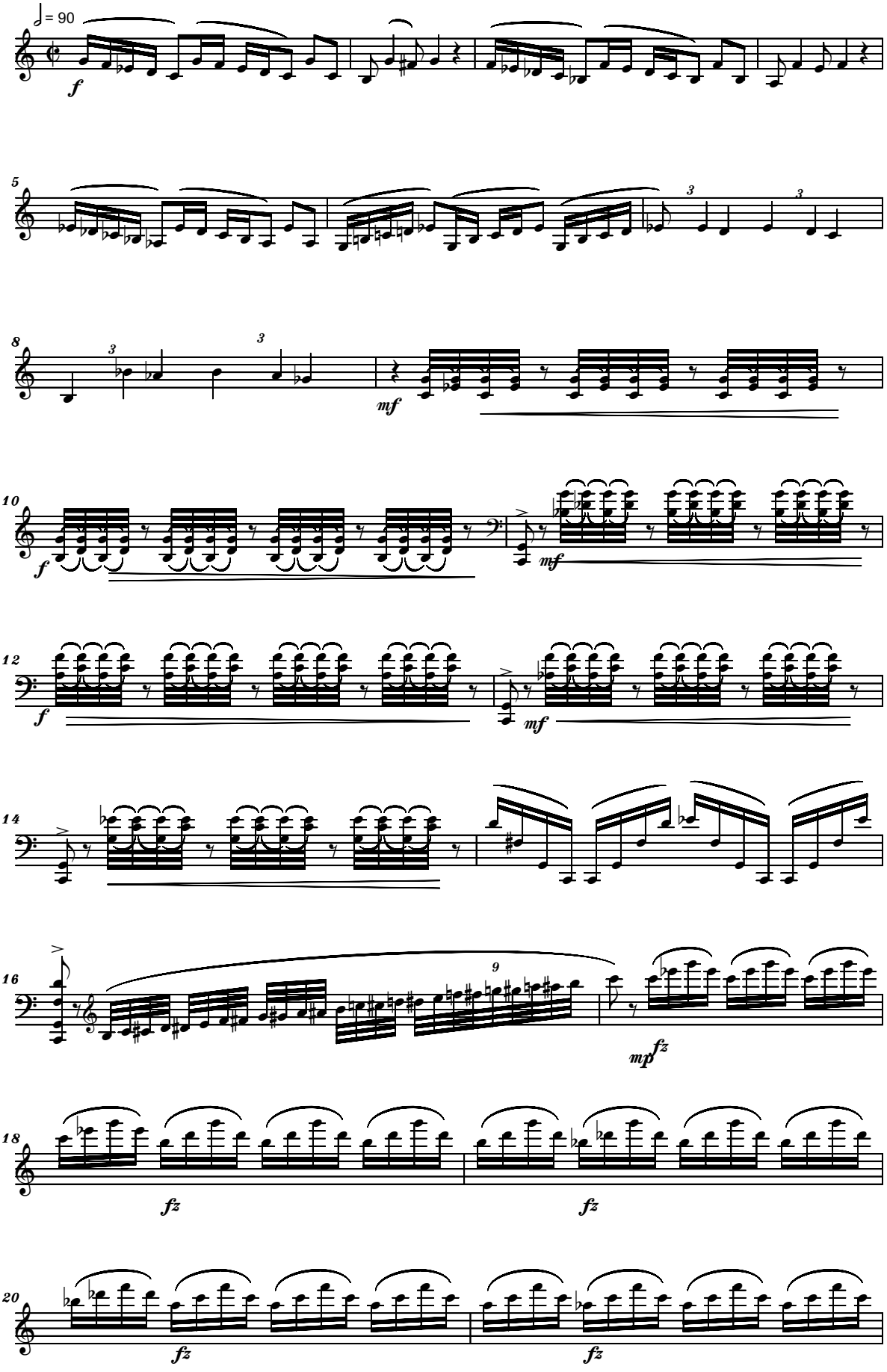

98
99
100
101
102
103
104
105
fff
106
107
108
1)Pizz m.s.
2)Arco


109
ff
110
111
112
Pizz
114
♩= 130
♩= 140
♩= 150
♩= 80
fff
Arco
Pizz
mp
Arco
armonici
120
Pizz
f
mp
Arco
armonici
f
mp
f
mp
♩= 90
f
mp
128
f
mp
♩= 100
f
mp
f
mp
♩= 120
f
mp
8va
gl
gl
♩= 130
Loco
8va
gl
f
mp
136
gl
♩= 140
Pizz Loco
f
♩= 60
mf
mp
152
♪= 60
♪= 40

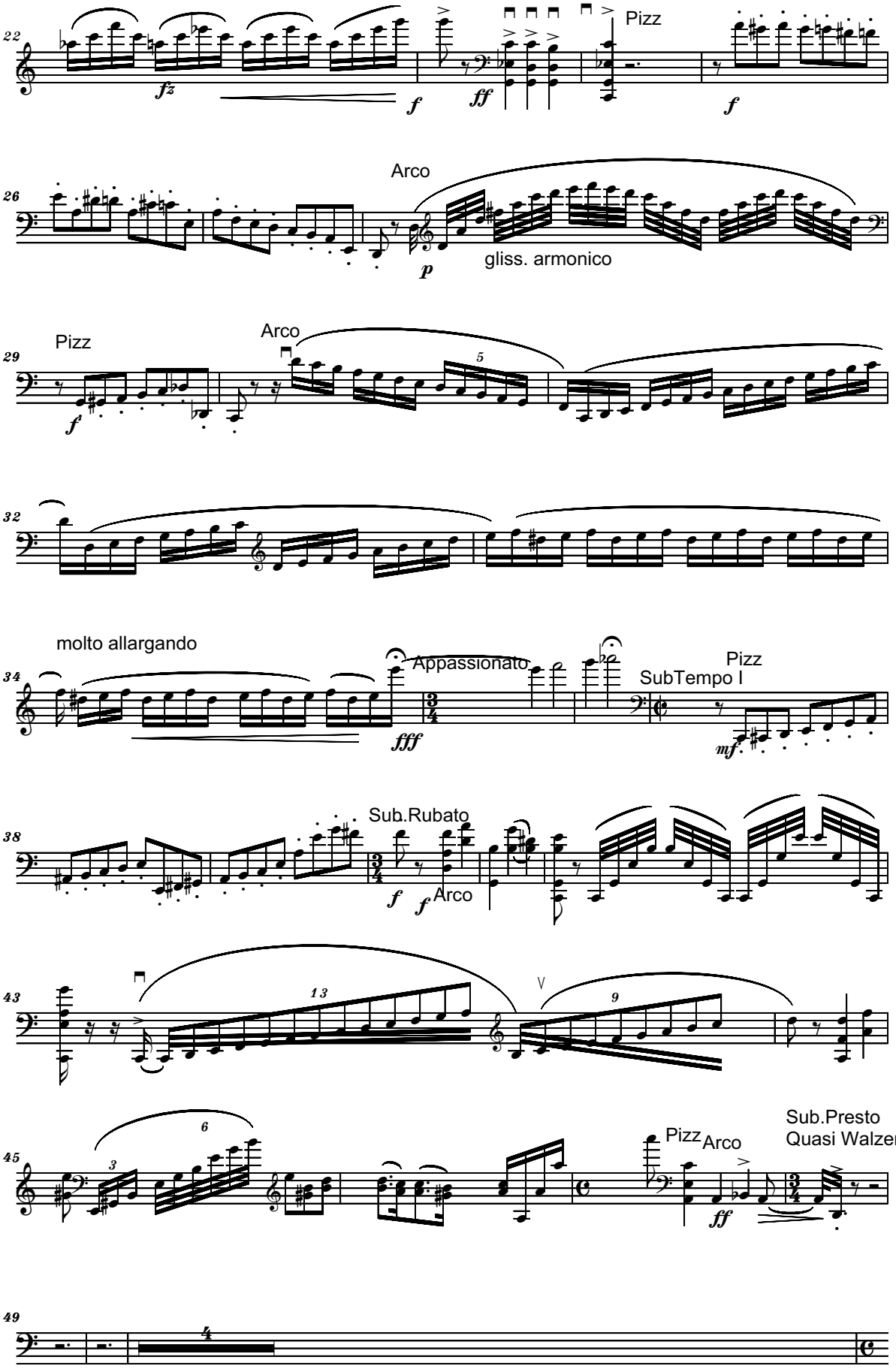
Presto possibile

Cello Memoirs III

Serban Nichifor

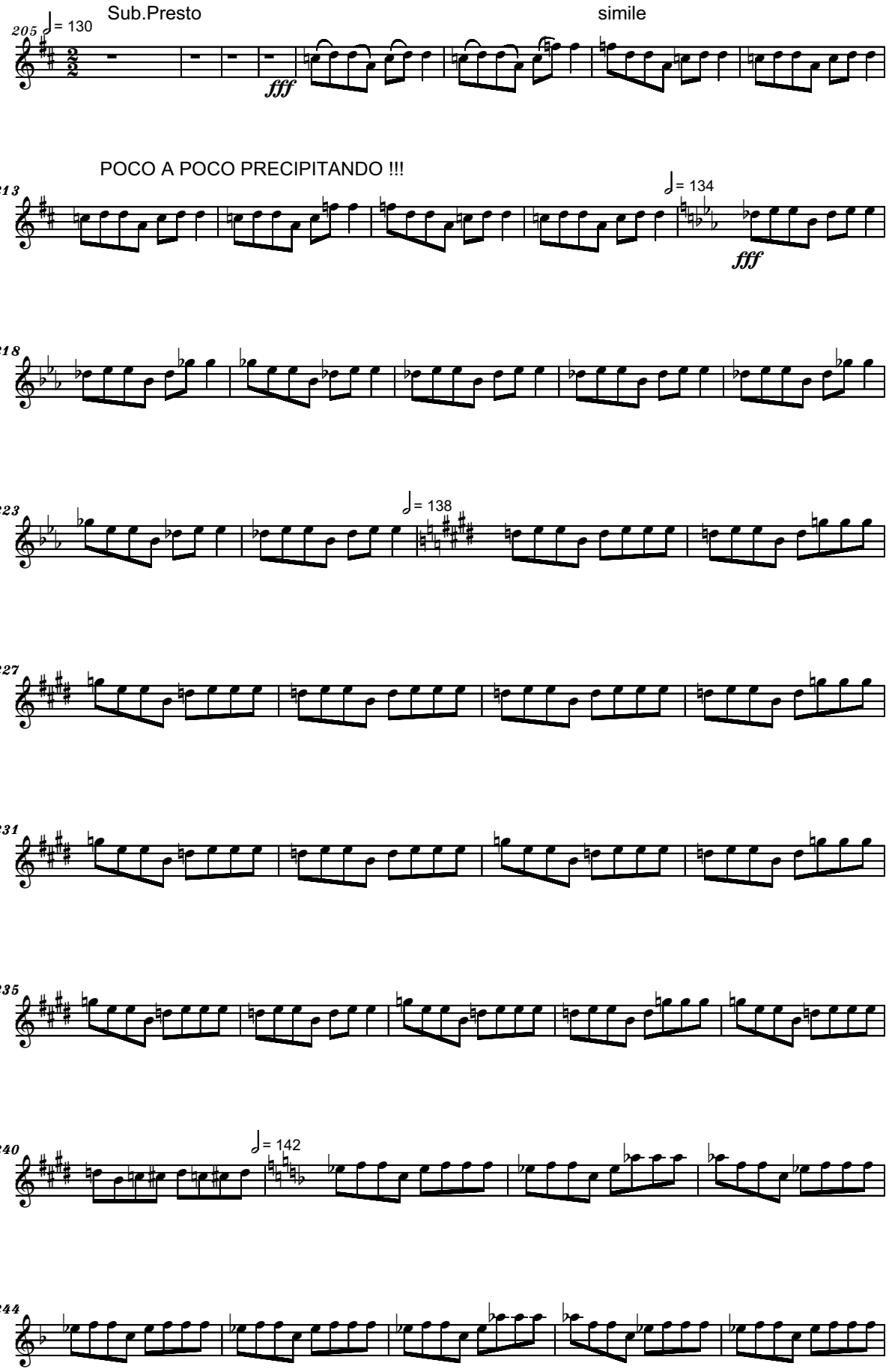


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22
fz
f
ff
Pizz
f
26
Arco
p
gliss. armonico
29
Pizz
f
Arco
5
32
molto allargando
34
fff
Appassionato
Pizz
SubTempo I
mf
38
Sub.Rubato
f
f
Arco
43
13
9
45
3
6
Pizz
Arco
ff
Sub.Presto
Quasi Walzer
49
4


55
mf
f
mf
61
Rubato
Sub. Lontano
e grazioso
f
mp
65
allarg.
72
Adagio
mf
Sub. A Tempo
mp
78
allarg.
f
Sub. A Tempo
p
p
p
p
85
rall.
Sub.Allegro ma non troppo
p
p
pp
f
93
poco rall.
Sub.Allegro Vivo
f
100
Sub.Vivace
poco rall.
108


Moderato
119
f
p.a p. incalzando
Allegro appassionato
125
molto allarg.
Sostenuto
132
ff
armonici
137
mp
ord
poco rall. Sub.Andantino
153
mf
p. a p. stringendo
Appassionato
162
f
sempre stringendo
sub.allarg.
A Tampo
170
tr
177
f
pp
pp
= 50
p. a p. allargando
Quasi Cadenza (molto rubato)
192
= 80
fff
mp


205
♩= 130
Sub.Presto
simile
fff
POCO A POCO PRECIPITANDO !!!
213
♩= 134
fff
218
223
♩= 138
227
231
235
240
♩= 142
244

POCO A POCO PRECIPITANDO !!!



SYMPHONY VII - "CELLO MEMOIRS"

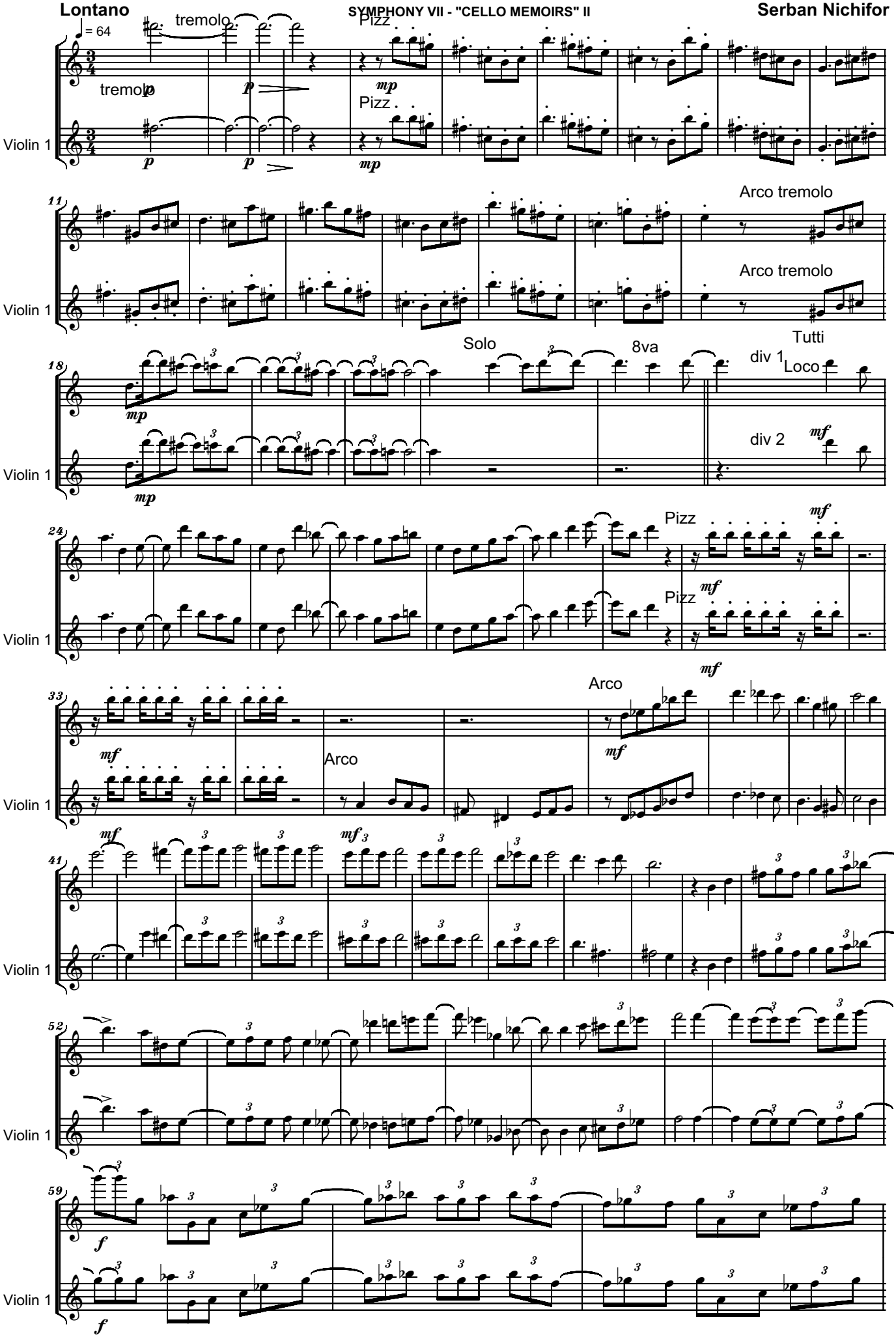
Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



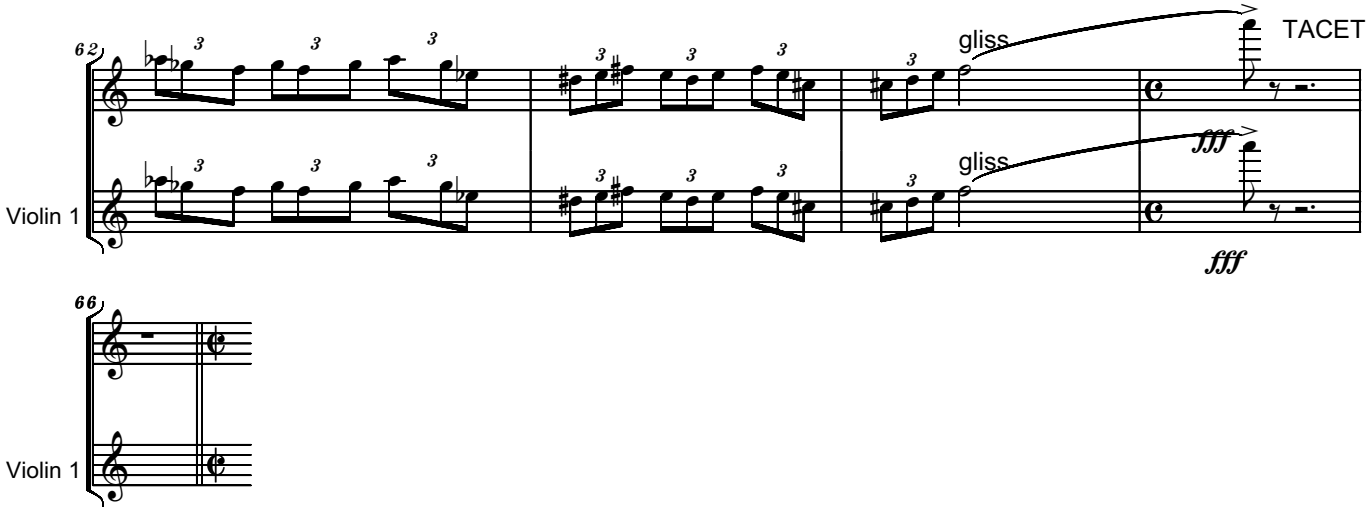
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129
136
142
tremolo
154
ord
163
171
sub.

Serban Nichifor



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62
Violin 1
gliss
gliss
fff
fff
TACET AL FINE P.2

66
Violin 1

Presto possibile

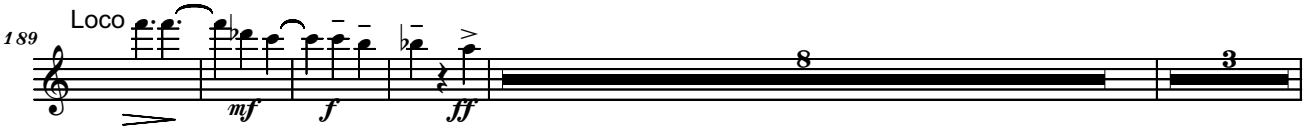
Cello Memoirs III

Serban Nichifor



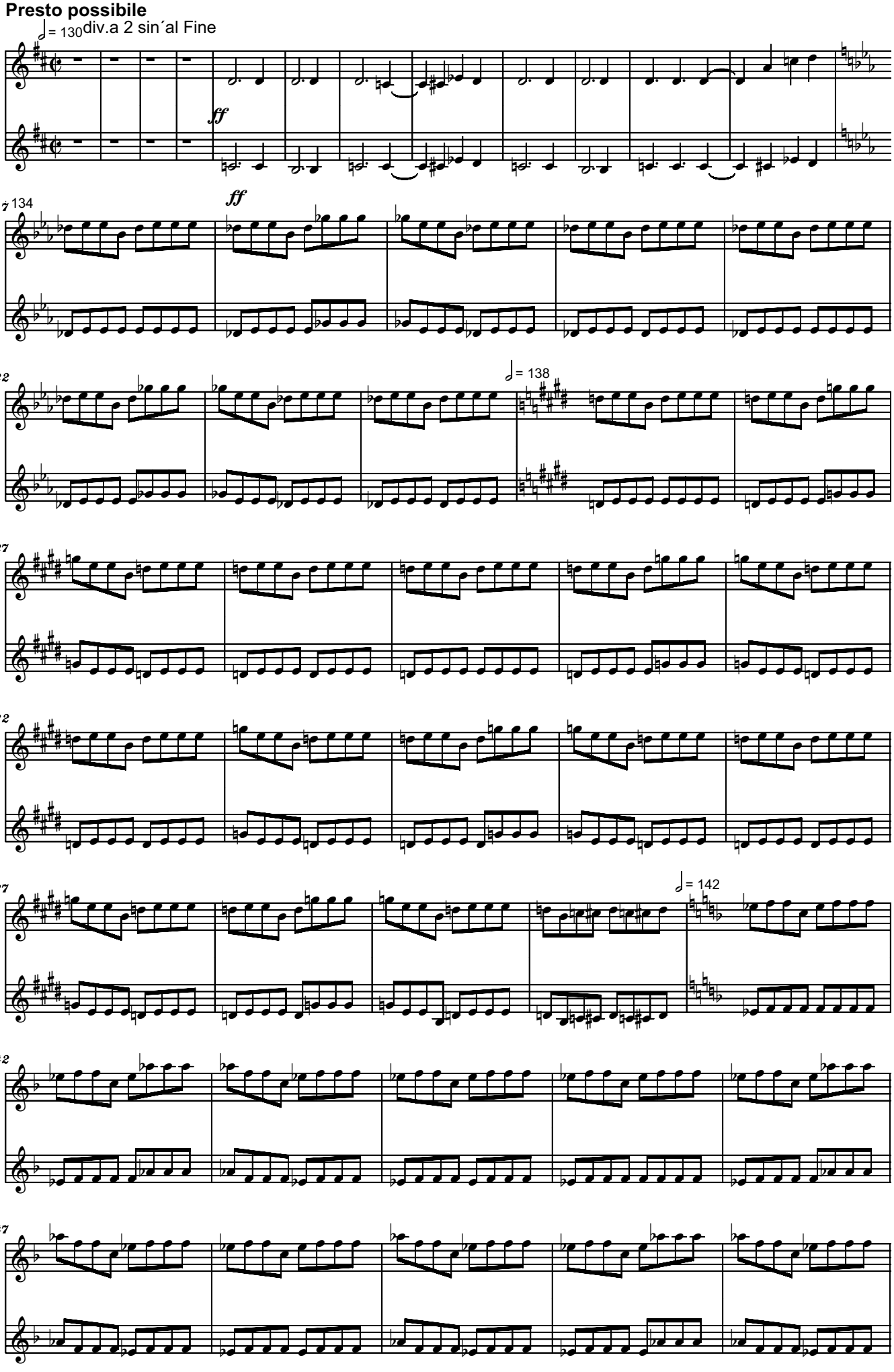
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Pizz
molto allarg.
Solo
Lontano
poco a poco animando
tremolo
111
Tutti - tremolo
120
128
136
145
sempre tremolo
158
165
172
ord
non tremolo
8-va
179


189
Loco
mf
f
ff
8
3


204

Presto possibile



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252
257
= 150
262
= 154
267
= 158
271
= 162
= 166
275
= 170
= 172
281
= 174
= 176
= 178
286
= 180
fff
fff
fff
fff
fff
fff

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



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suoni armonici
tremolo
reali
tremolo
Pizz
Tremolo 8-va
armonici

Sempre Lontano e Rubato

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor



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Presto possibile **Cello Memoirs III** **Serban Nichifor**

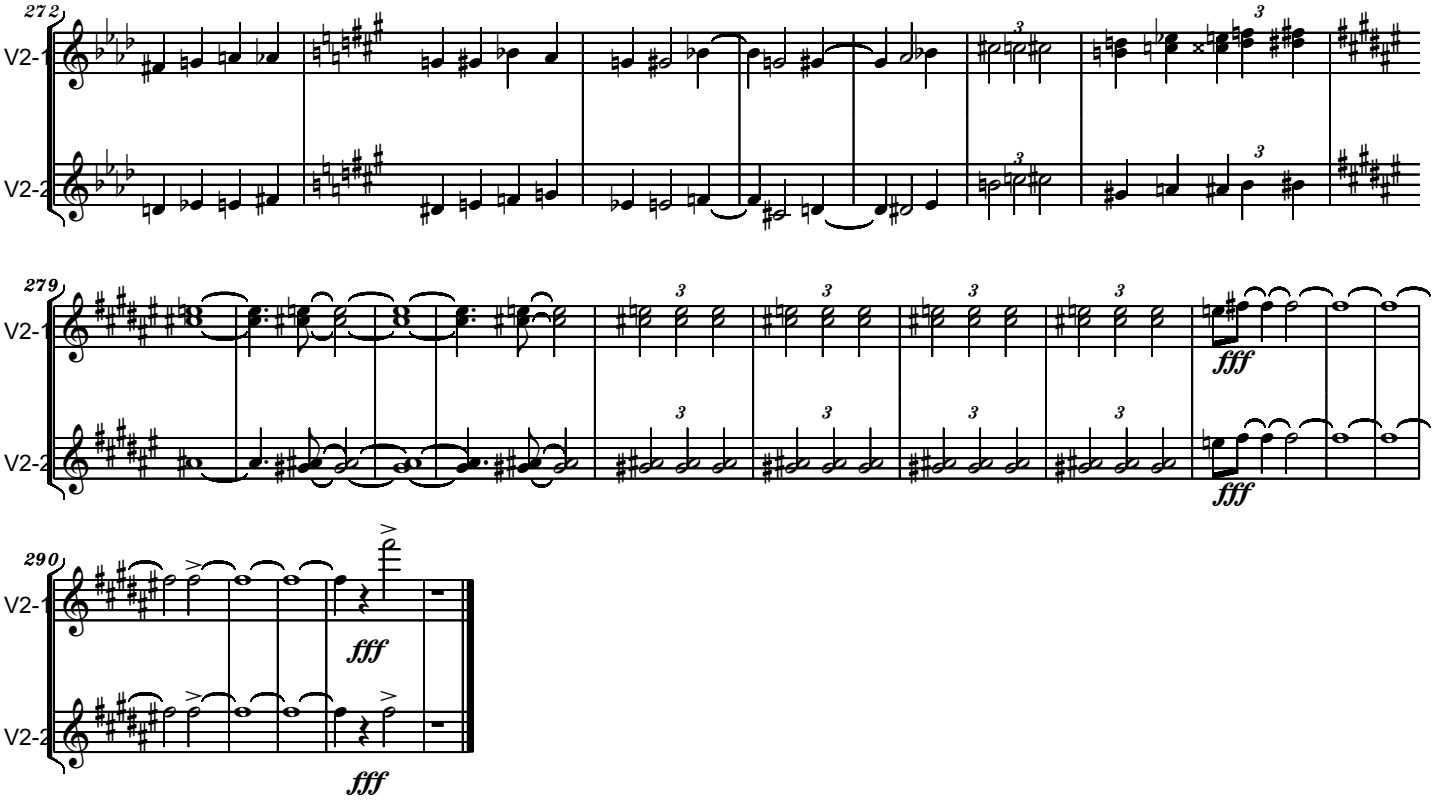


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ord.
98
tremolo
105
Pizz
ff
mp
Arco tremolo
114
128
3
ff
139
Pizz
ff
f
mp
mf
mp
p
153
Arco tremolo
162
mp
171
= 90
175
ord non tremolo
ff
ff
p
mf
184
p
mf
f
ff
199
= 60
= 134

Coda




272
V2-1
V2-2
279
V2-1
V2-2
fff
fff
290
V2-1
V2-2
fff
fff

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**



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108
116
Arco
mf
f
2
124
2
mp
mf
mp
Pizz
132
f
139
fz
Tremolo
mf
mp
mp
p
150
mp
mf
f
164
fff
3
2

Sempre Lontano e Rubato

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor



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Presto possibile

Cello Memoirs III

Serban Nichifor

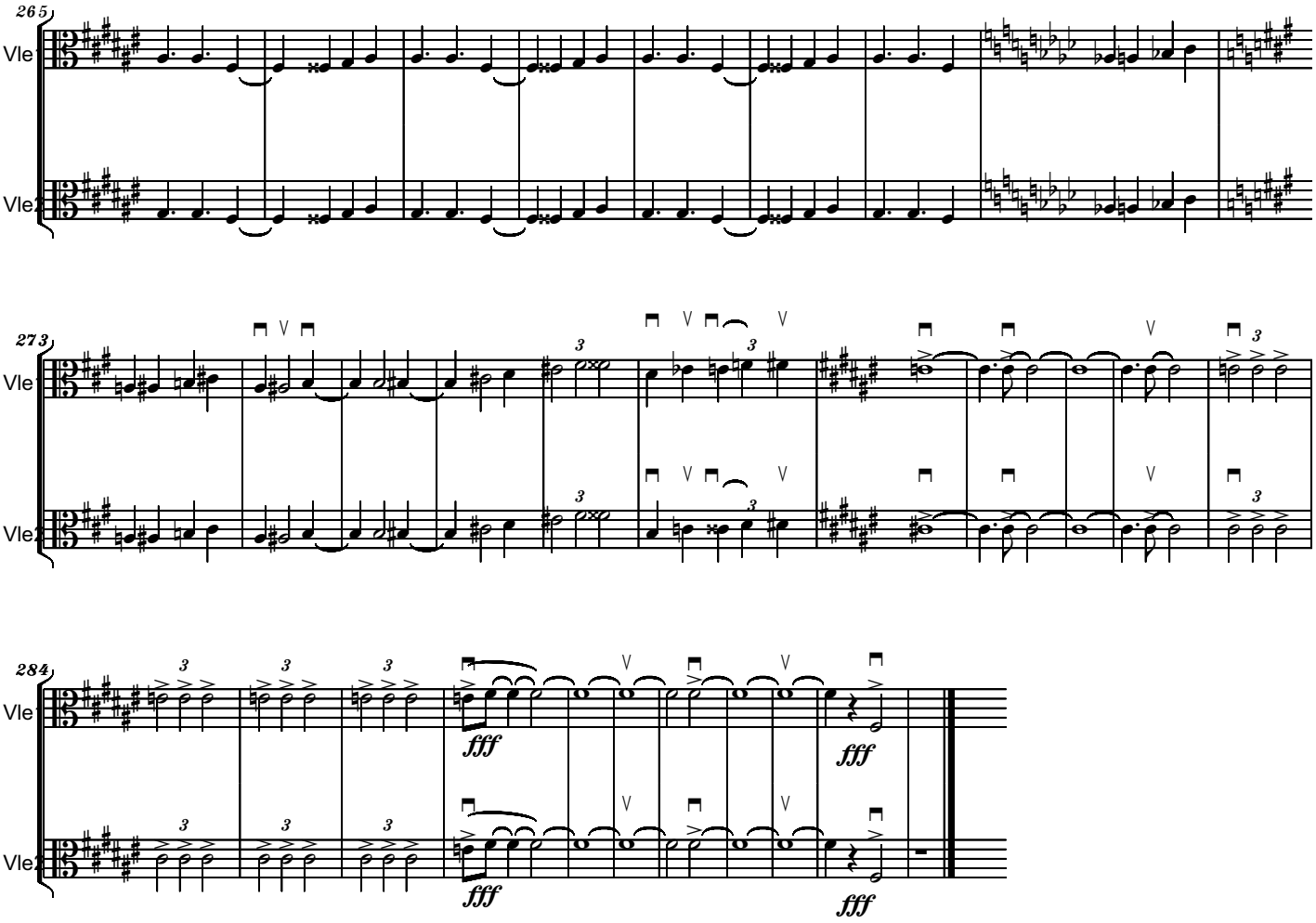


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Vle1
Vle2
Pizz
Pizz
Arco tremolo
Arco tremolo
ord
non tremolo
ord
non tremolo

Coda




265
Vle1
Vle2
273
Vle1
Vle2
284
Vle1
Vle2
fff
fff
fff
fff

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato — **TO THE GLORY OF GOD** — **Serban Nichifor**



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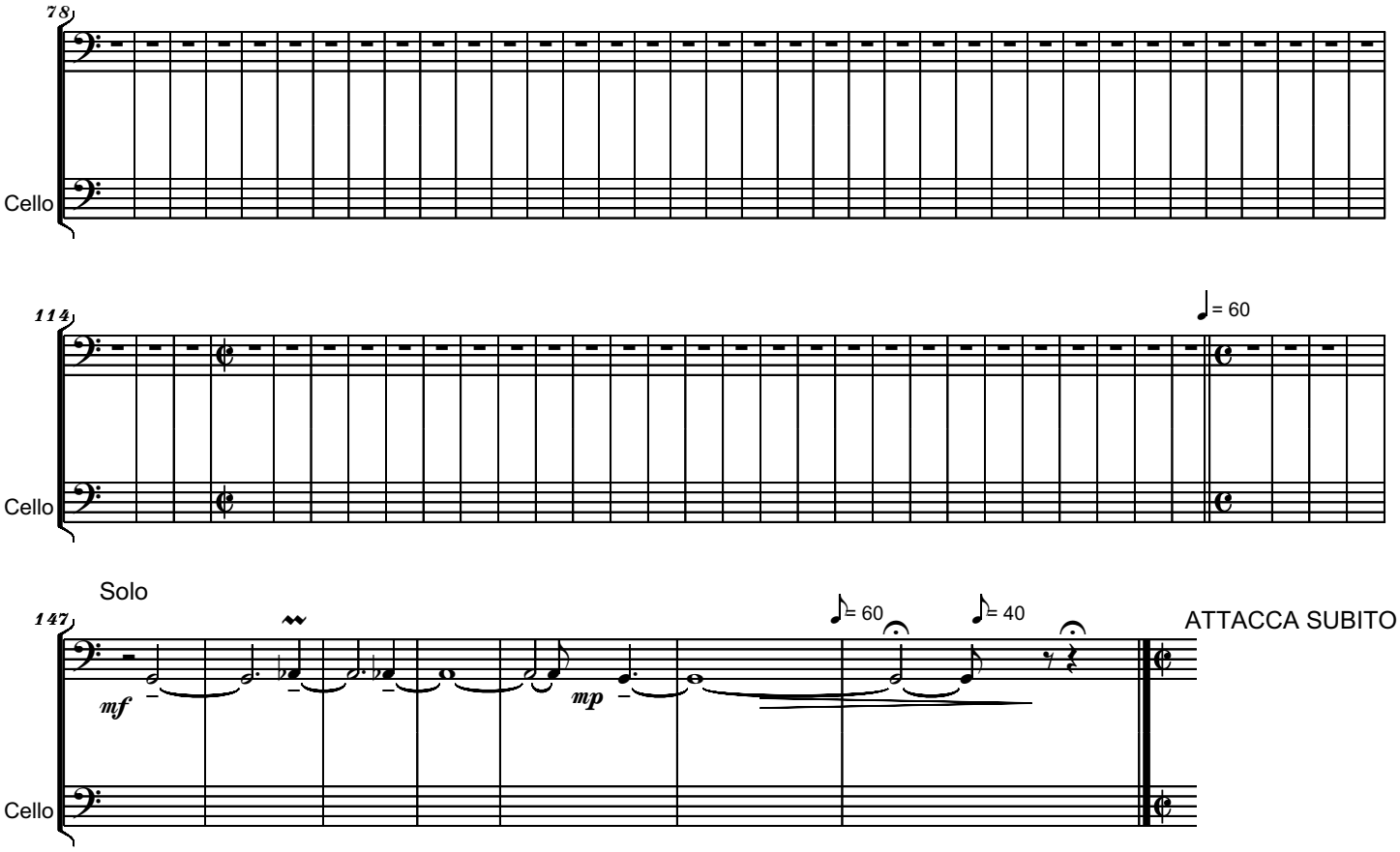
Sempre Lontano e Rubato

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor



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78
Cello
114
Cello
♩= 60
Solo
147
mf
mp
♪= 60
♪= 40
ATTACCA SUBITO
Cello

Presto possibile

Cello Memoirs III

simile

Serban Nichifor



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164
166
tremolo
mf
169
ord (non tremolo)
tremolo
f
mf
ord (non tremolo)
179
f
p
mf
f
ff
196
p
mp
mf
f
ff
ff
215
= 134
= 138
226
238
= 142
249
= 150
260
= 154
= 158
271
= 162
= 166
= 170
278
= 172
fff
288
fff

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato **TO THE GLORY OF GOD** **Serban Nichifor**

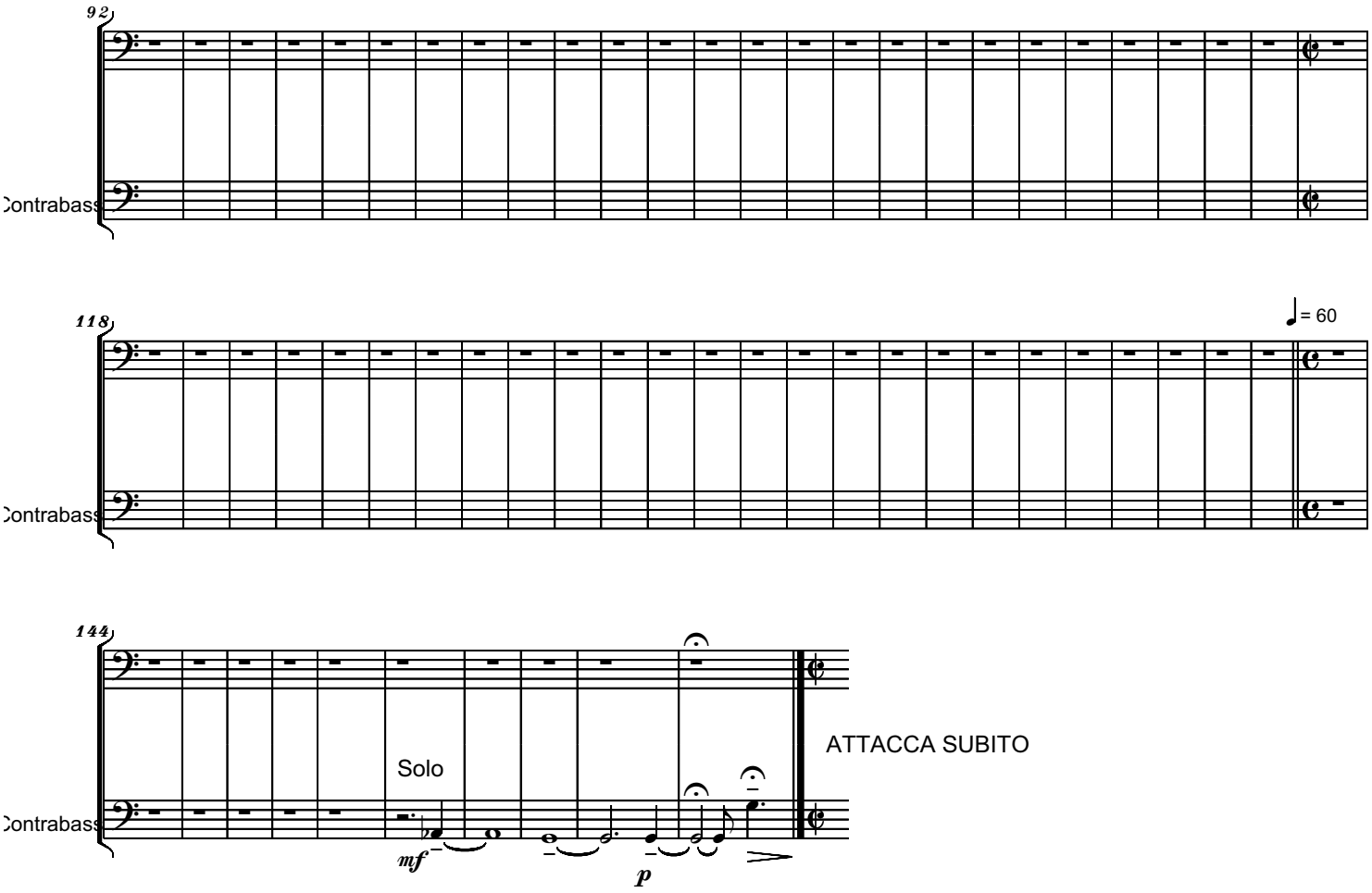


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Sempre Lontano e Rubato SYMPHONY VII - "CELLO MEMOIRS" II **Serban Nichifor**



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92
Contrabass
118
♩= 60
Contrabass
144
Solo
ATTACCA SUBITO
Contrabass
mf
p

Presto possibile

Cello Memoirs III

Serban Nichifor

simile

♩= 90 Tutti

mp

7

mf

mf

23

Pizz

f

ff

mf

mf

f

34

Arco

Pizz

Arco

mp

mp

47

mf

6

mp

mf

mp

Pizz

Arco

62

mf

Pizz

p

77

sempre Pizz

f

7

mf

93

Arco

f

ff

111

Pizz

Arco

3

mp

128

Pizz

Arco

Pizz

Arco

ff

ff

f

mp

144

Pizz

mf

mp

p

164

Arco

mf

f

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tremolo
177
mf
f
p
mf
f
192
ff
= 130
p
mp
mf
f
ff
212
= 134
225
= 138
238
= 142
250
= 150
262
= 154
= 158
272
= 162
= 166
= 170
= 172
283
fff

To my very dear wife LIANA ALEXANDRA

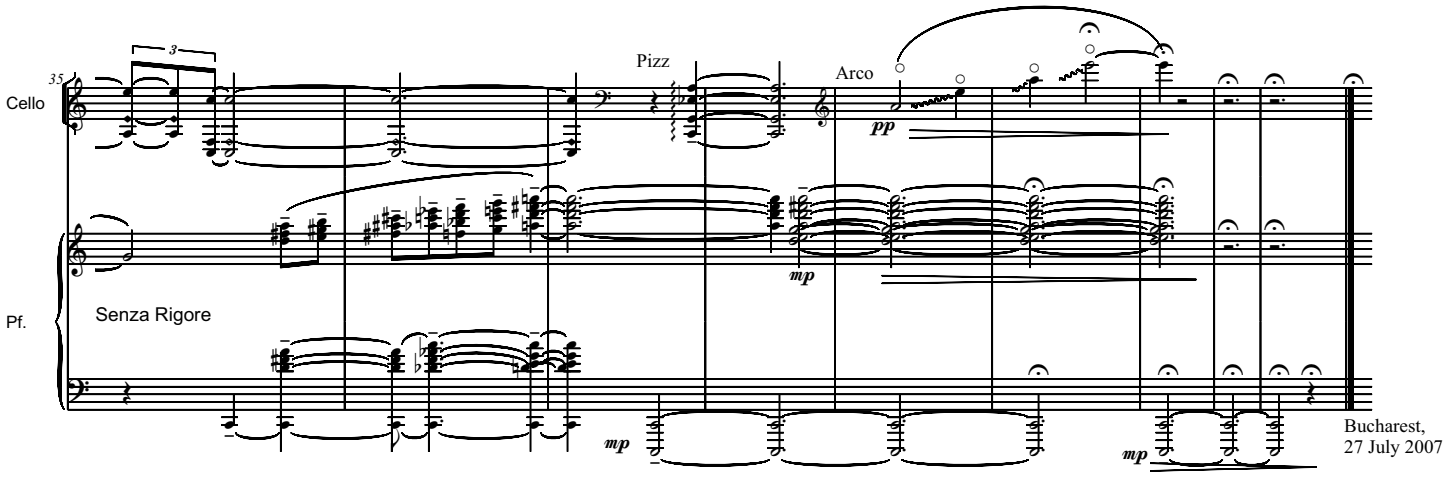
MELODY
(Conceptophony)
for Cello and Piano

Serban NICHIFOR
(27.07.2007)

Lento, sempre Rubato, Lontano, Dolce (quasi immaterialo),
come una sequenza al rallentatore (au rallenti, slow-motion)



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35
Cello
Pf.
3
Pizz
Arco
pp
mp
Senza Rigore
mp
mp
Bucharest,
27 July 2007

TO THE HOLOCAUST MARTYRS

Molto Cantabile

Cries from Earth to Heaven

for Cello And Piano

Serban NICHIFOR



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24
Cello
♩= 74
3
poco a poco animando
♩= 78
3
3
♩= 80
Pno
28
Cello
Pno
34
Cello
f
Pno


41
Cello
♩= 86
sempre animando
Pno
46
Cello
Pno
51
Cello
Pno


58
♩= 80
♩= 90
Cello
rall.
Appassionato
Pno
64
Cello
3
5
Pno
69
♩= 90
♩= 86
♩= 76
Cello
ff
ff
poco a poco allargando
Pno


Dolcissimo (Tempo I)
74
♩= 60
♩= 70
Cello
Pno
mf
mp
mp
79
♩= 56
♩= 50
p
Cello
Pno
mp
85
pp
♩= 40
Cello
Pno
mf
mf
mp
mf
March 3, 2013

TO THE HOLOCAUST MARTYRS

Molto Cantabile

Cries from Earth to Heaven

for Cello And Piano

Serban NICHIFOR



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58
♩= 80
rall.
♩= 90
64
3
5
69
♩= 90
ff
♩= 86
ff
♩= 76
74
♩= 60
♩= 70
mf
Dolcissimo (Tempo I)
79
♩= 56
♩= 50
p
mp
85
pp
♩= 40

Serban Nichifor (2010)

Durata: ca 4' (±1')

INFINITE SONG

IN MEMORIAM DANIEL PEARL

Largo e Lontano, Molto Rubato

ca 30" (±10")

Quasi Senza Tempo

PP↔P sempre, poco in rilievo

(quasi una canzona lontana)

(quasi una arpa lontana)

Piano

PPP↔PP sempre

(simile)

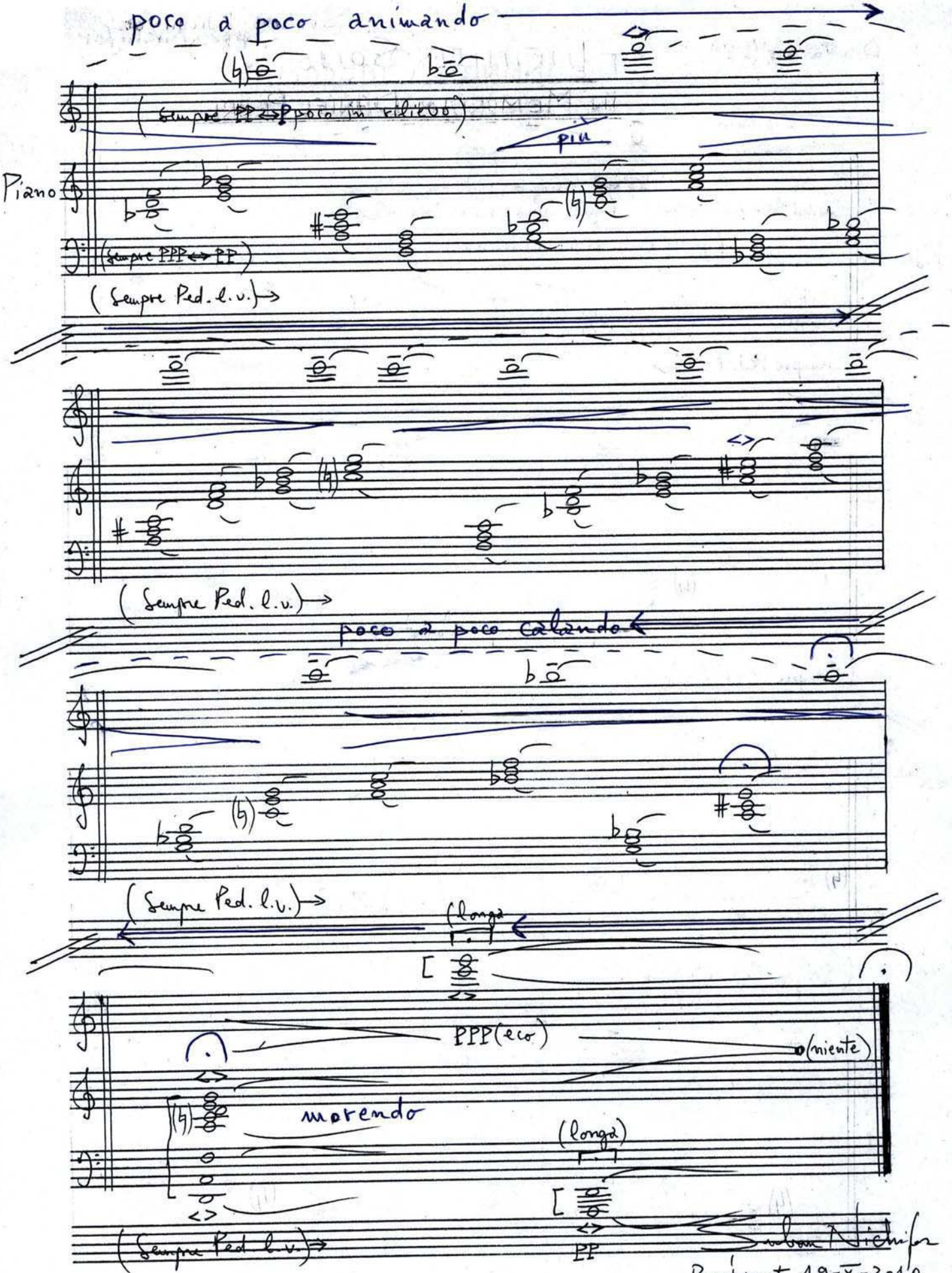
Sempre Ped. l.v. →

(Sempre Ped. l.v.) →

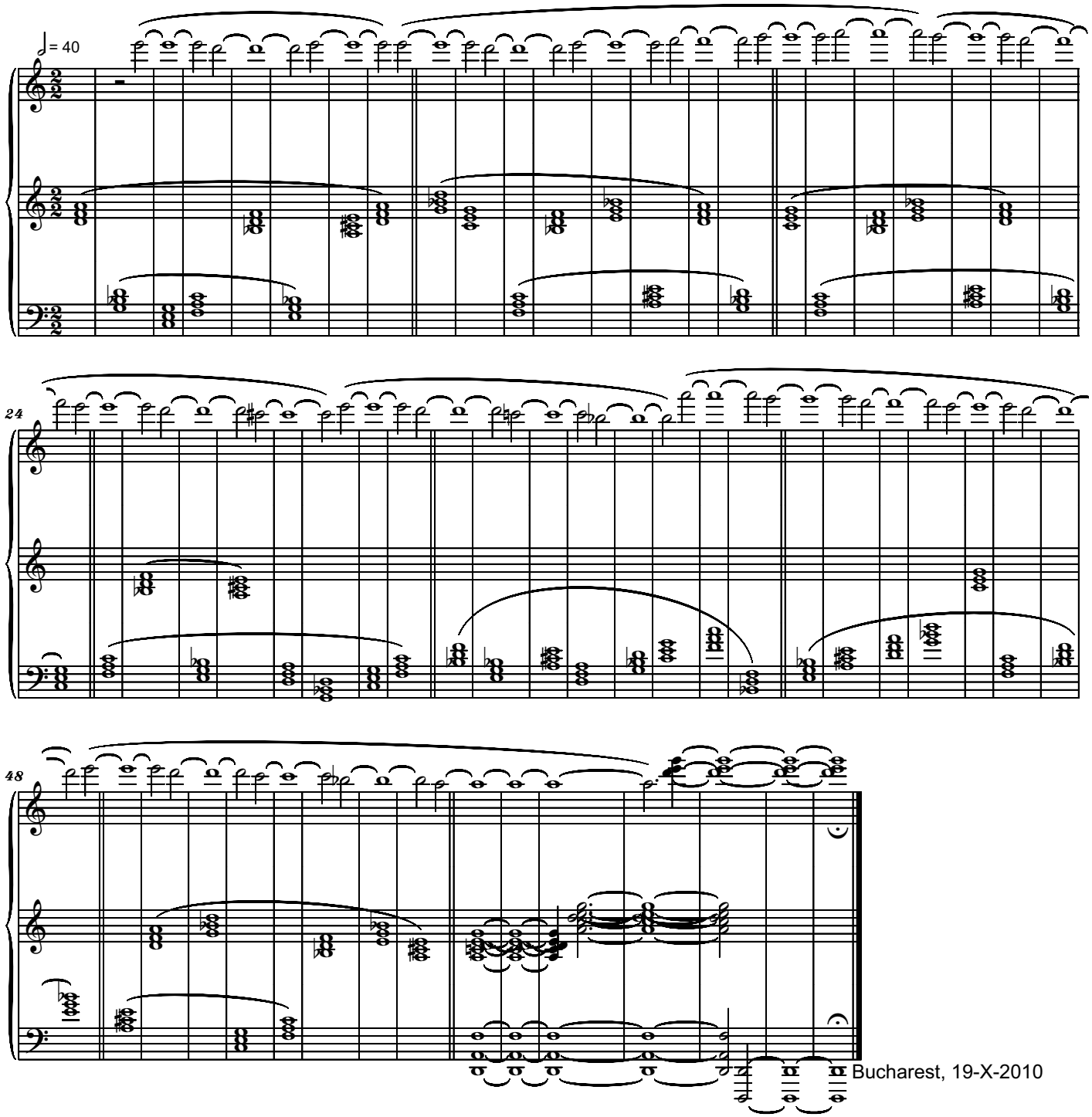
(Sempre Ped. l.v.) →

(Sempre Ped. l.v.) →

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Bucharest, 19-X-2010



Bucharest, 19-X-2010

DOINA URICARIU

Şi nu e nimeni să te aducă înapoi

Şi nu e nimeni să te aducă înapoi
din urechile ce nu te aud,
nu e nimeni să-ți dăruie naşterea tunătoare
a unui sens aidoma durerii.

Nu e nimeni să-ți dăruie simțuri precum o femeie,
un trup de nisip.

Nu e nimeni să te aducă acum înapoi
într-un fulger.

Iubirea, ea lucrează înlăuntru, la întuneric
ca un sâmbure ce-şi simte în pereții zbârciți
fragedul miez.

SI NU E NIMENI SA TE ADUCA INAPOI...

- poem de Doina Uricariu -

Serban Nichifor

Sempre Rubato, Quasi Improvisando



Copyright © 2013 by Doina Uricariu & Serban Nichifor


16
Soprano
Pno
♩= 80
♩= 70
♩= 80
f
a u - nui sens
a i - do - ma du - - re - rii
acc.
rall.
19
Nu e ni-meni sa'ti
mf
mp
23
da-ru - ie sim - turi pre - cum o fe - me - ie
un trup de ni sip


26
Soprano
Pno
Nu e ni-meni sa te a - du-ca a-cum i na poi in-tr'un ful - - ger
ff
ff
mf
29
Soprano
Pno
Iu - bi - rea, ea lu - crea - za i
ff
32
Soprano
Pno
= 70
= 60
= 50
mf
> i - na un - tru - la in - tu - ne - ric,
mf
mf



Bucuresti,
29 oct.2013

Serban NICHIFOR: E' Vero Tango

FVA

♩ = 130 Intro (Tape)

Solo Guitar



November 17, 2012

Copyright (c) by Serban NICHIFOR (SABAM, ASCAP)
IPI Name No.46376567, IPI Base No. I-000391194-0

E VERO TANGO
for Bassoon and Piano
To Maestro GODRI ORBAN

Serban NICHIFOR

Tango



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20
Bs
Piano
25
Bs
Piano
29
Bs
Piano
34
Bs
Piano


38
Bs
Piano
42
Bs
Piano
3
3
46
Bs
Piano
51
Bs
Piano

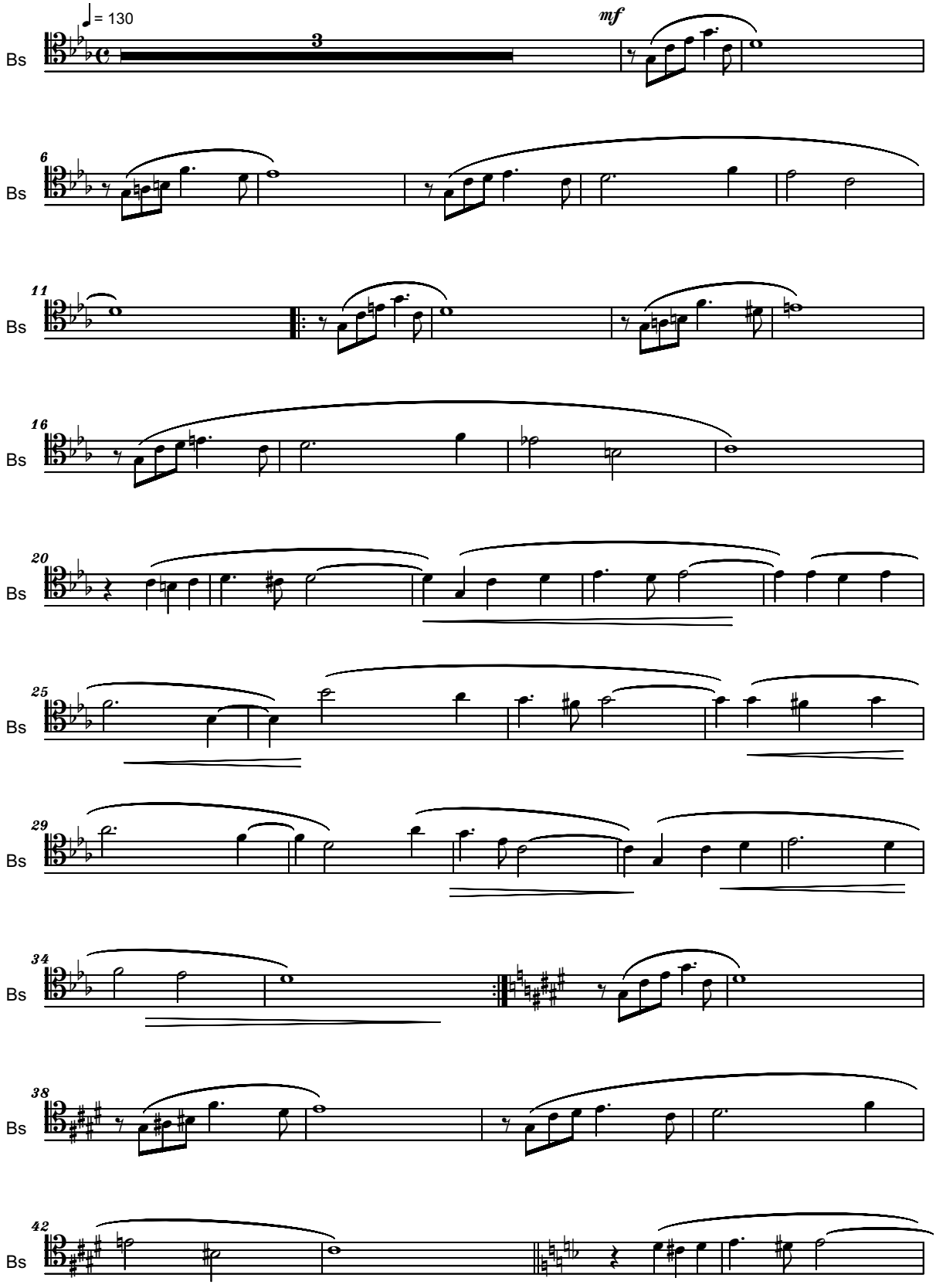

55
Bs
Piano
3
3
60
Bs
Piano
f
mf
65
Bs
Piano
f
3
fz
p
f
3
fz
p
p
Nov.17,2012

72

E VERO TANGO
for Bassoon and Piano
To Maestro GODRI ORBAN

Serban NICHIFOR

Tango



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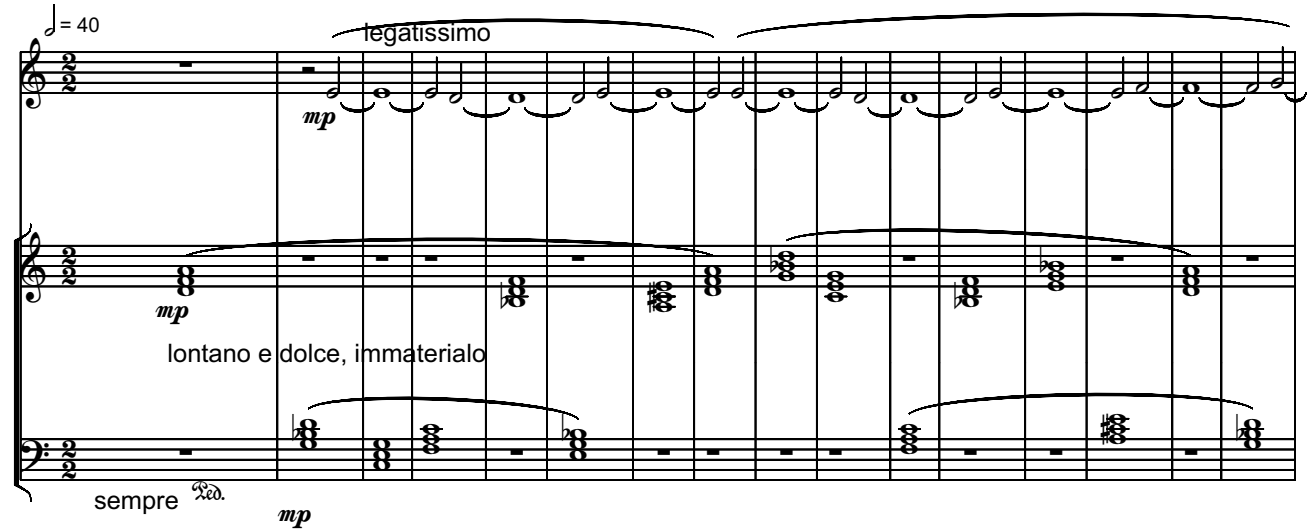

46
Bs
51
Bs
55
Bs
60
Bs
f
65
Bs
f
fz
p
72

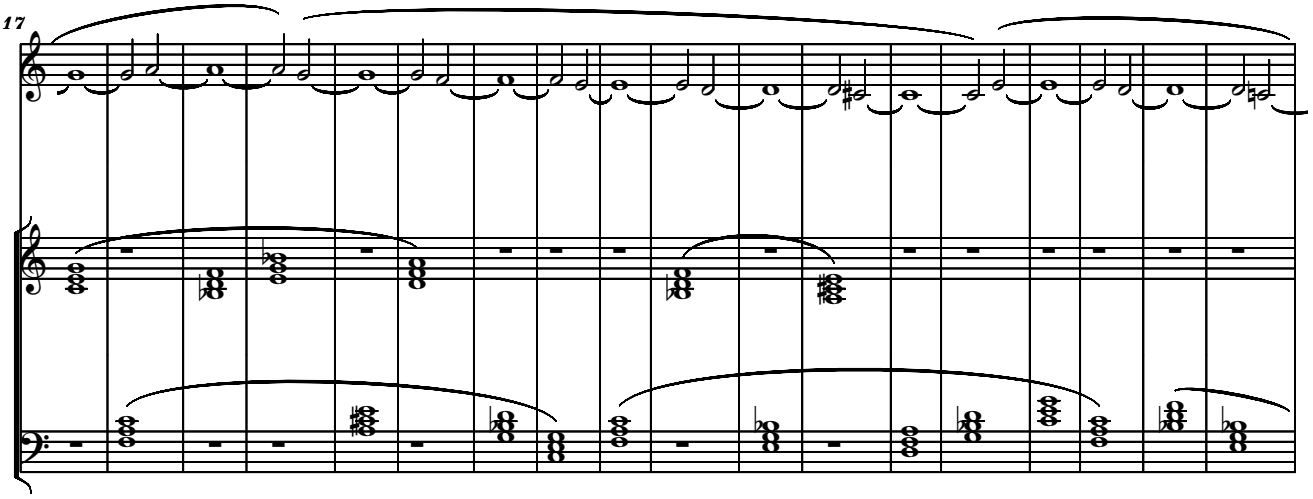
- TO THE HOLOCAUST MARTYRS -

ETERNITY
for Cello and Piano

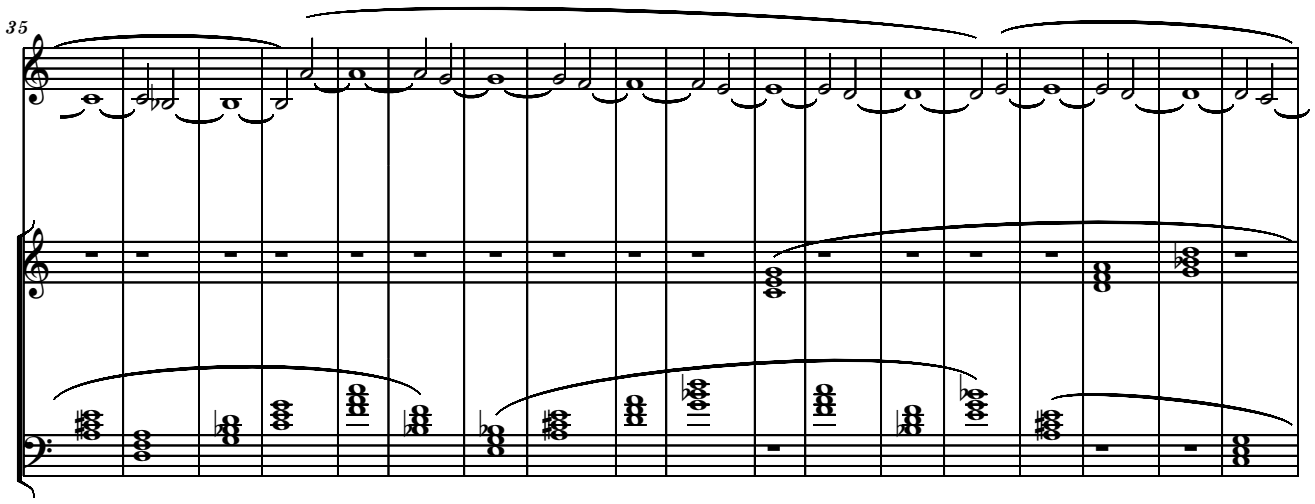
Estatico, quasi senza tempo

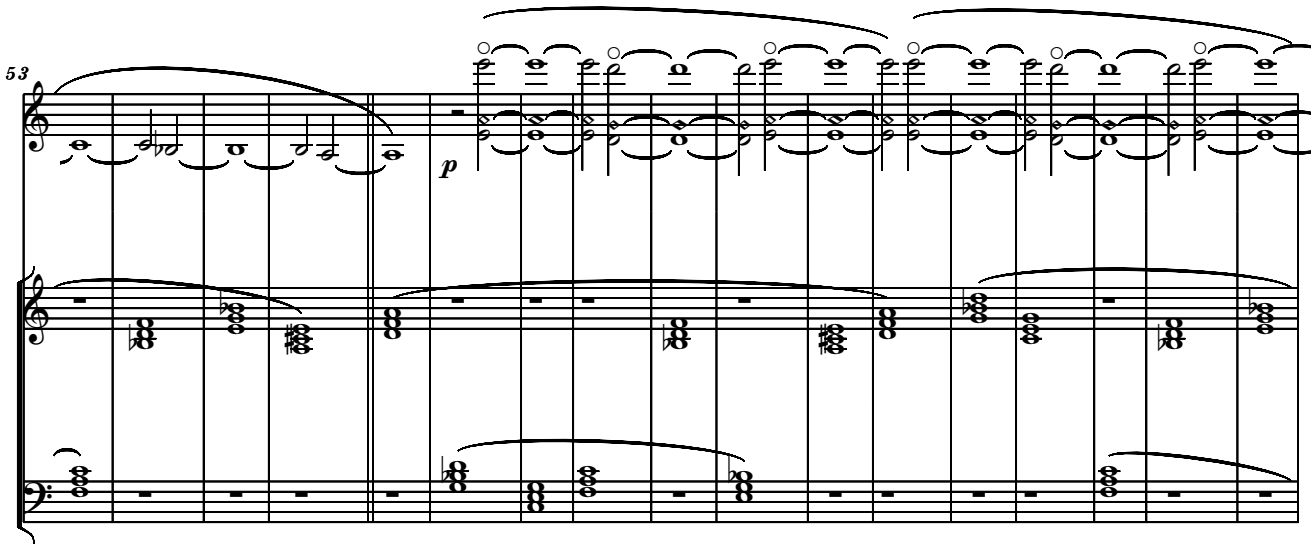
Serban Nichifor

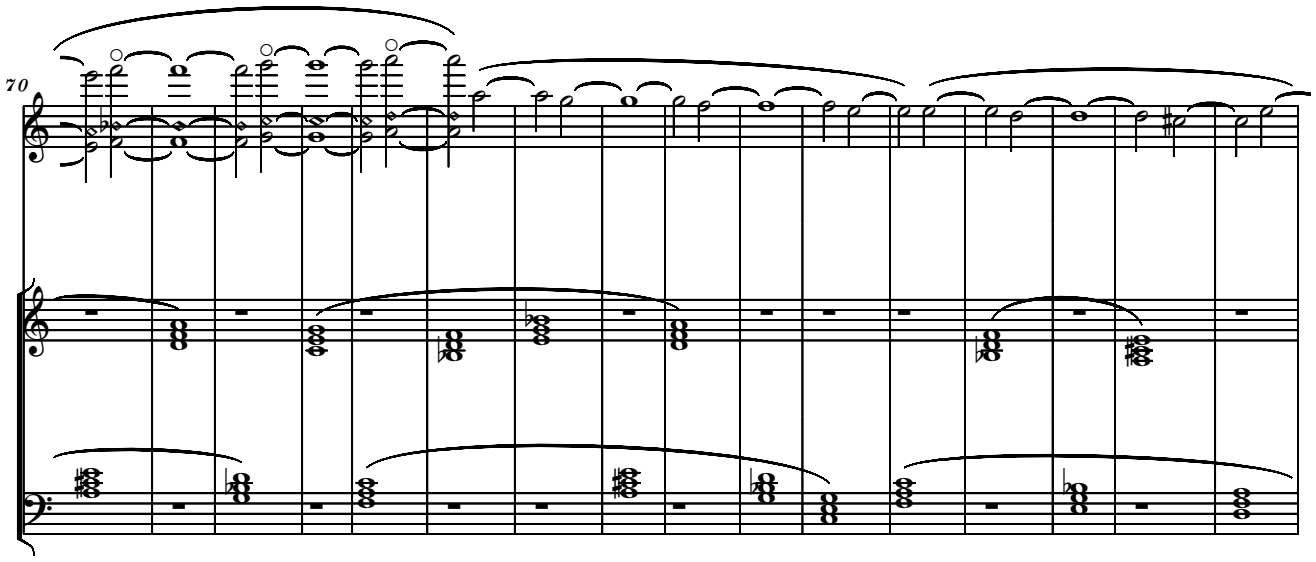


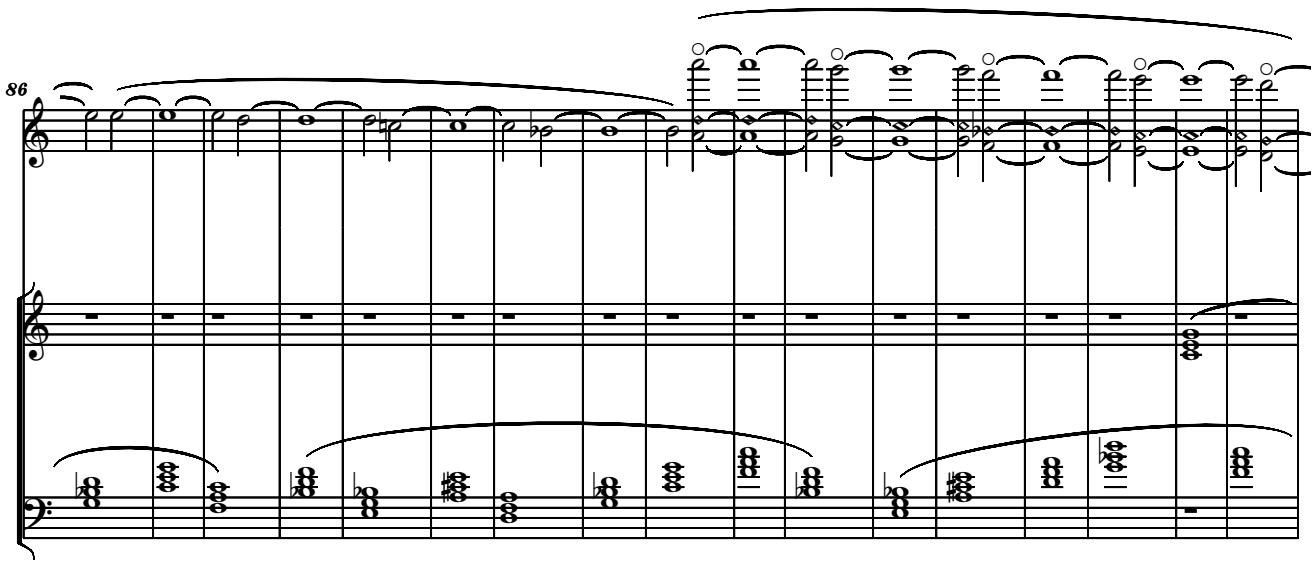


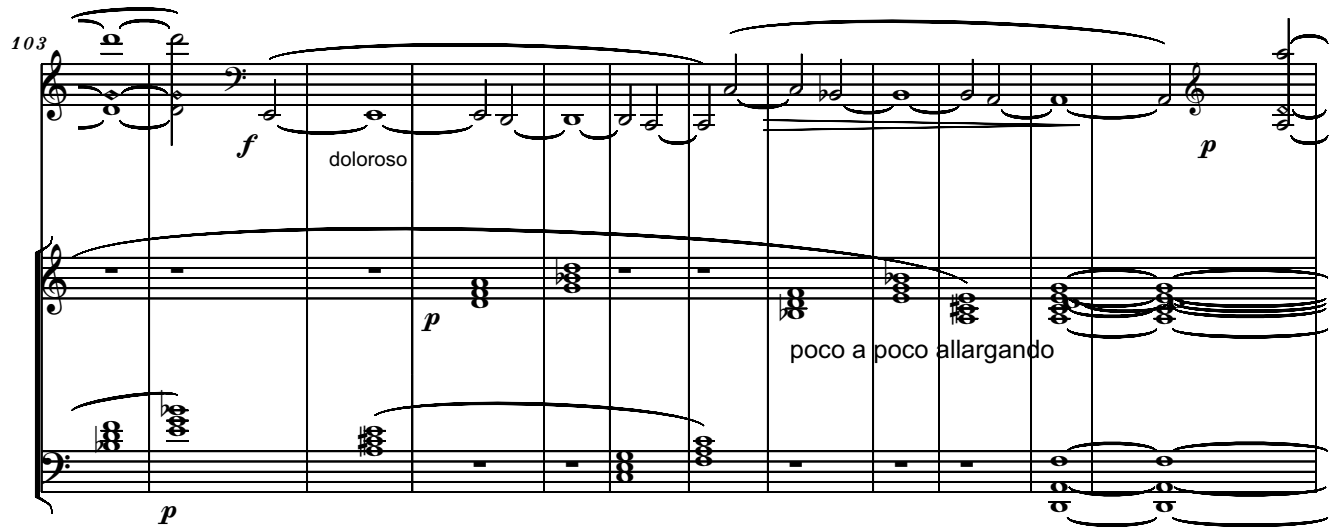
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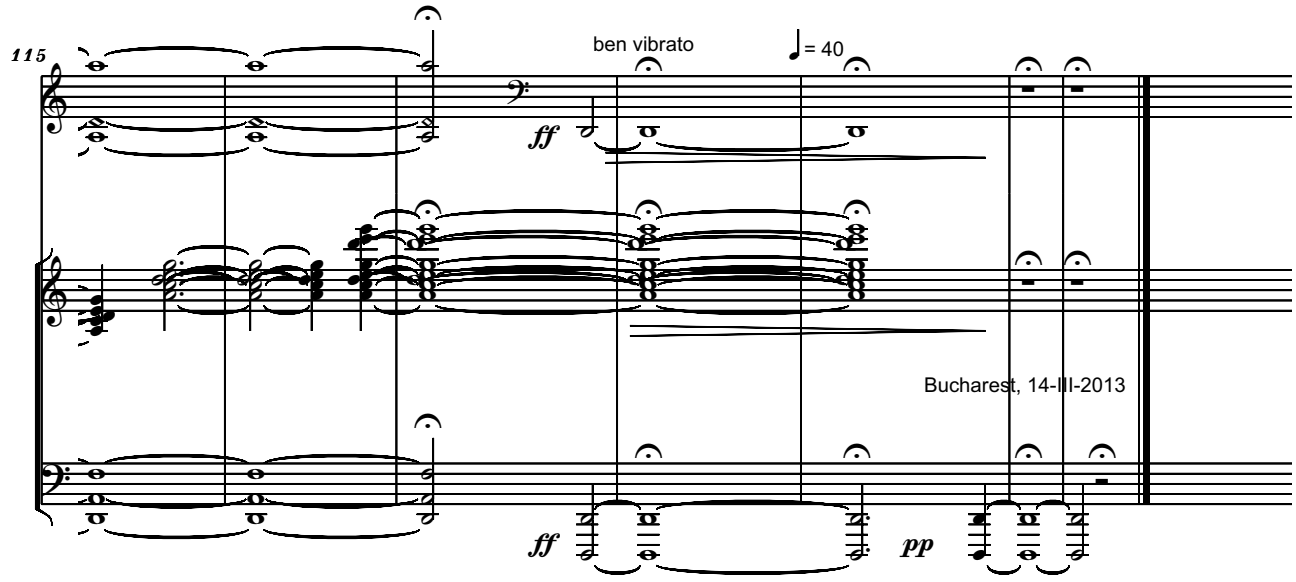

35


53
p


70


86


103
f
doloroso
p
p
poco a poco allargando
p

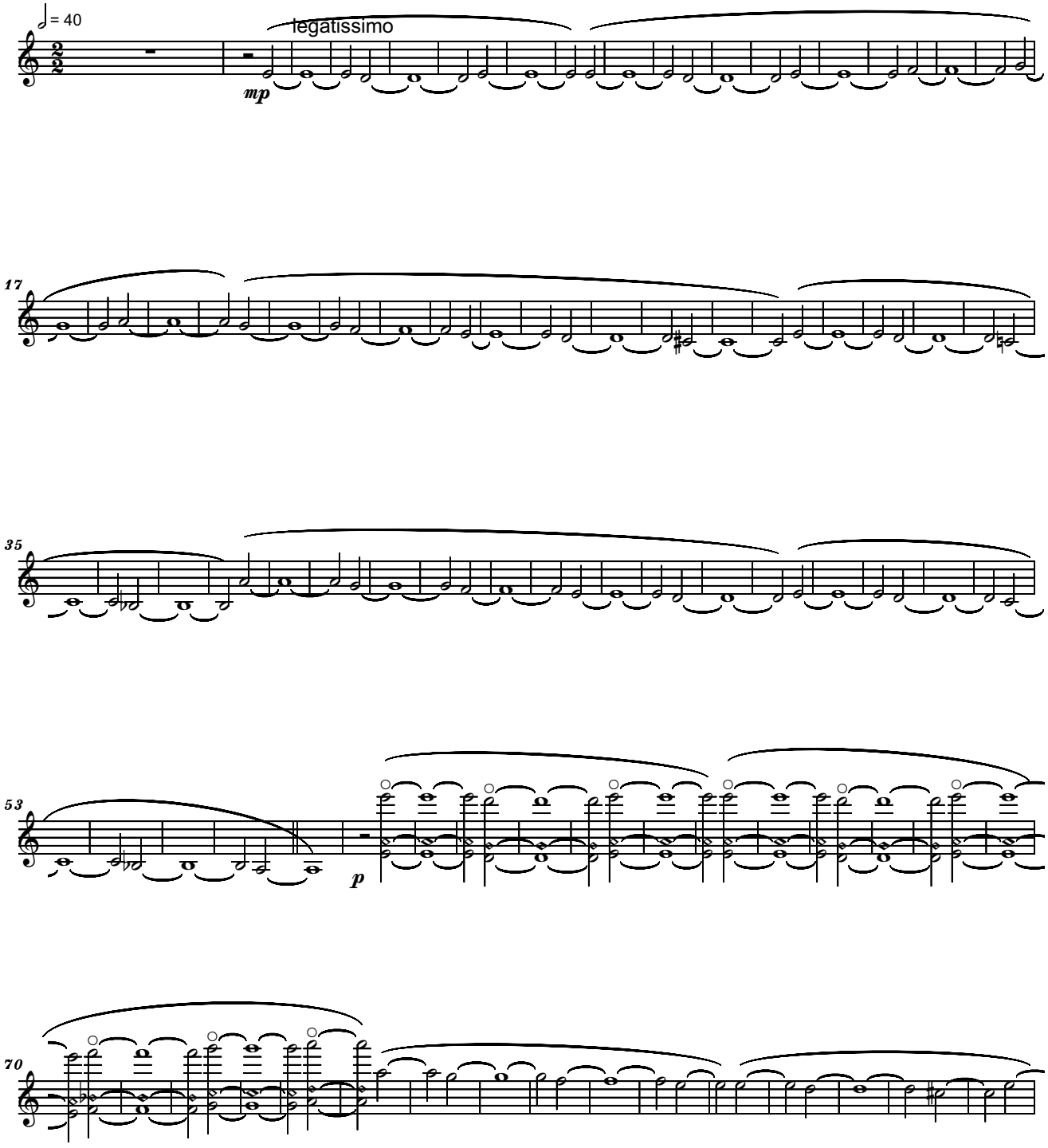

115
ben vibrato
= 40
ff
Bucharest, 14-III-2013
ff
pp

- TO THE HOLOCAUST MARTYRS -

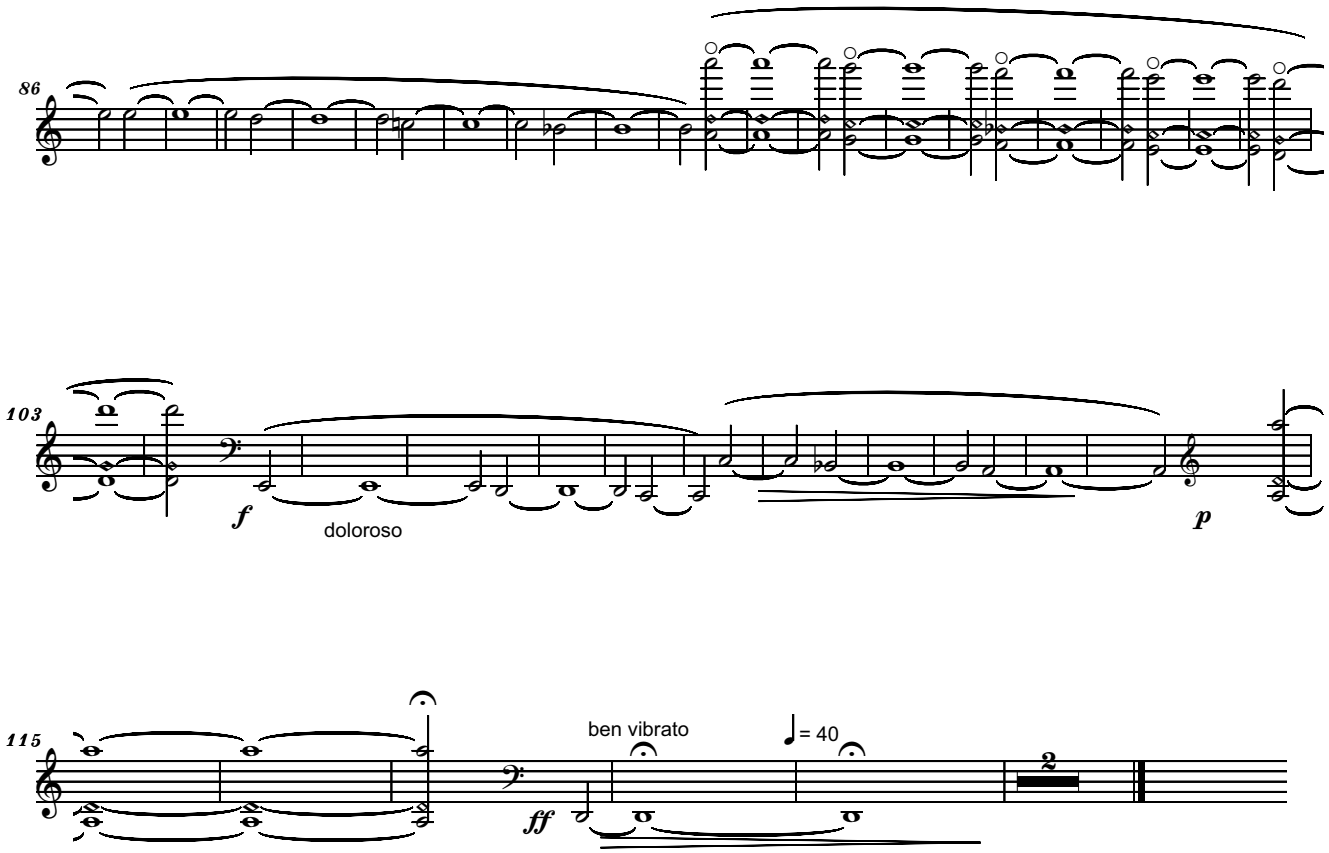
ETERNITY
for Cello and Piano

Estatico, quasi senza tempo

Serban Nichifor



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86
103
f
doloroso
p
115
ben vibrato
= 40
ff
2

HOMAGE TO BENNY GOODMAN

for Solo Clarinet and Jazz Ensemble

- score in C -

Serban Nichifor

With Swing



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15
Solo Cl
Brass
Strings
Piano
3
22
Solo Cl
Brass
Strings
Piano


28
Solo Cl
Brass
Strings
Piano
35
Solo Cl
Brass
Strings
mp
Piano


42
Solo Cl
Brass
Strings
Piano
49
Solo Cl
Brass
14
Strings
Piano


55
Solo Cl
Brass
Strings
Piano
62
Solo Cl
Brass
Strings
Piano


68
Solo Cl
Brass
Strings
Piano
74
Solo Cl
Brass
Strings
mp
Piano


80
Solo Cl
Brass
Strings
Piano
3
86
Solo Cl
Brass
Strings
Piano


92
Solo Cl
Brass
Strings
Piano
98
Solo Cl
Brass
Strings
6
Piano


102
Solo Cl
Brass
Strings
Piano
108
Solo Cl
Brass
Strings
Piano


114
Solo Cl
Brass
Strings
Piano
ff
14
119
Solo Cl
Brass
Strings
Piano



Bucharest, 22 July 2013

HOMAGE TO BENNY GOODMAN

for Clarinet (B-flat) and Piano

To the extraordinary clarinet virtuoso Michele Gingras

Serban Nichifor

With Swing

misterioso



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20
Cl-B
Pf
f
mf
26
Cl-B
Pf
mf
mp
32
Cl-B
Pf
mp
38
Cl-B
Pf



68



92



116


116
Cl-B
ff
Pf
120
Cl-B
Pf
124
Cl-B
mf
Pf
mp
131
Cl-B
mp
p
Pf
p
p
Bucharest,
22 July 2013

HOMAGE TO BENNY GOODMAN

for Clarinet (B-flat) and Piano

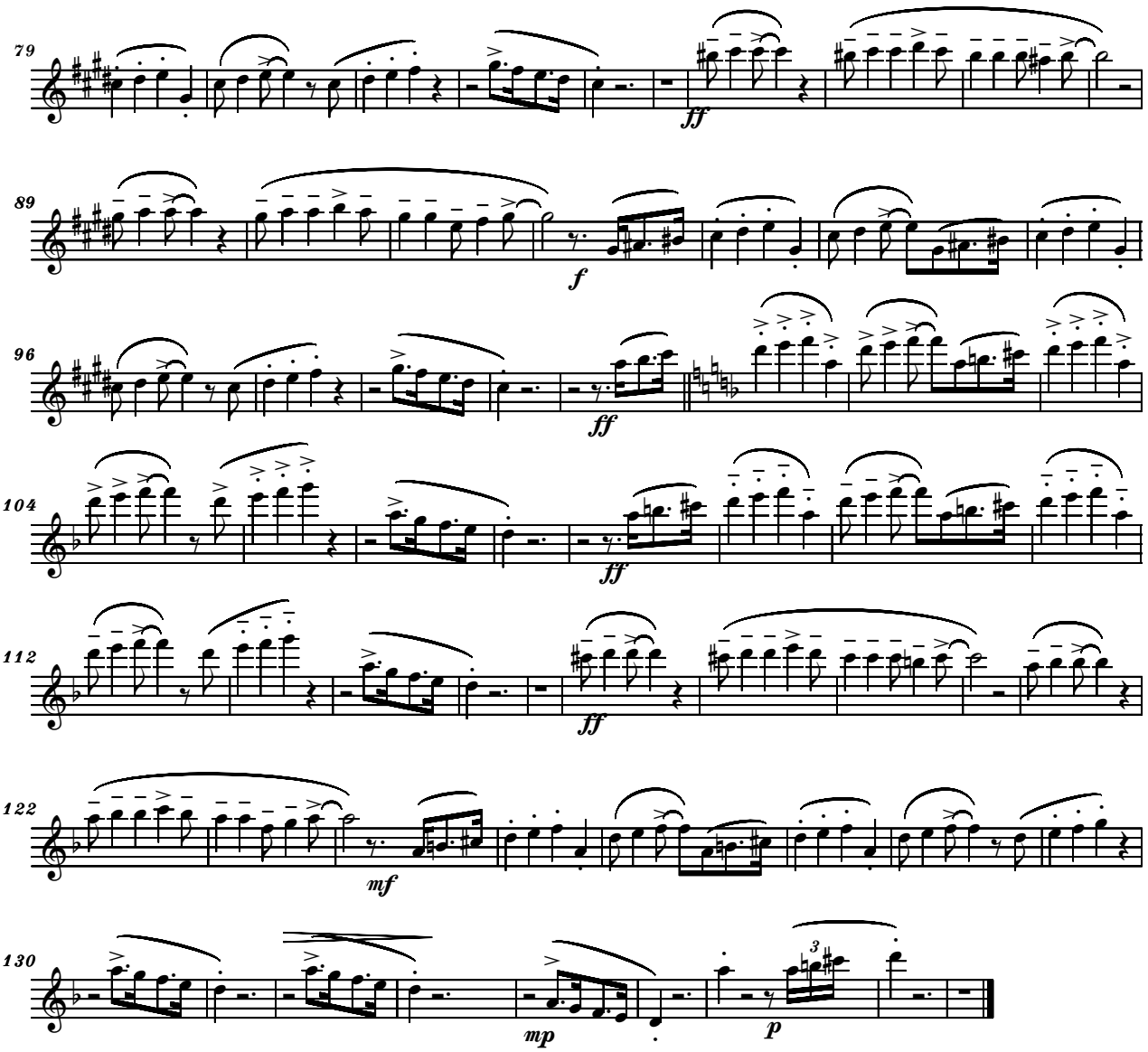
To the extraordinary clarinet virtuoso Michele Gingras Serban Nichifor

With Swing

misterioso



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79
ff
89
f
96
ff
104
ff
112
ff
122
mf
130
mp
p

File: a4

HOMAGE TO BENNY GOODMAN

for Clarinet (B-flat), Violin and Piano

To the extraordinary MIAMI3:

Michele Gingras, Harvey Thurmer and Heather MacPhail

Serban Nichifor

With Swing

"Do not play this piece fast.
It is never right to play Ragtime fast."
Scott Joplin

misterioso



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14
Cl-B
Vn
Pf
f
20
Cl-B
f
Vn
mf
simile arpeggiando !!!
Pf
mf
25
Cl-B
mf
ord.
Vn
mp
Pf
mp


31
Cl-B
Vn
Pf
36
mp
mf
mp
41
mf


45
Cl-B
Vn
Pf
simile arpeggiando !!!
mp
51
Cl-B
Vn
Pf
ord.
f
mf
54
Cl-B
Vn
Pf
simile arpeggiando !!!


59
Cl-B
Vn
Pf
mf
mp
mp
66
Cl-B
Vn
Pf
f
mf
3
Pizz.
mf
secco
mf
71
Cl-B
Vn
Pf
Arco
f


77
Cl-B
Vn
Pf
mf
83
ff
f
simile
arpeggiando !!!
88
Pizz.
mf
secco


94
Cl-B
Vn
Arco
Pf
100
Cl-B
ff
6
Vn
ff
Pf
f
f
104
Cl-B
ff
Vn
ff
Pf


110
Cl-B
Vn
Pf
116
Cl-B
mf
mf
Vn
ff
Pf
f
119
Cl-B
mp
Vn
Pf



Bucharest, 22 July 2013

HOMAGE TO BENNY GOODMAN
for Clarinet (B-flat), Violin and Piano
To the extraordinary MIAMI3:
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misterioso



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89
f
96
ff
104
ff
112
mf
mf
121
mp
mf
129
mp
p

File: <filename>

HOMAGE TO BENNY GOODMAN
for Clarinet (B-flat), Violin and Piano
To the extraordinary MIAMI3:
Michele Gingras, Harvey Thurmer and Heather MacPhail

Serban Nichifor

With Swing
"Do not play this piece fast.
It is never right to play Ragtime fast."
Scott Joplin



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100
6
ff
105
ff
113
ff
119
mp
132
3
Pizz.
p

Infinite Praeludium

Lontano e Dolce **Serban Nichifor**



Copyright © 2009 by Serban Nichifor (SABAM, UCMR-ADA)


mid5
mid5
mid5


mid5
mid5
ab infinitum
10-XI-2009

JUPITER CP #60

Presto possibile

PHORION 2010



<copyright>


5
tr
Ob
Cl Bb
ff
Piano
Cb
Perc 1
Perc 2
9
f
Ob
Cl Bb
f
Piano
Cb
Perc 1
Perc 2


13
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2


18
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2
tr


22
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2
26
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2


31
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2
34
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2
ff
Arco
ff
f
ff


38
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2
ff
tr


43
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2
ff
tr


46
Ob
Cl Bb
Piano
Cb
Perc 1
Perc 2
♩= 170
♩= 150
ff
ritardando
50
♩= 120
♩= 80
♩= 60
♩= 40
Lento
♪= 50
fff
ff
5

Lontano Ragtime No 2

- To Wynton Marsalis -

Not Very Fast, With Swing

Serban Nichifor



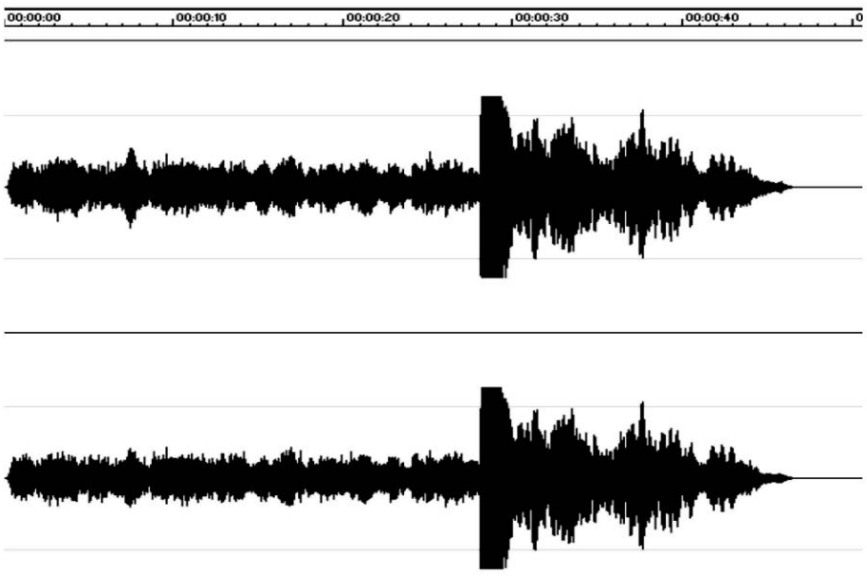
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Mengele's Waltz



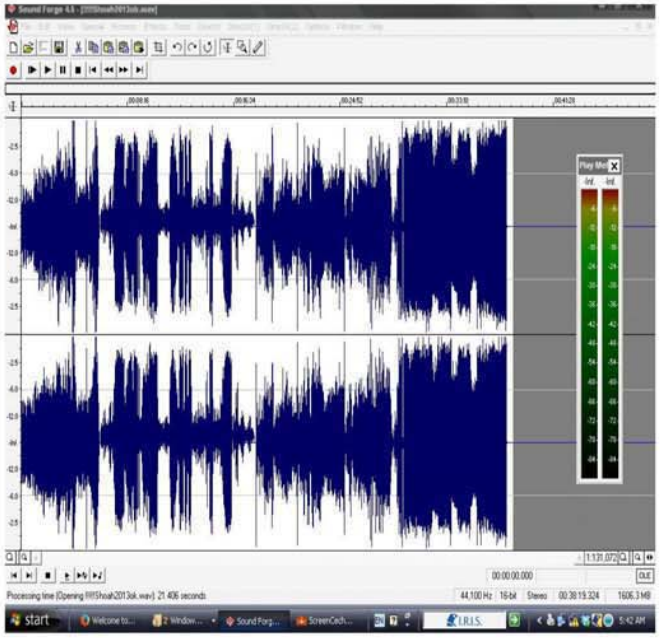

MusicBox
ElectricGrandPno
ElectricGrandPno
AccGuitarNylon
AccGuitarNylon
StringsEns2
AccousticBass
Drums

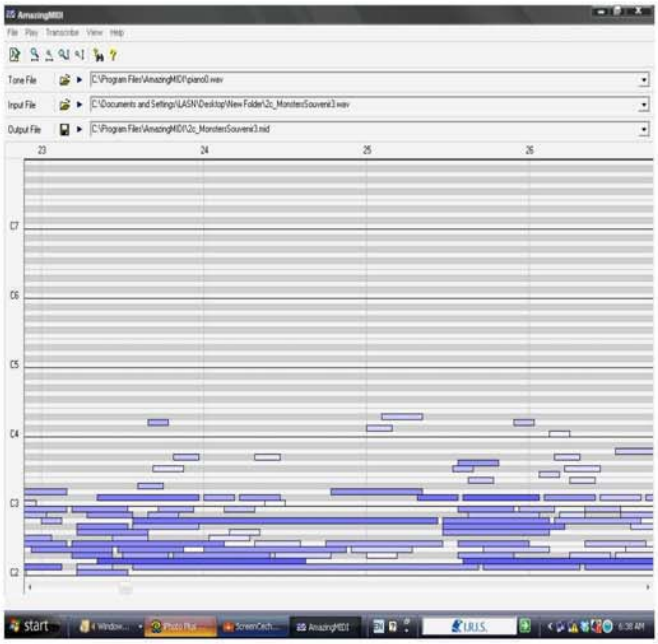

MusicBox
ElectricGrandPno
ElectricGrandPno
AccGuitarNylon
AccGuitarNylon
StringsEns2
AccousticBass
Drums

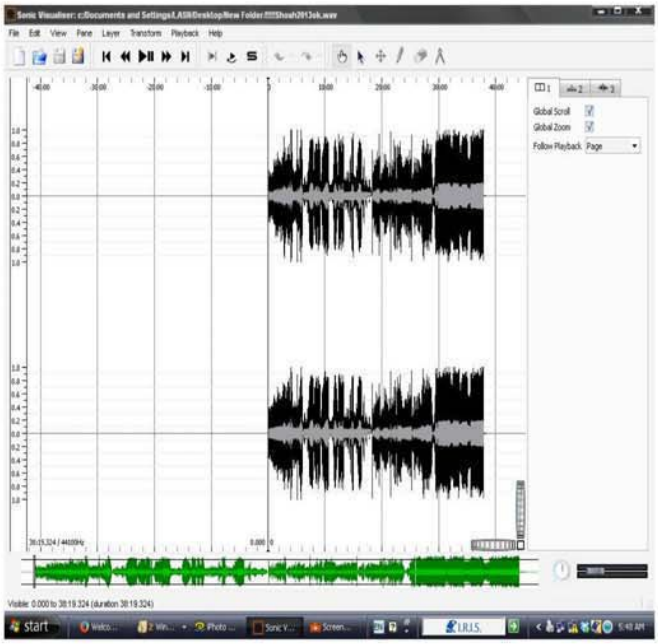

00:00:00
00:00:10
00:00:20
00:00:30
00:00:40

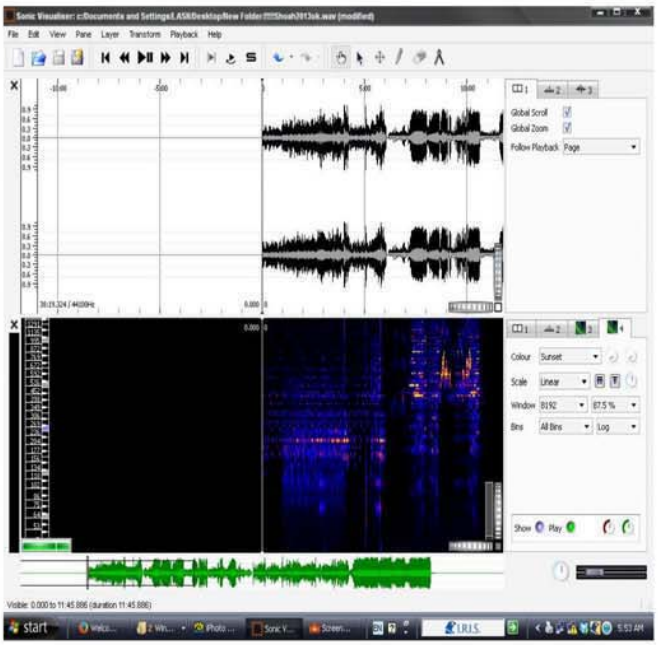
MONSTERS SOUVENIR 3
(Bucharest Pogrom, 21-23 January 1941)

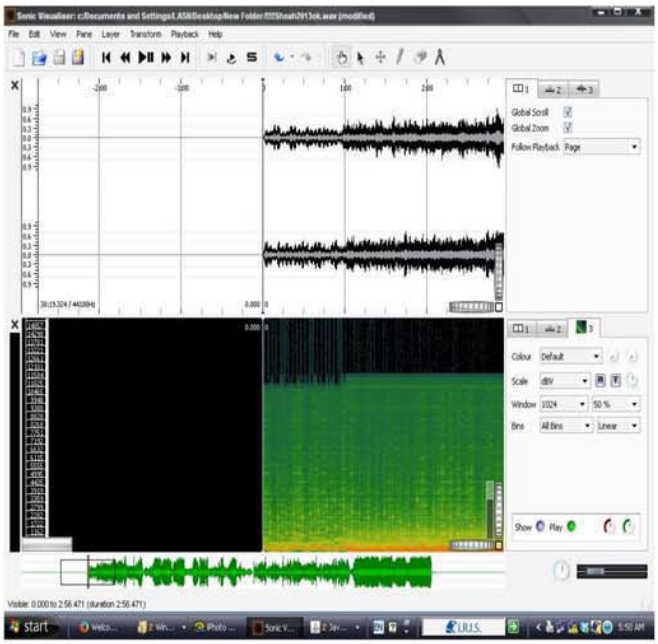




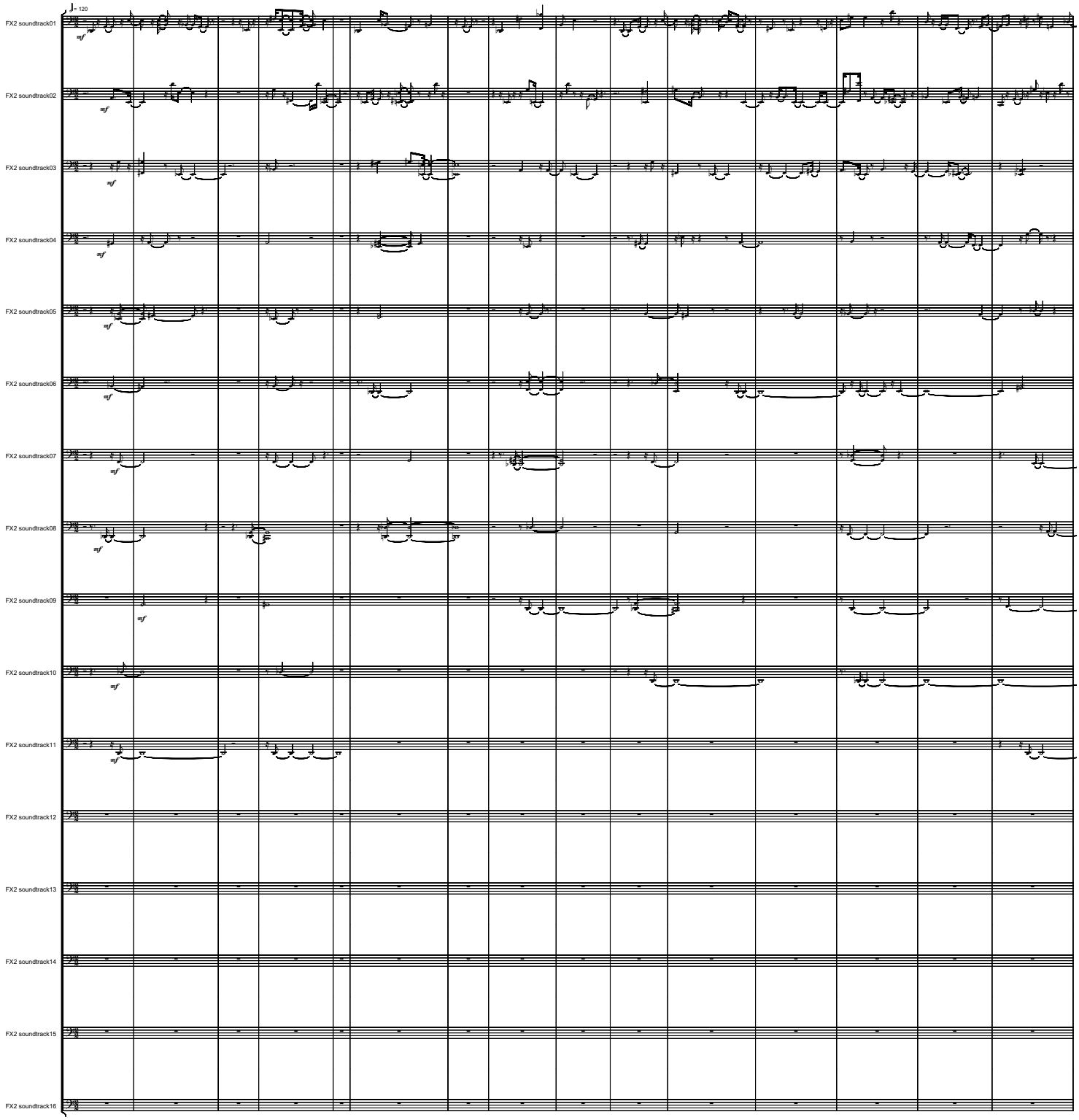


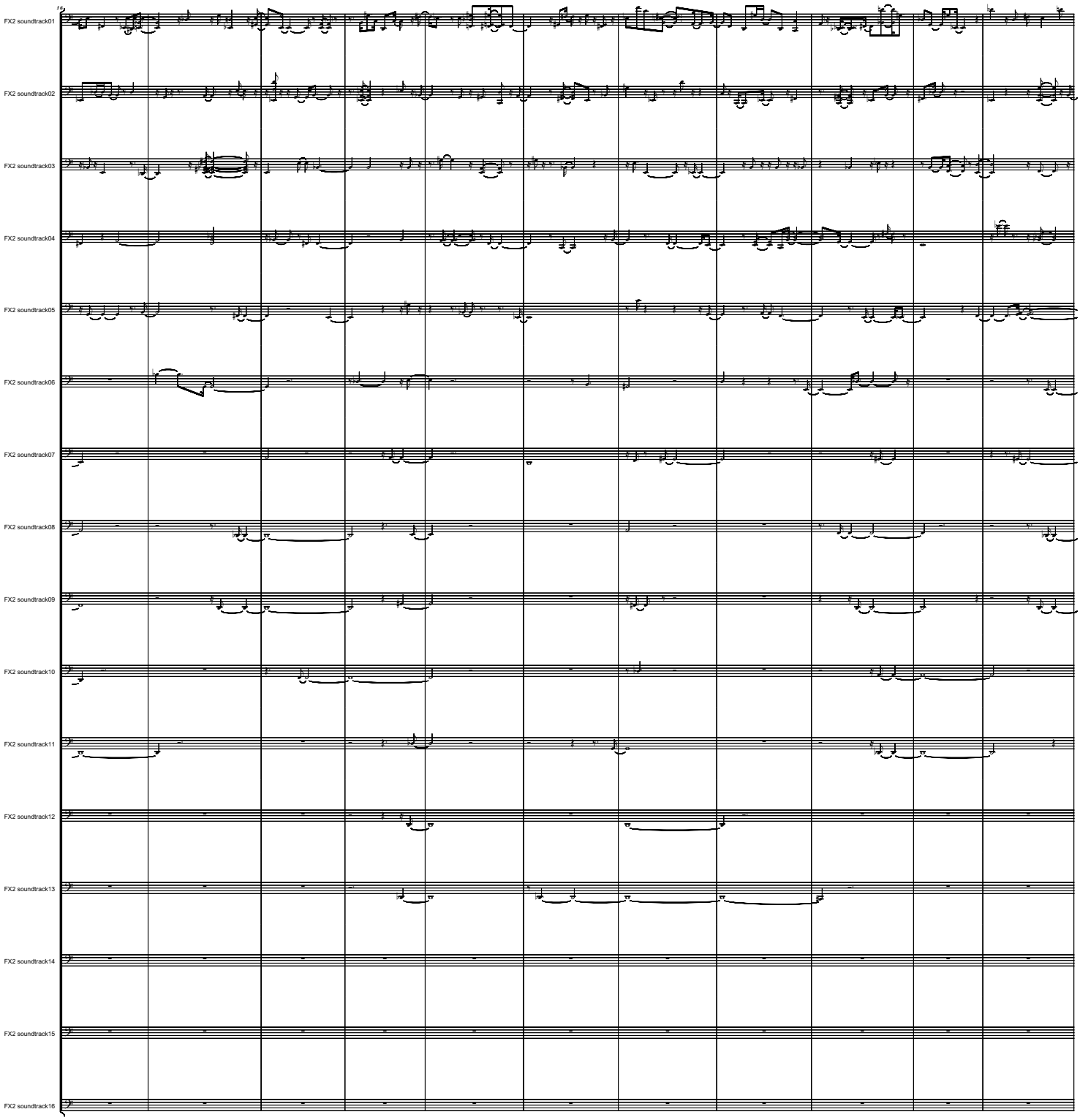


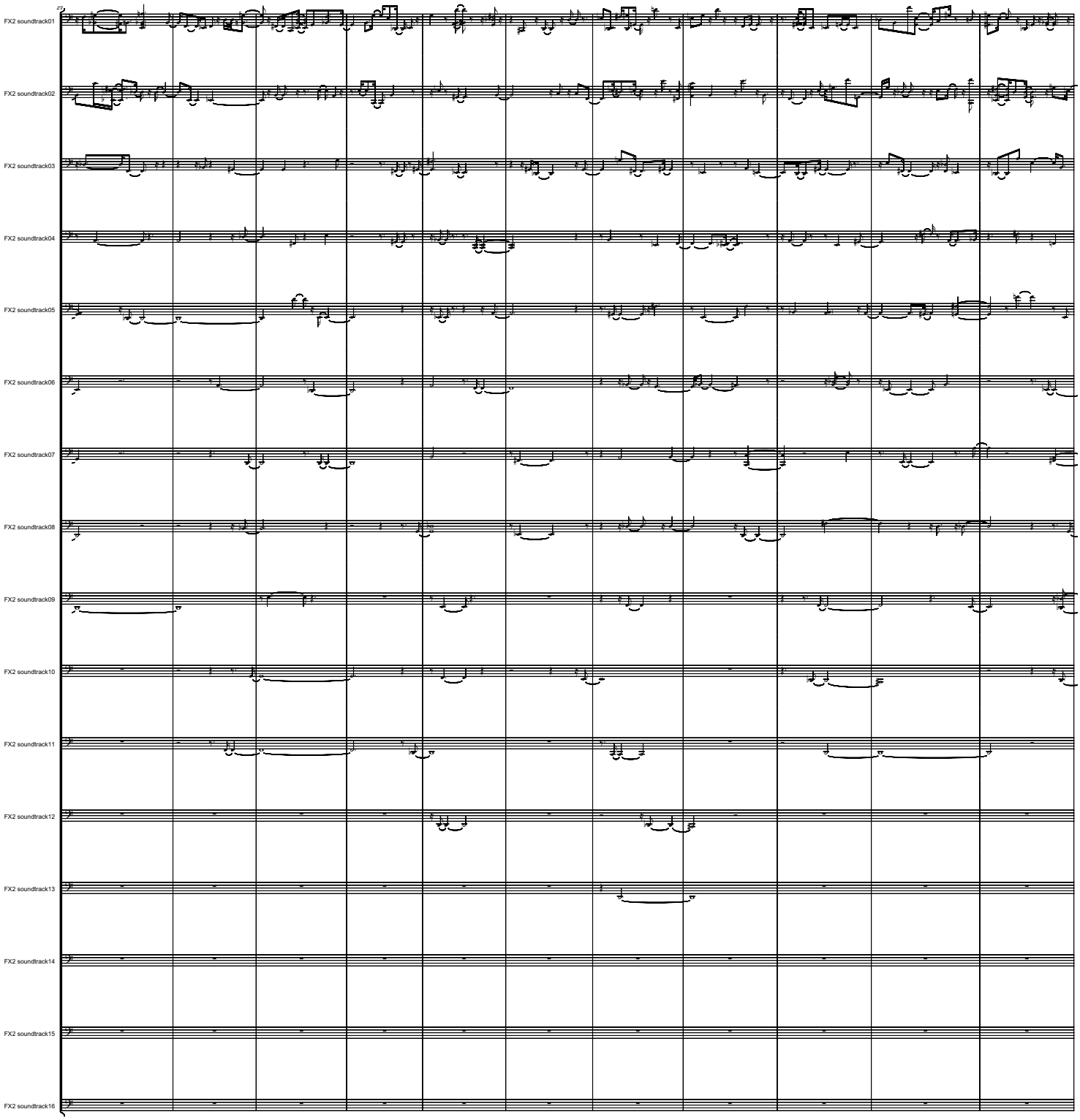


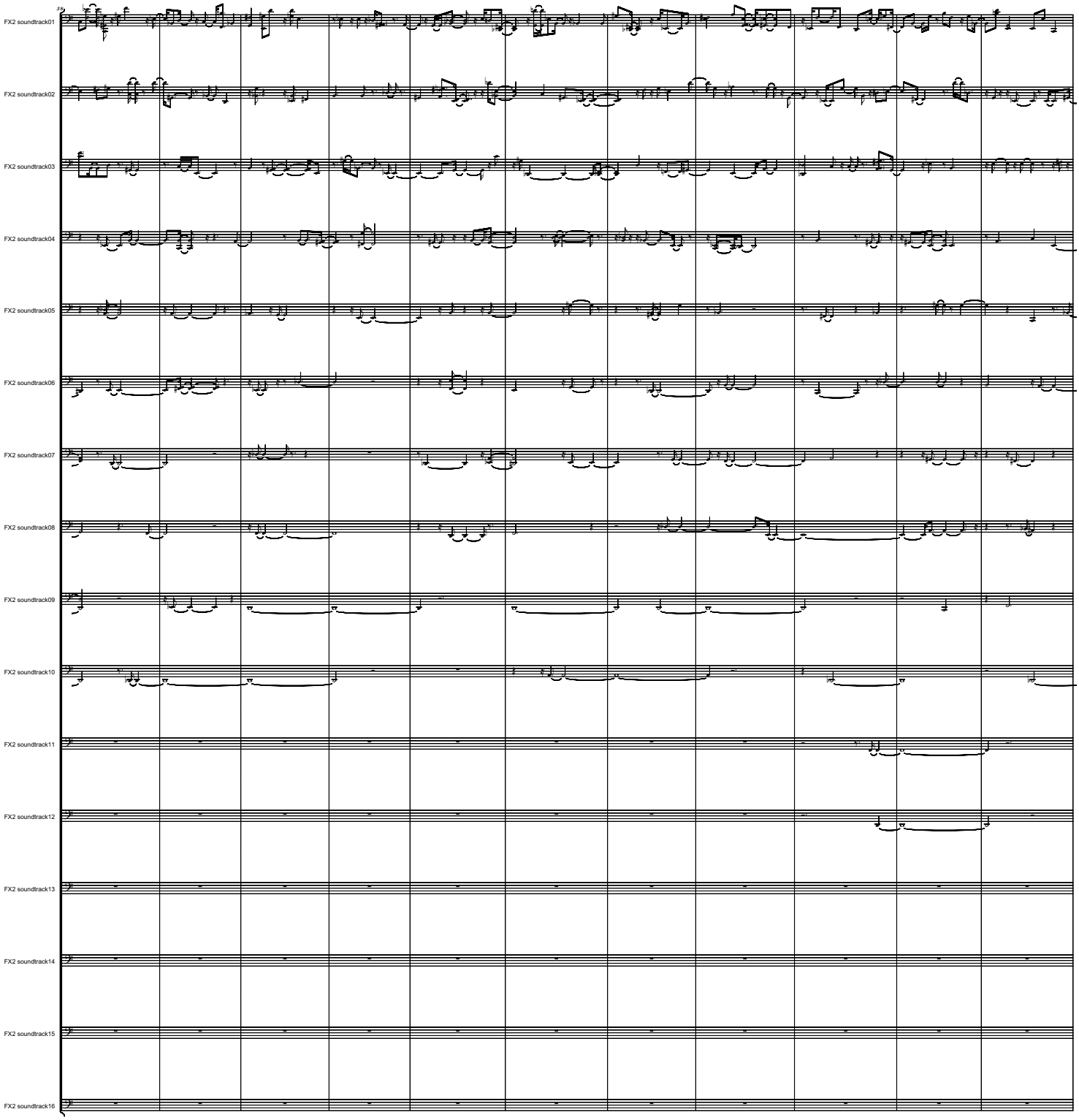


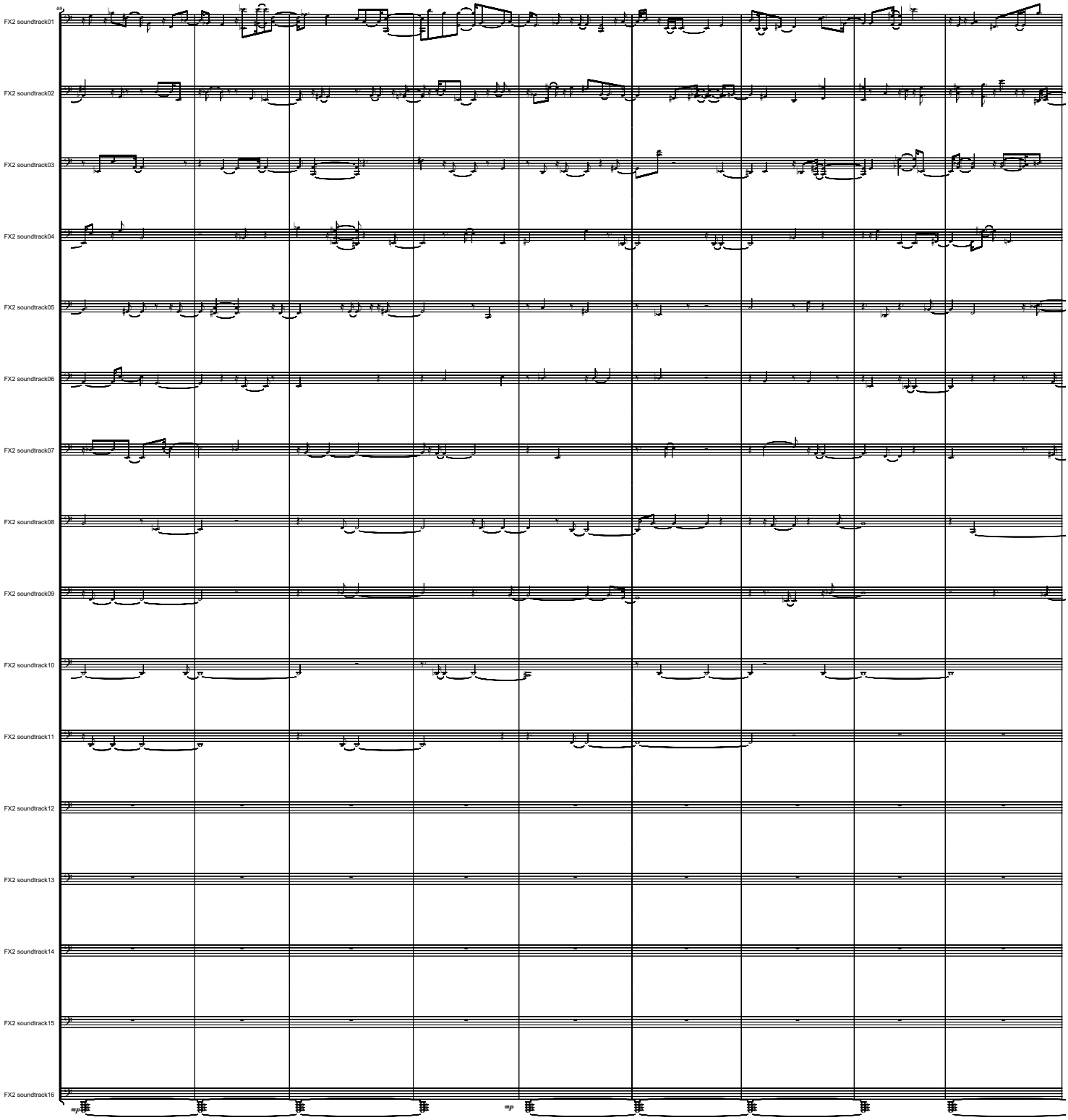
MONSTERS SOUVENIR 3

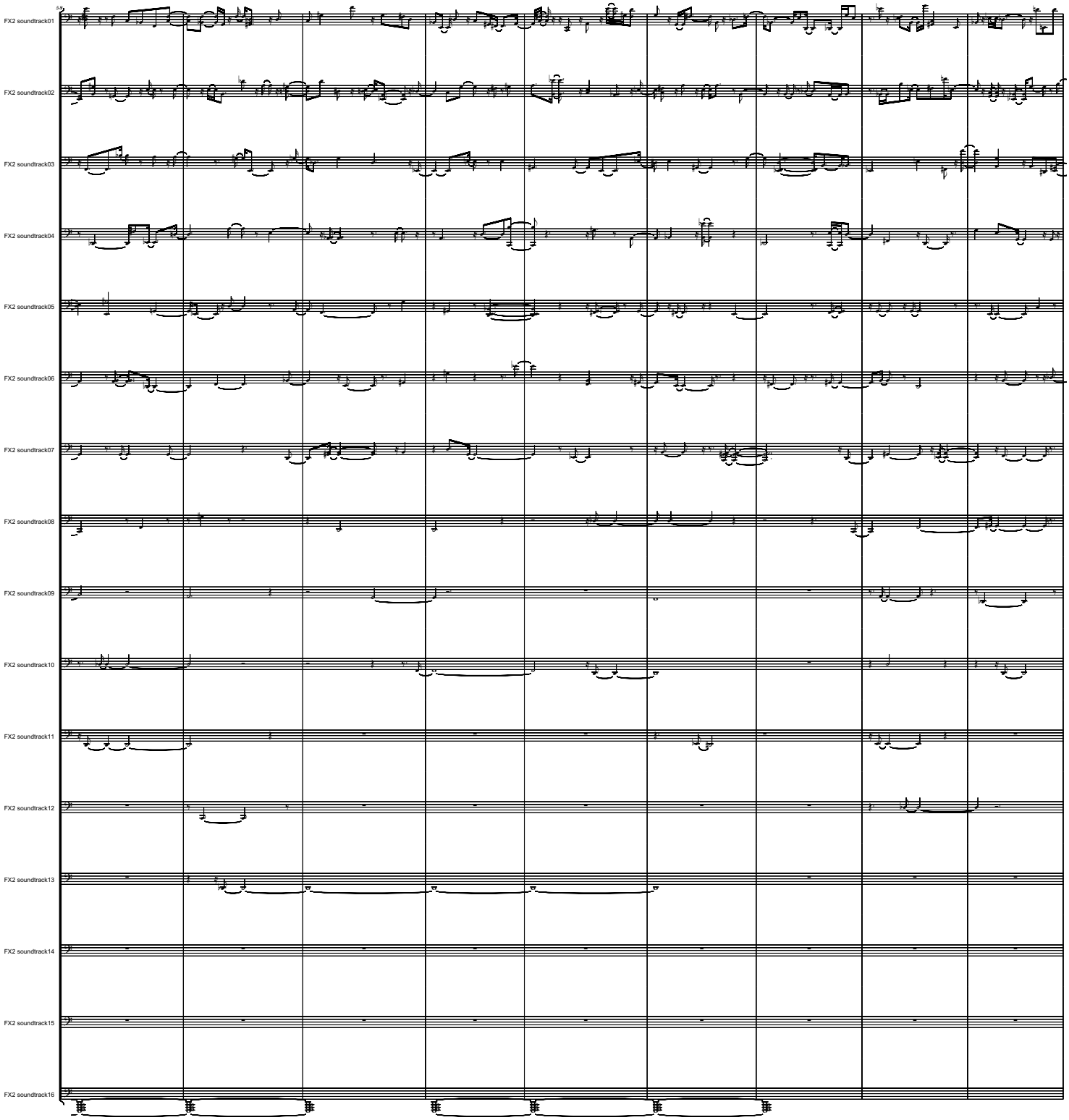


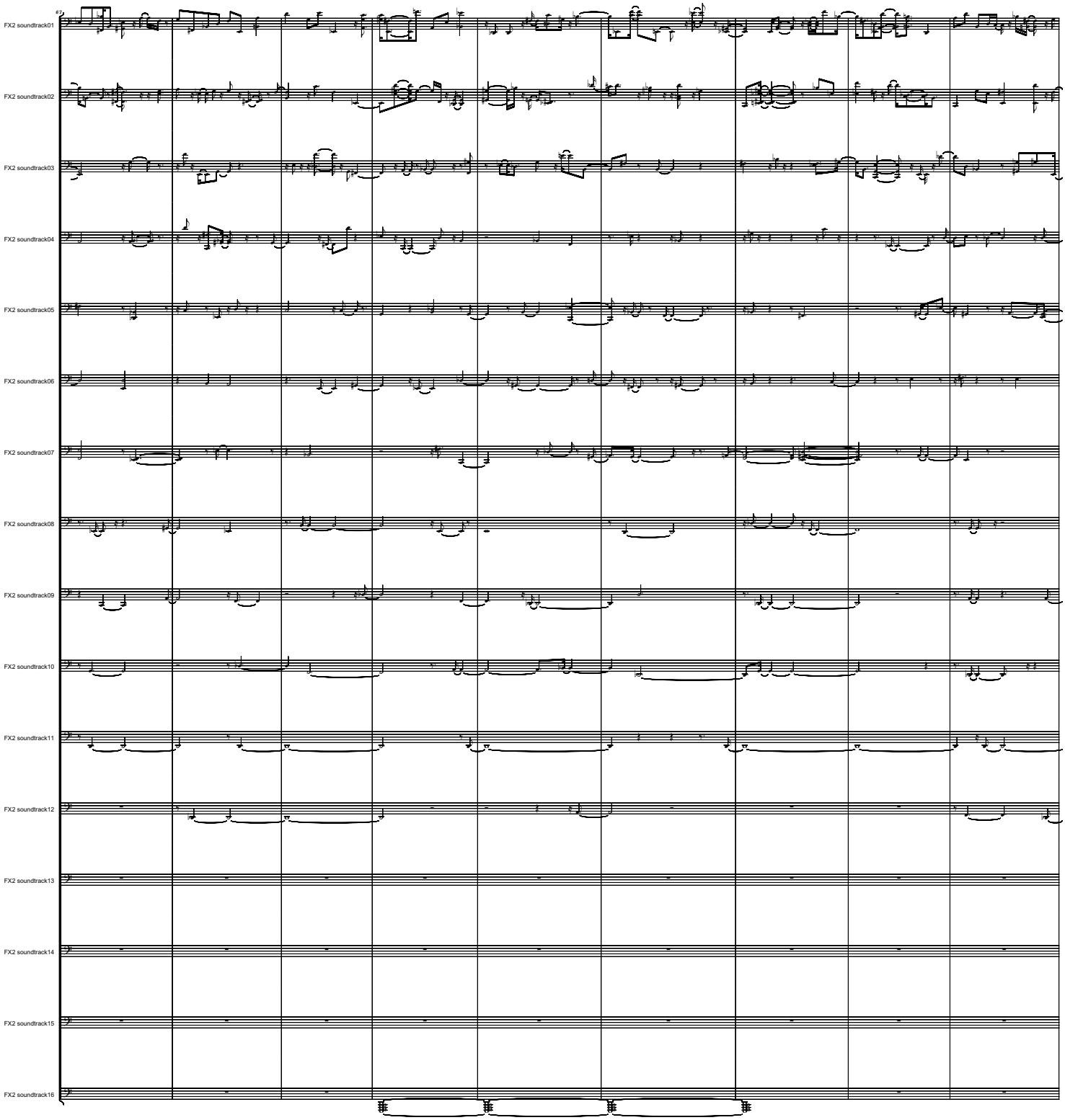

FX2 soundtrack01
FX2 soundtrack02
FX2 soundtrack03
FX2 soundtrack04
FX2 soundtrack05
FX2 soundtrack06
FX2 soundtrack07
FX2 soundtrack08
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FX2 soundtrack11
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FX2 soundtrack13
FX2 soundtrack14
FX2 soundtrack15
FX2 soundtrack16

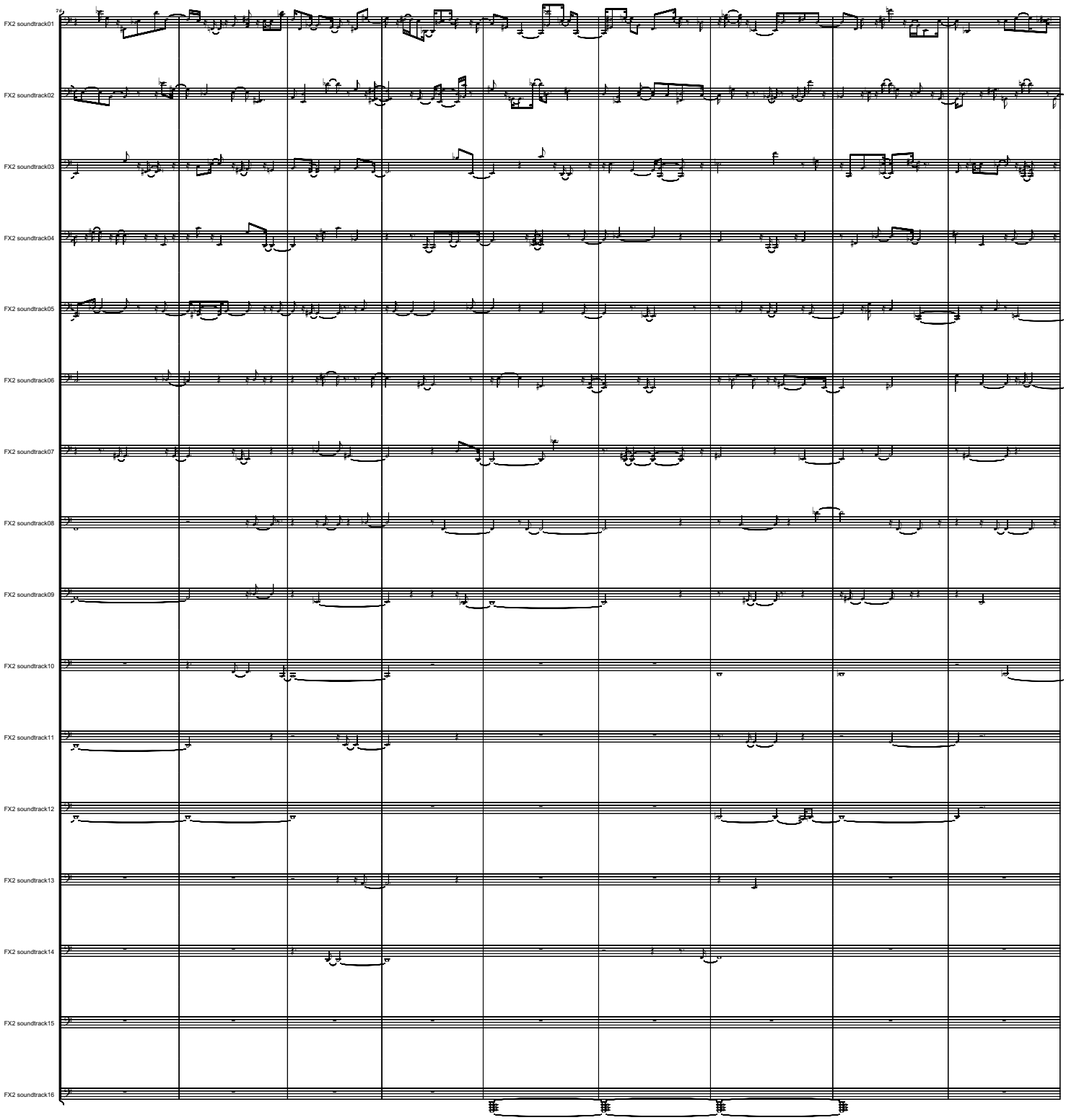

FX2 soundtrack01
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FX2 soundtrack16

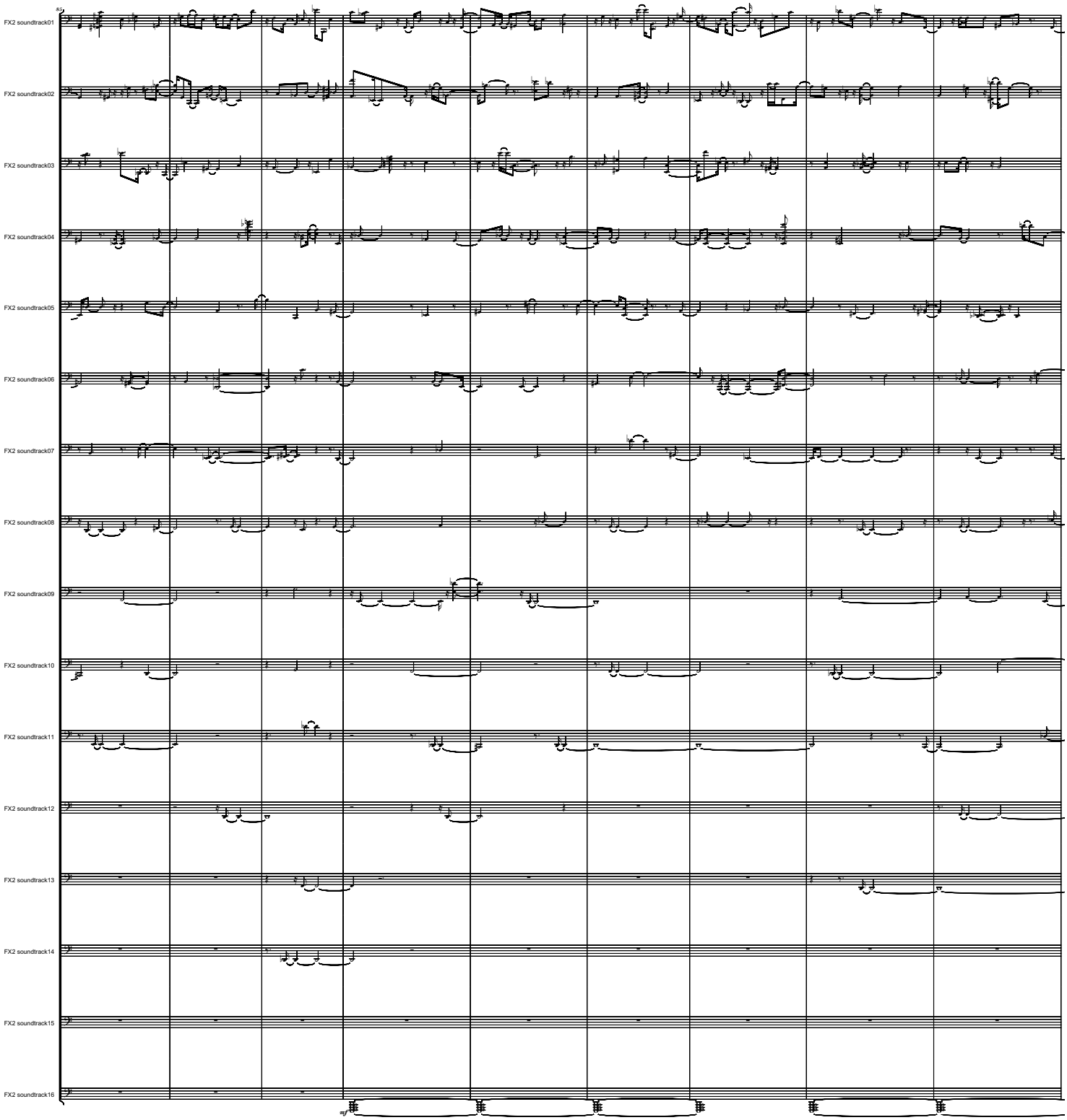

FX2 soundtrack01
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FX2 soundtrack16

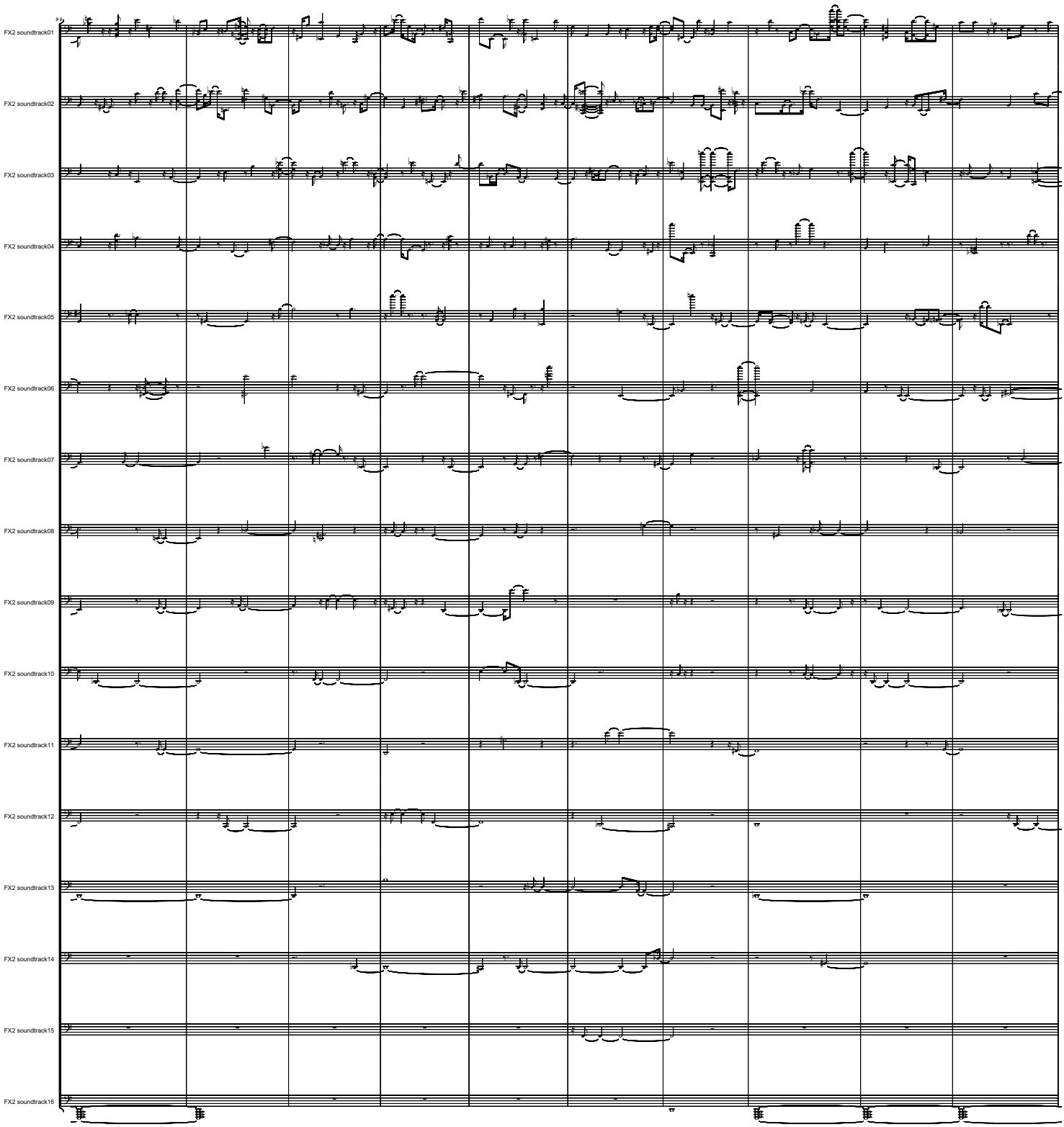

FX2 soundtrack01
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FX2 soundtrack14
FX2 soundtrack15
FX2 soundtrack16
mp
mp

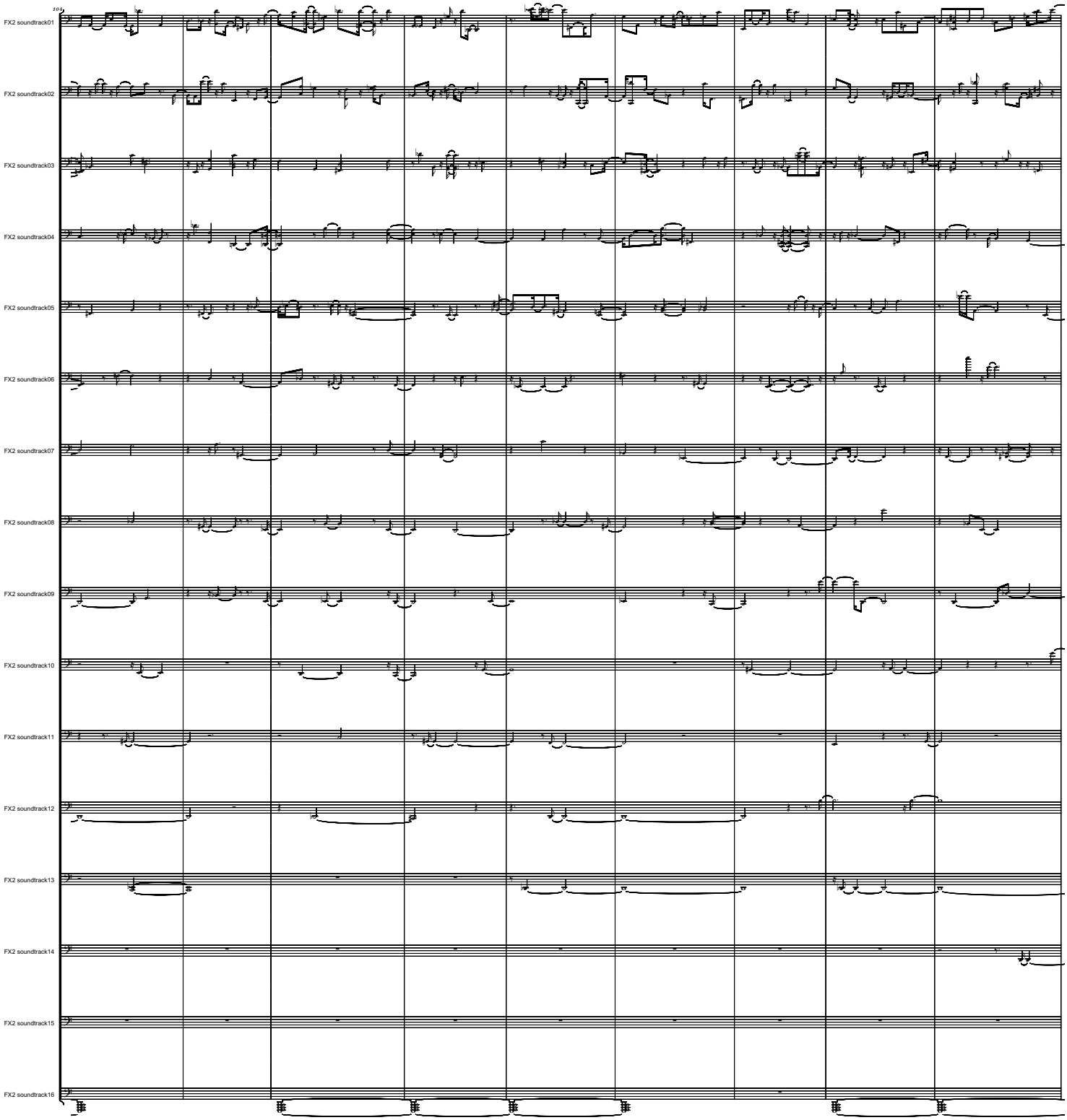

FX2 soundtrack01
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FX2 soundtrack16

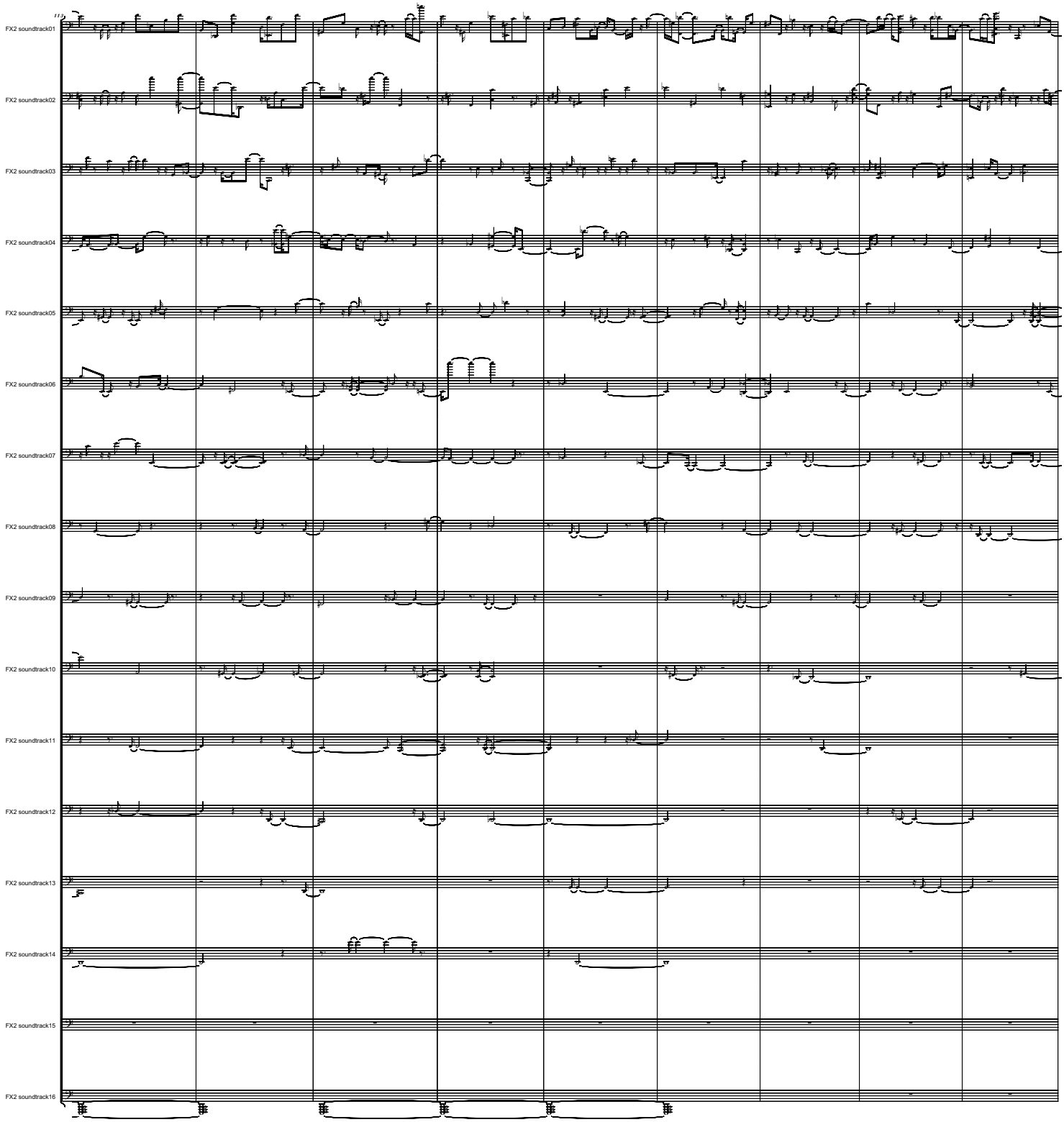

FX2 soundtrack01
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FX2 soundtrack16

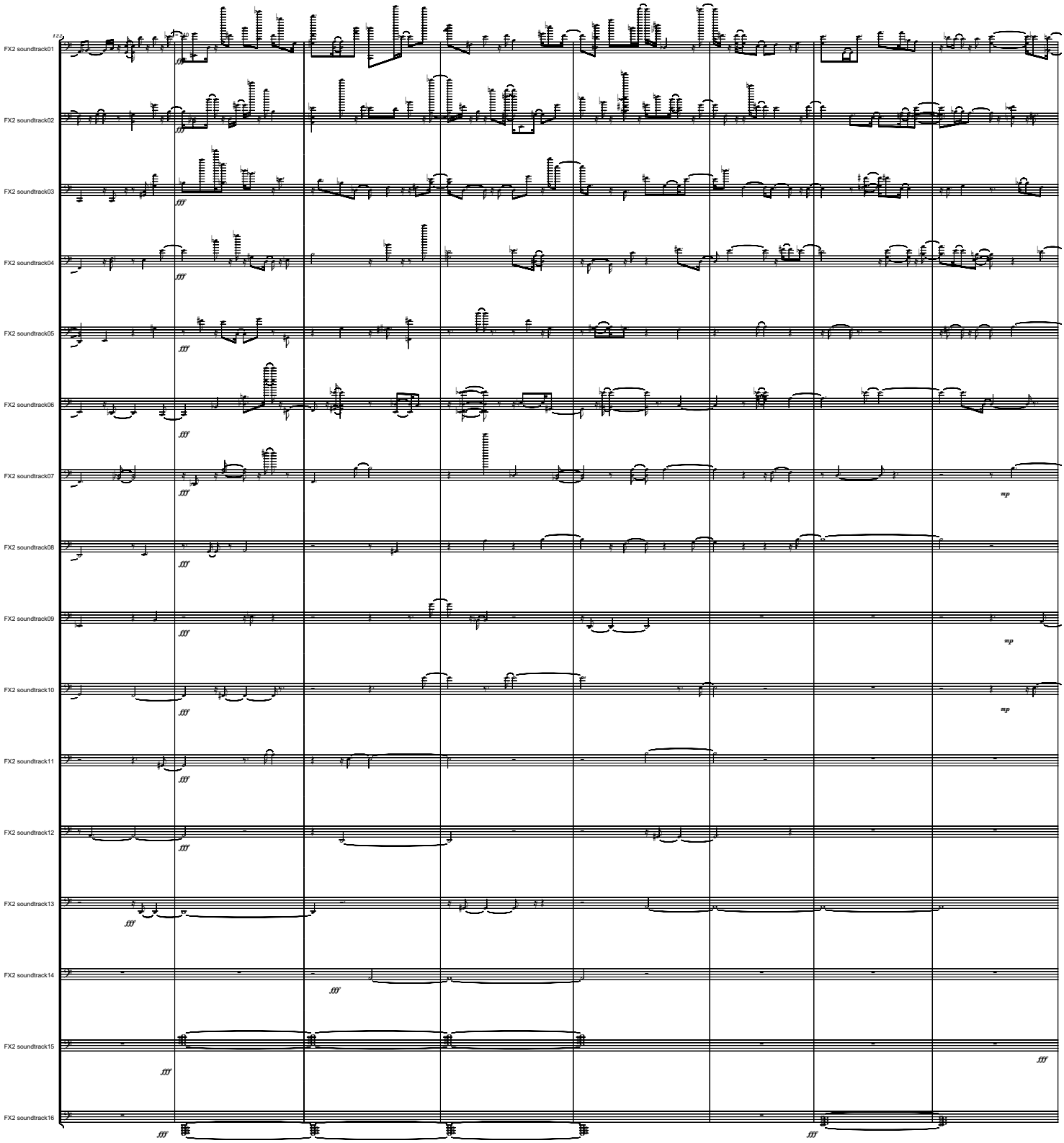

FX2 soundtrack01
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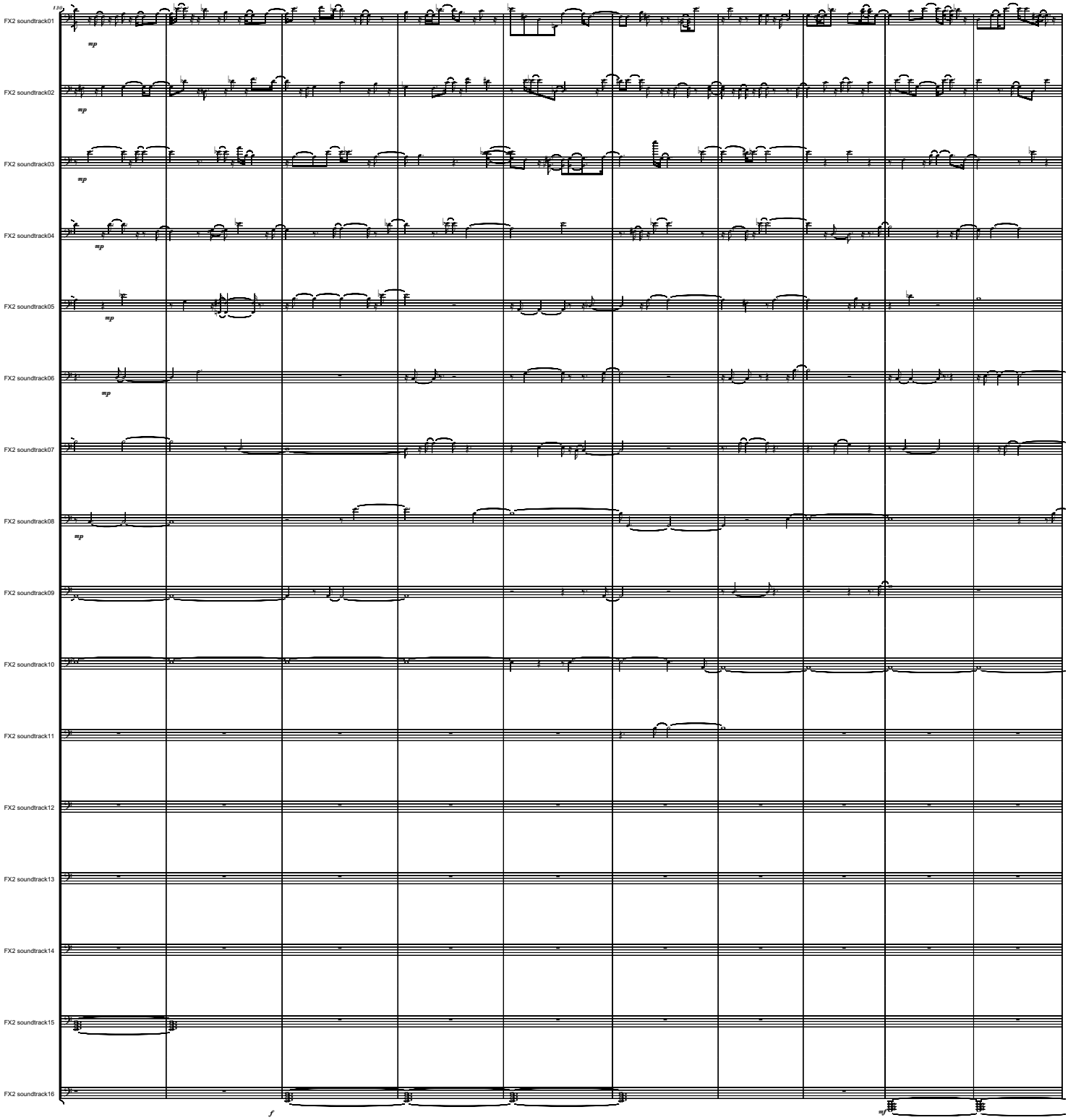

FX2 soundtrack01
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FX2 soundtrack16

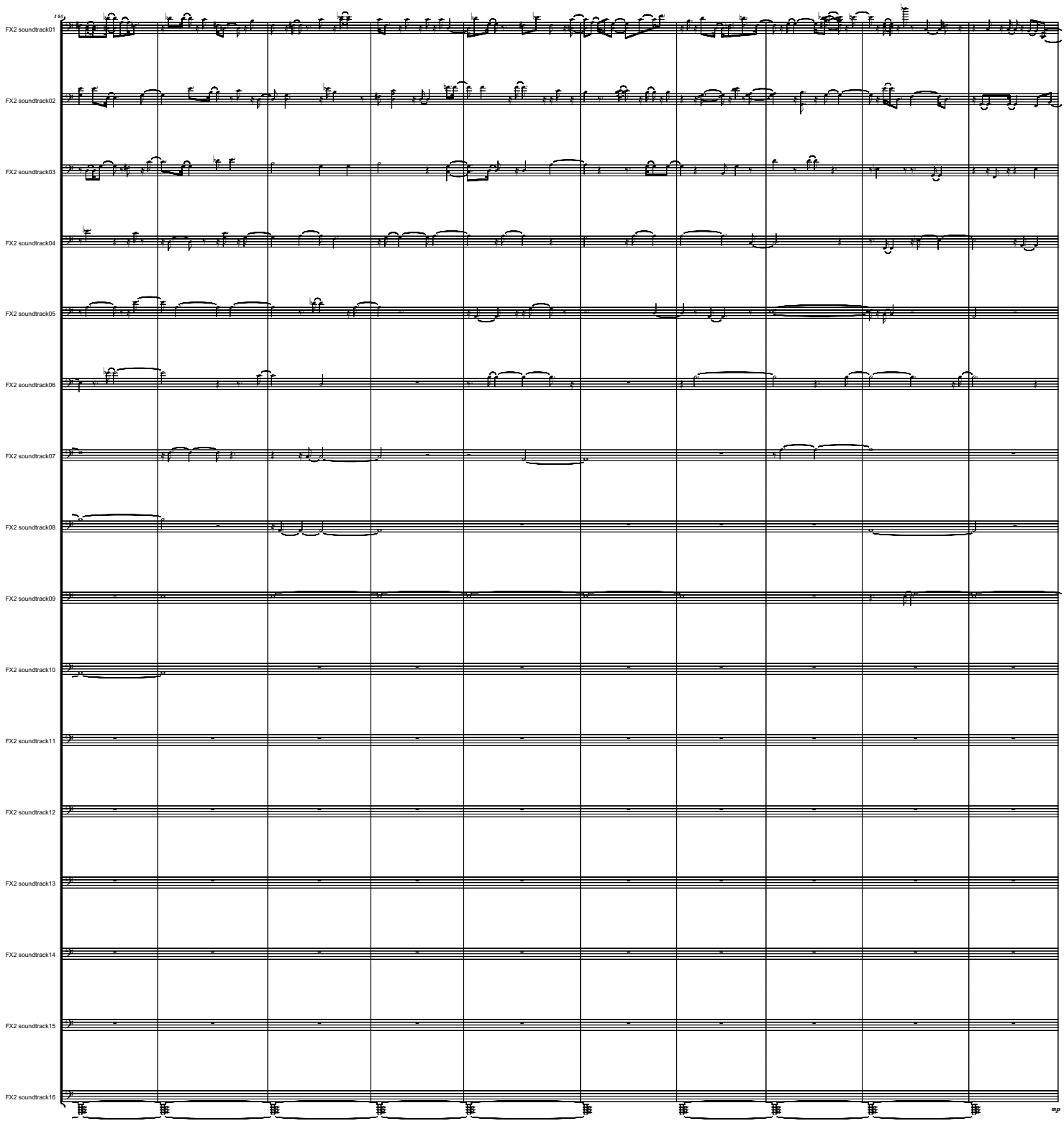

FX2 soundtrack01
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FX2 soundtrack16

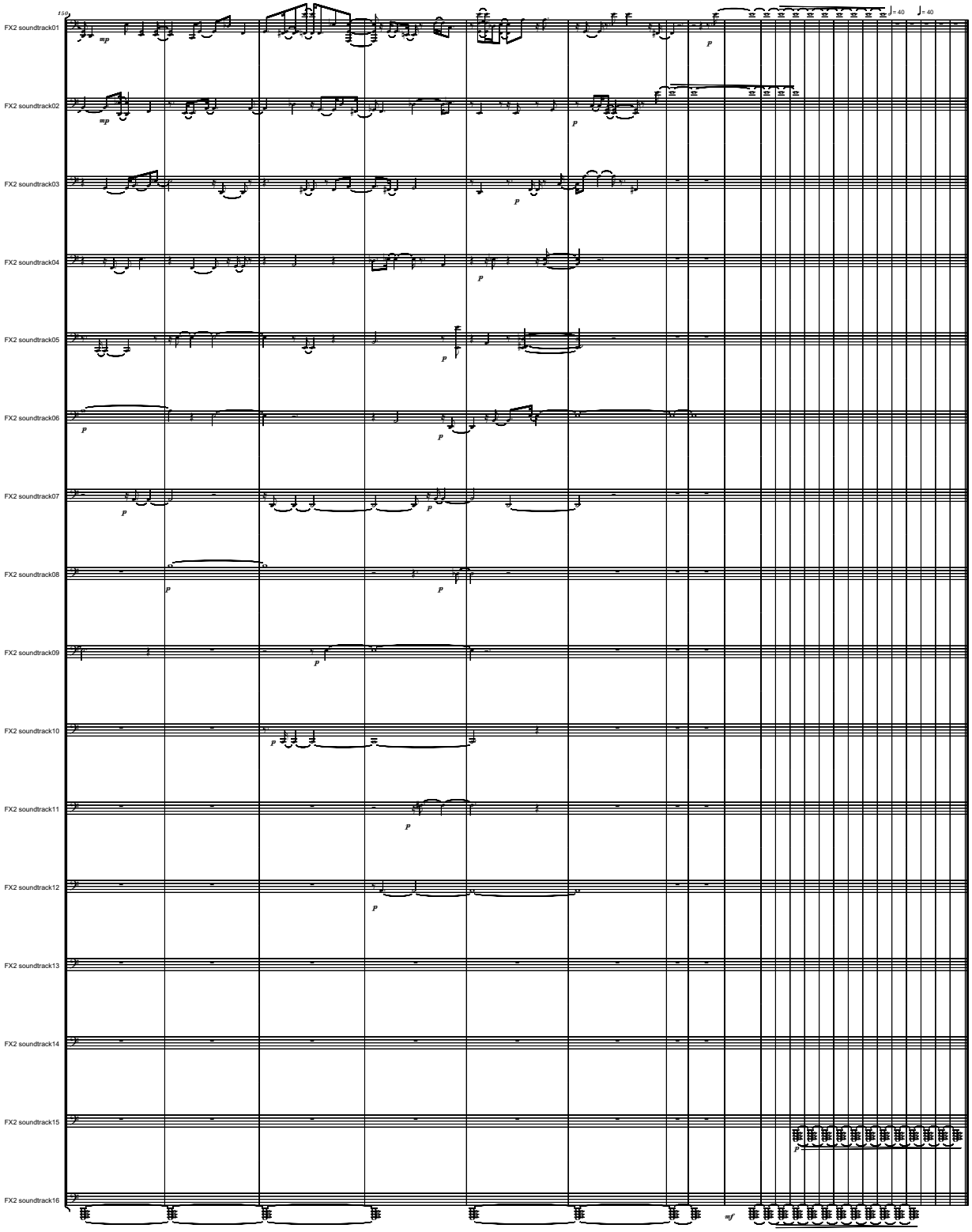

FX2 soundtrack01
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FX2 soundtrack16


FX2 soundtrack01
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FX2 soundtrack14
FX2 soundtrack15
FX2 soundtrack16


130
FX2 soundtrack01
FX2 soundtrack02
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FX2 soundtrack06
FX2 soundtrack07
FX2 soundtrack08
FX2 soundtrack09
FX2 soundtrack10
FX2 soundtrack11
FX2 soundtrack12
FX2 soundtrack13
FX2 soundtrack14
FX2 soundtrack15
FX2 soundtrack16
mp
f
mf


110
FX2 soundtrack01
FX2 soundtrack02
FX2 soundtrack03
FX2 soundtrack04
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FX2 soundtrack09
FX2 soundtrack10
FX2 soundtrack11
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FX2 soundtrack13
FX2 soundtrack14
FX2 soundtrack15
FX2 soundtrack16
mp


FX2 soundtrack01
FX2 soundtrack02
FX2 soundtrack03
FX2 soundtrack04
FX2 soundtrack05
FX2 soundtrack06
FX2 soundtrack07
FX2 soundtrack08
FX2 soundtrack09
FX2 soundtrack10
FX2 soundtrack11
FX2 soundtrack12
FX2 soundtrack13
FX2 soundtrack14
FX2 soundtrack15
FX2 soundtrack16
♩= 40
♩= 40

Musical Moment

Doloroso, Quasi Improvisando **in memory of Jaco Pastorius**

Serban Nichifor
(SABAM, ASCAP)




33
dramatico
ff
(8va bassa)
35
fff possibile
(8va bassa)
37
= 64
molto calando
= 50
Senza Tempo
mp
lontano
fz
(8va bassa)
40
mp
(8va bassa)
December 29, 2014

MY LIFE IS YOU !
- To my Angel LIANA ALEXANDRA -

Waltz

Serban Nichifor



Serban Nichifor
June 14, 2011

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MY LIFE IS YOU !
- To my Angel LIANA ALEXANDRA -

Waltz

Serban Nichifor



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MY LIFE IS YOU !

- To my Angel LIANA ALEXANDRA -

Tempo di Valzer, Sempre Poco Rubato

Serban Nichifor

PIANO



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♩= 140
Piu Mosso
mf
sempre animando
♩= 160
Piu Mosso
f


♩ = 150
♩ = 140
♩ = 130
♩ = 120
molto calando
Tempo I
mp
3



SEAN, June 13, 2011

For the violin virtuoso CORINA BOLOLOI
Slow Waltz, Sempre Lontano e Poco Rubato
Duration: ca 6'

INVOCATION
TO MY ANGEL LIANA ALEXANDRA

Serban Nichifor



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35
6
6
46
Poco Piu Mosso
= 94
= 100
poco accelerando
58
3


69
♩= 110
♩= 116
♩= 120
Sempre Piu Mosso
poco accelerando
77
3
84
♩= 124
♩= 130
♩= 134
accelerando
Sempre Piu Mosso


92
♩= 130
allargando
102
♩= 120
♩= 110
♩= 100
♩= 90
Tempo I
1
2
f
calando
mp
113
♩= 70
♩= 40
♪= 60
pp
November 9,2012

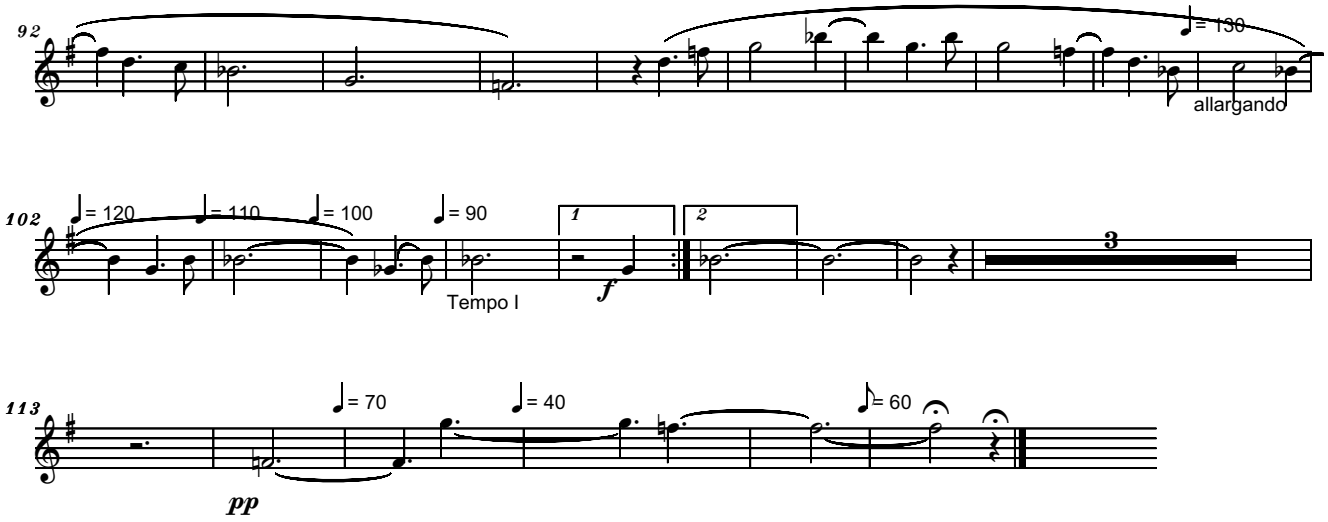
For the violin virtuoso CORINA BOLOLOI
Slow Waltz, Sempre Lontano e Poco Rubato
Duration: ca 6'

INVOCATION
TO MY ANGEL LIANA ALEXANDRA

Serban Nichifor



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92
♩= 130
allargando
102
♩= 120
♩= 110
♩= 100
♩= 90
Tempo I
1
2
f
3
113
♩= 70
♩= 40
♪= 60
pp

To Michele Gingras
HASIDIC POEM
for Clarinet in B-flat and Organ

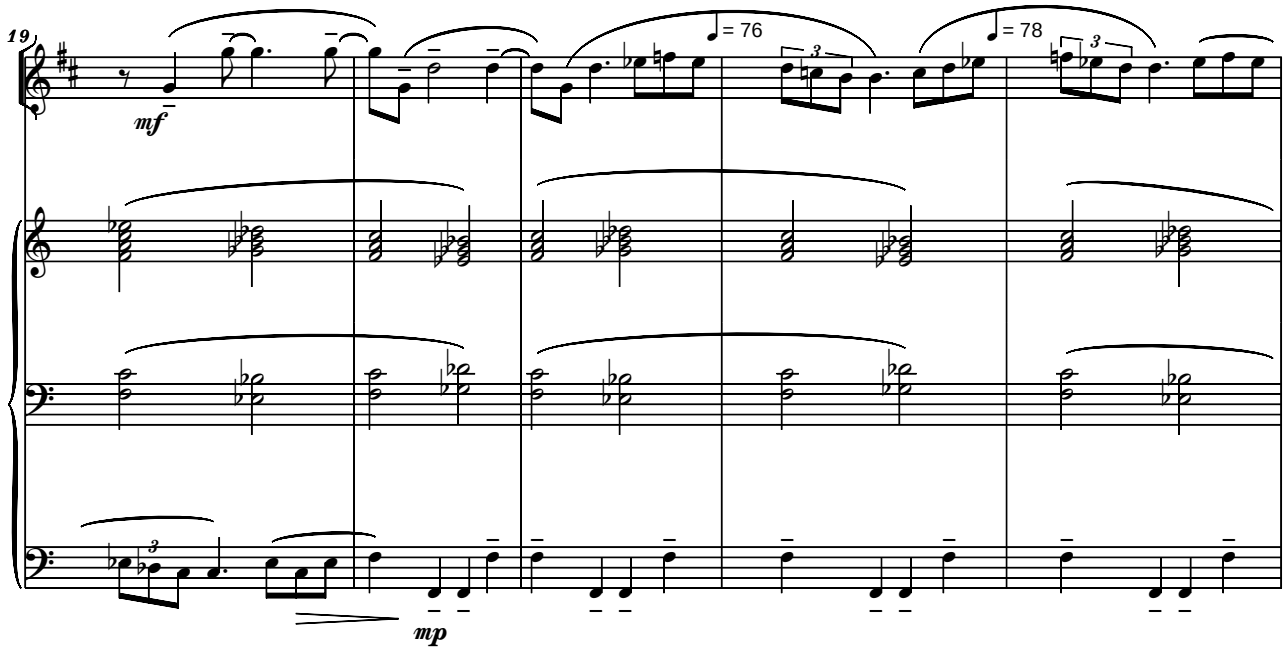
Duration: ca 4:15
Molto Cantabile,Quasi Improvvisando

Serban Nichifor



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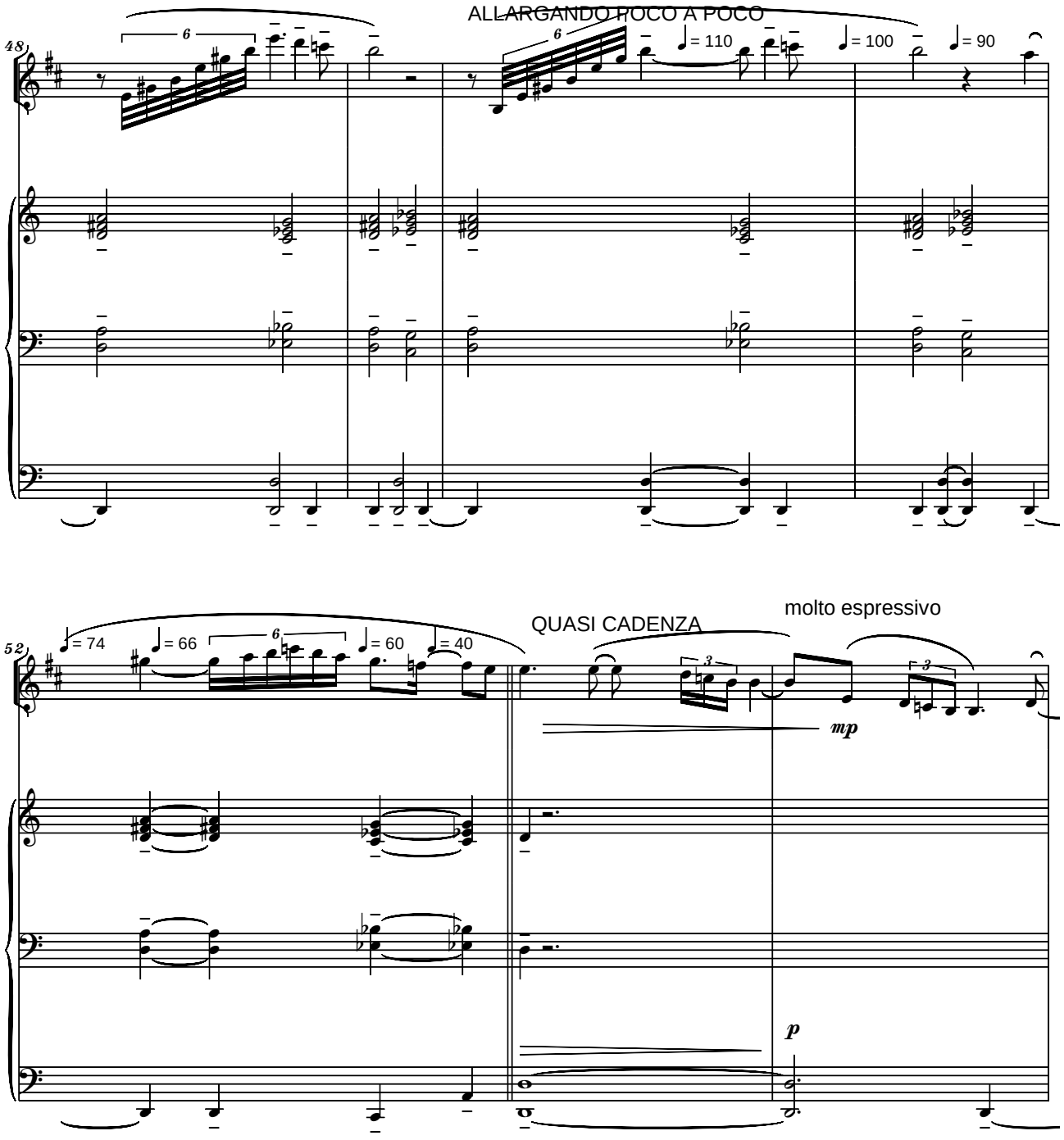

13
POCO A POCO ANIMANDO
= 70
= 74
mp
mp
mf
in rilievo

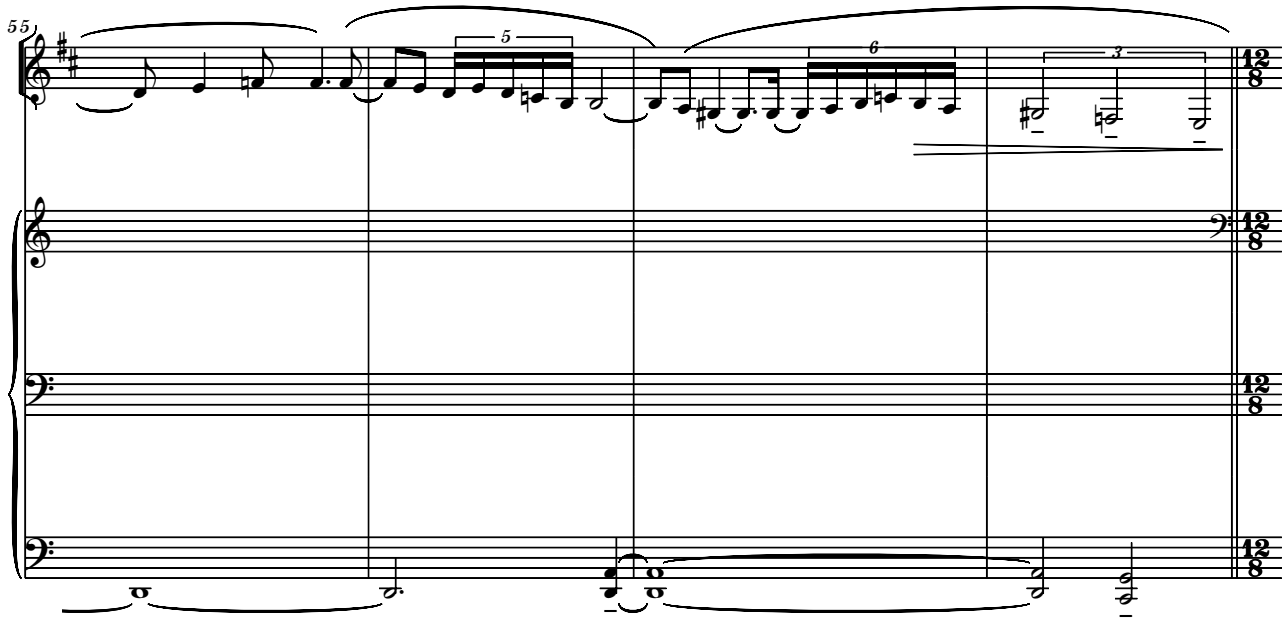

19
= 76
= 78
mf
mp


24
♩= 80
♩= 82
♩= 84
♩= 86
♩= 88
29
♩= 90
♩= 92
f
mf
mf
mf

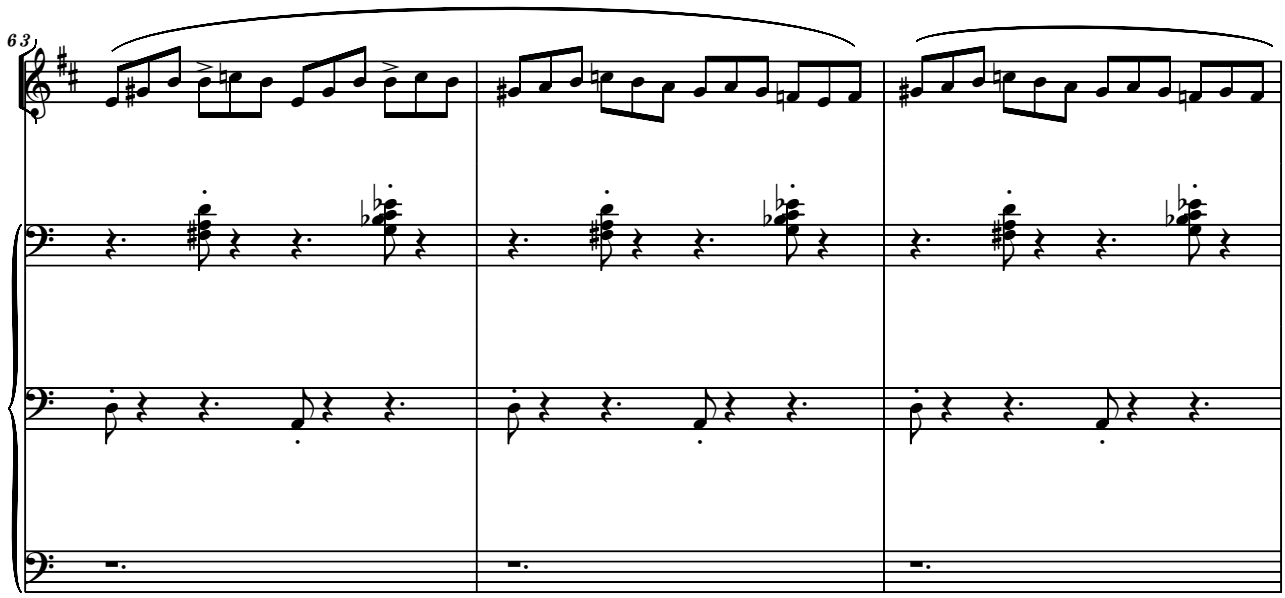

32
♩ = 94
♩ = 100
ff
ff
f
f
f
36
♩ = 104

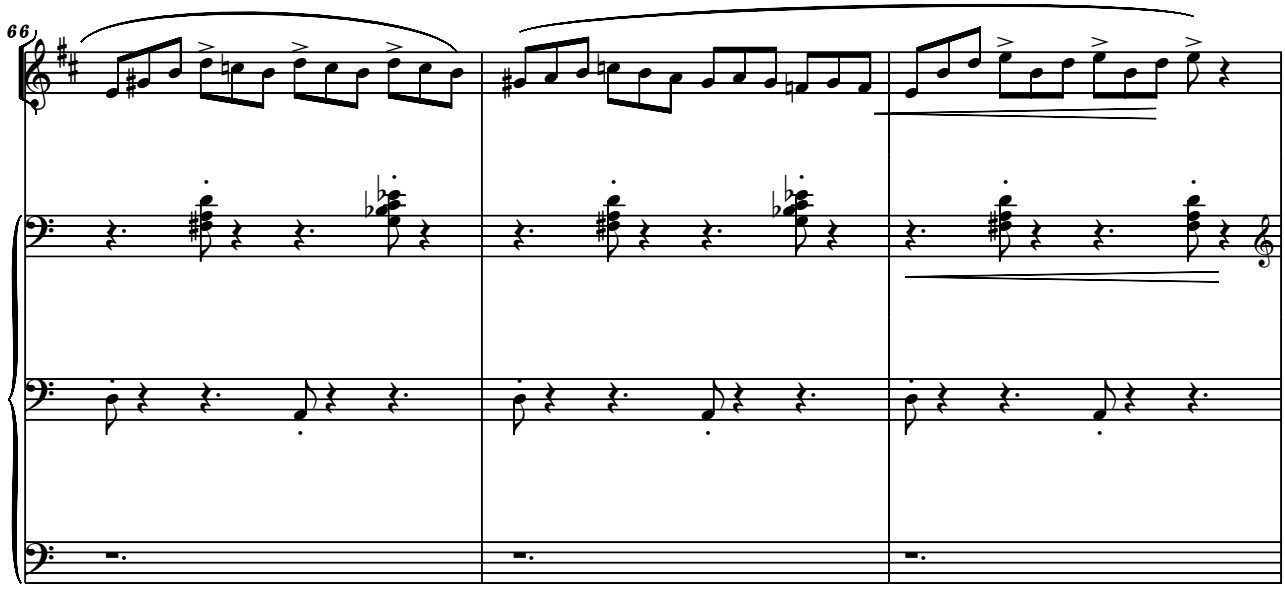

41
3
3
♩ = 106
3
♩ = 108
7
44
♩ = 110
5
♩ = 112
6
♩ = 114
6
ff


ALLARGANDO POCO A POCO
48
6
6
♩= 110
♩= 100
♩= 90
52
♩= 74
♩= 66
6
♩= 60
♩= 40
QUASI CADENZA
molto espressivo
3
3
mp
p


55
5
6
3
12
8


59
♩= 90
SUBITO VIVO
mf
mp
mp
12
8


63

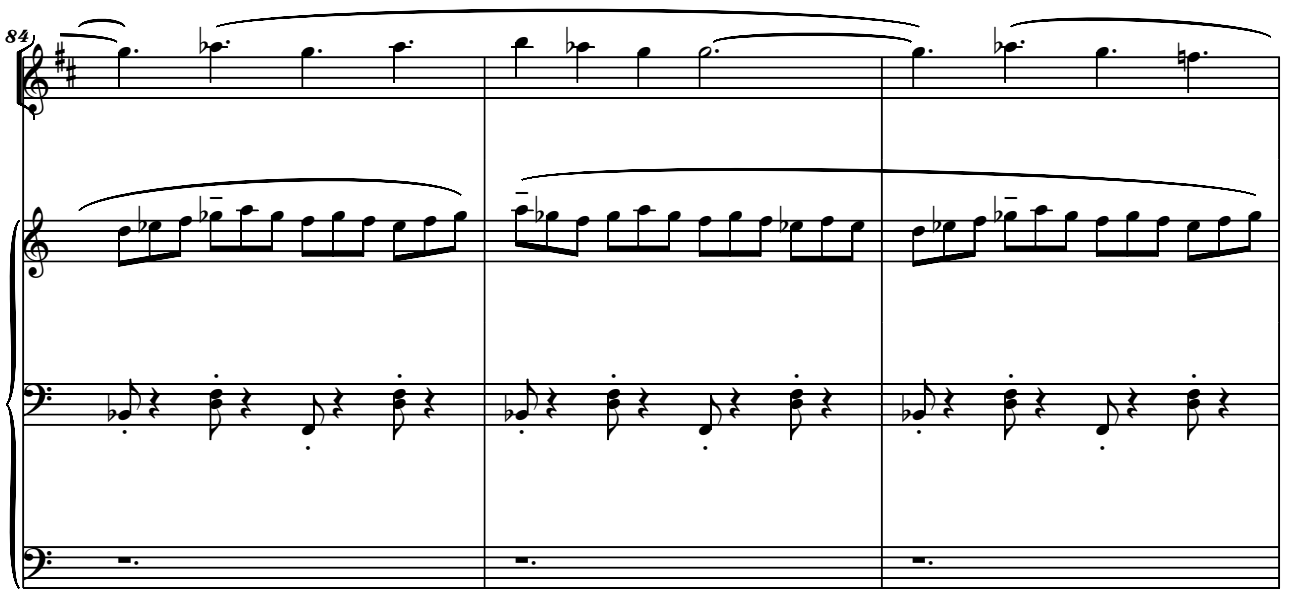

66

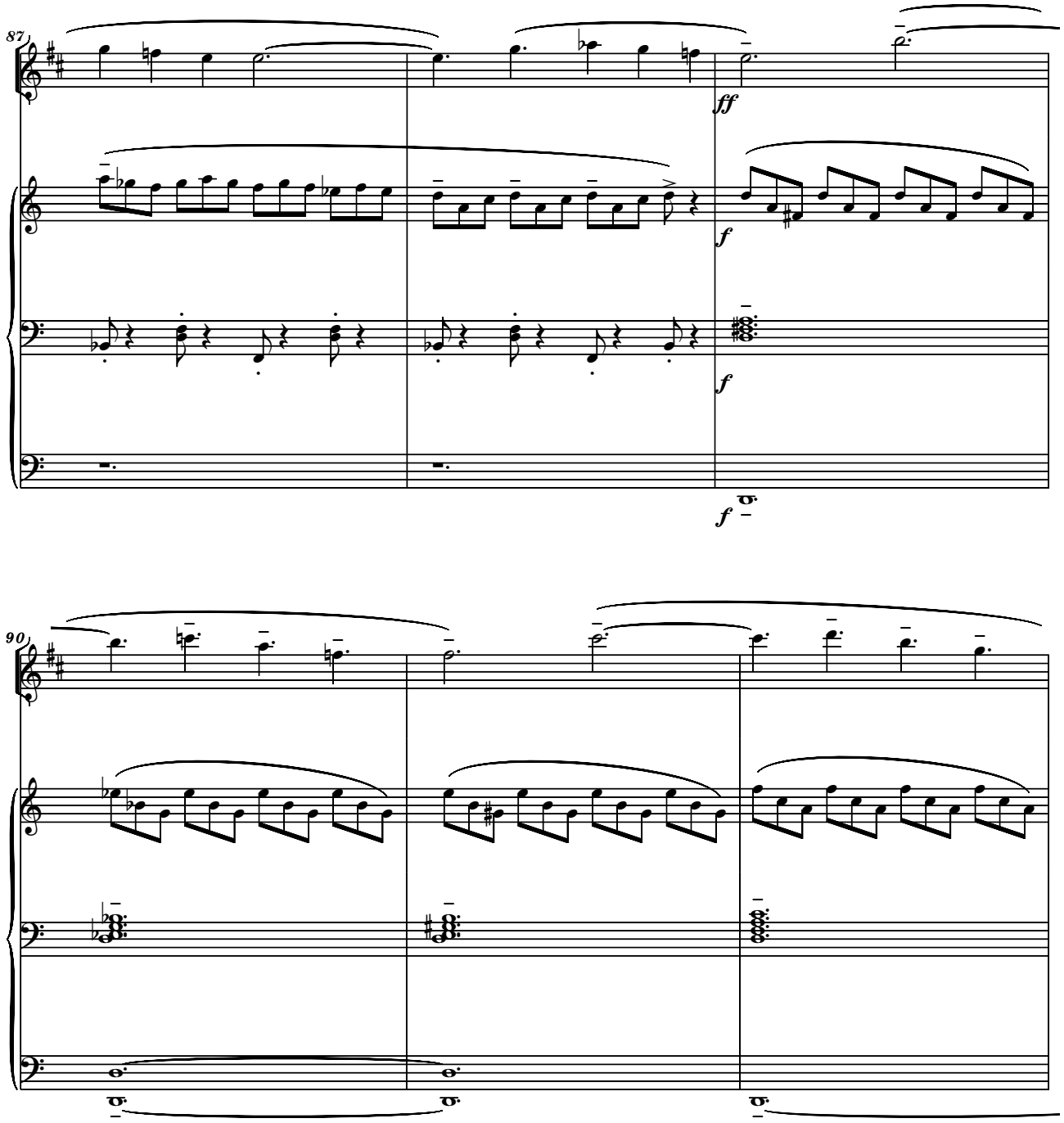

69
7
f
f
mf
mf


72
f
mf
mf

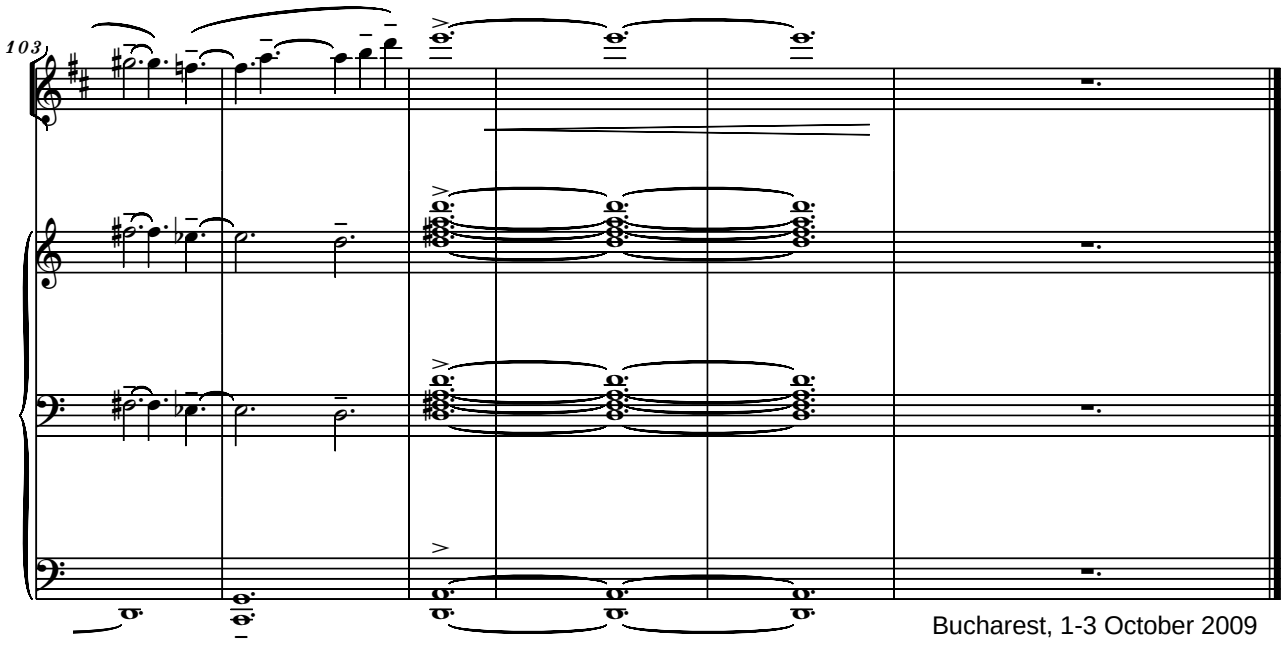

75
f
78


81
ff


84


87
ff
f
f
f
90


93
ff
ff
ff
96
4
7
fff
fff
fff
fff



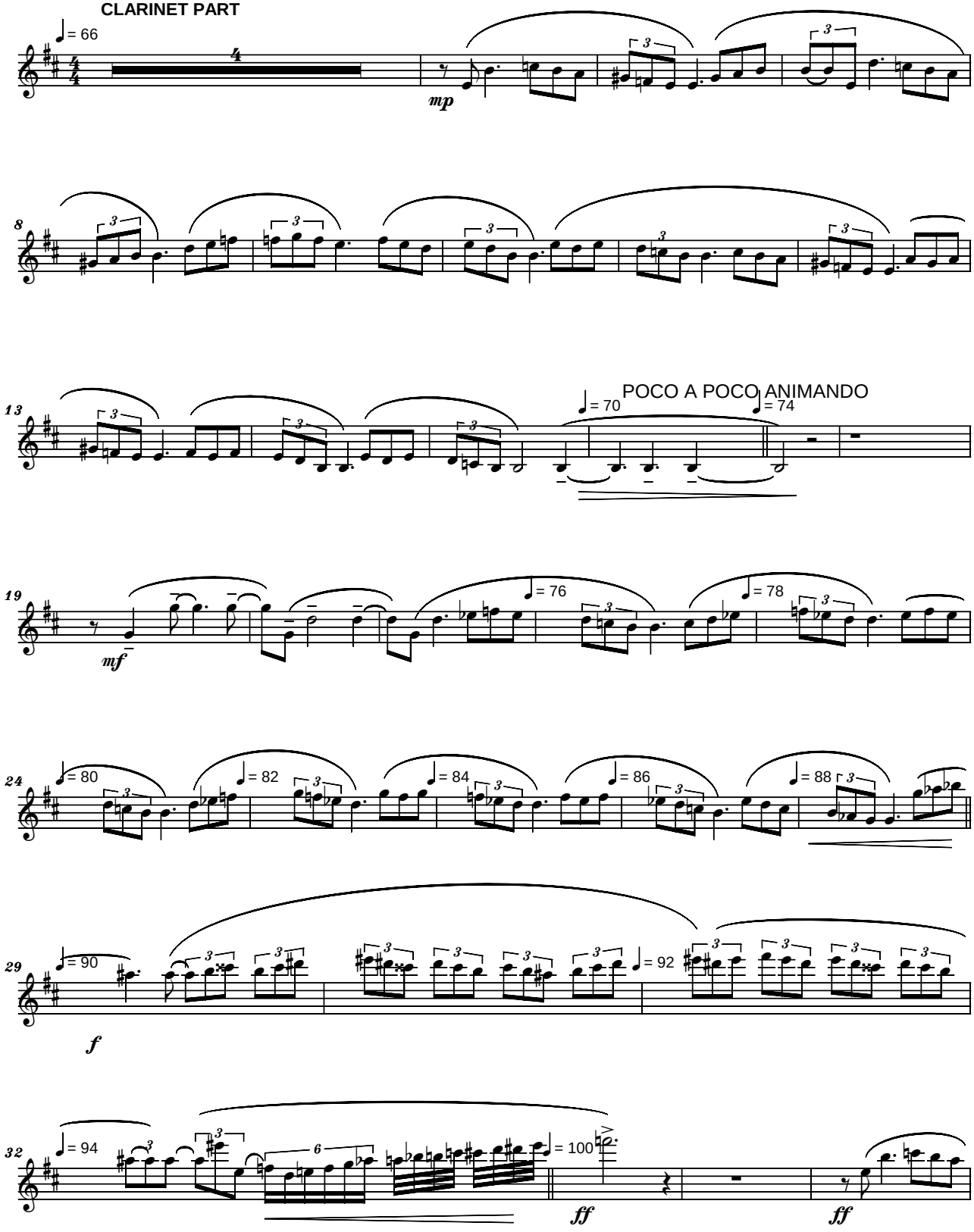
Bucharest, 1-3 October 2009

To Michele Gingras
HASIDIC POEM
for Clarinet in B-flat and Organ

Duration: ca 4:15
Molto Cantabile,Quasi Improvvisando

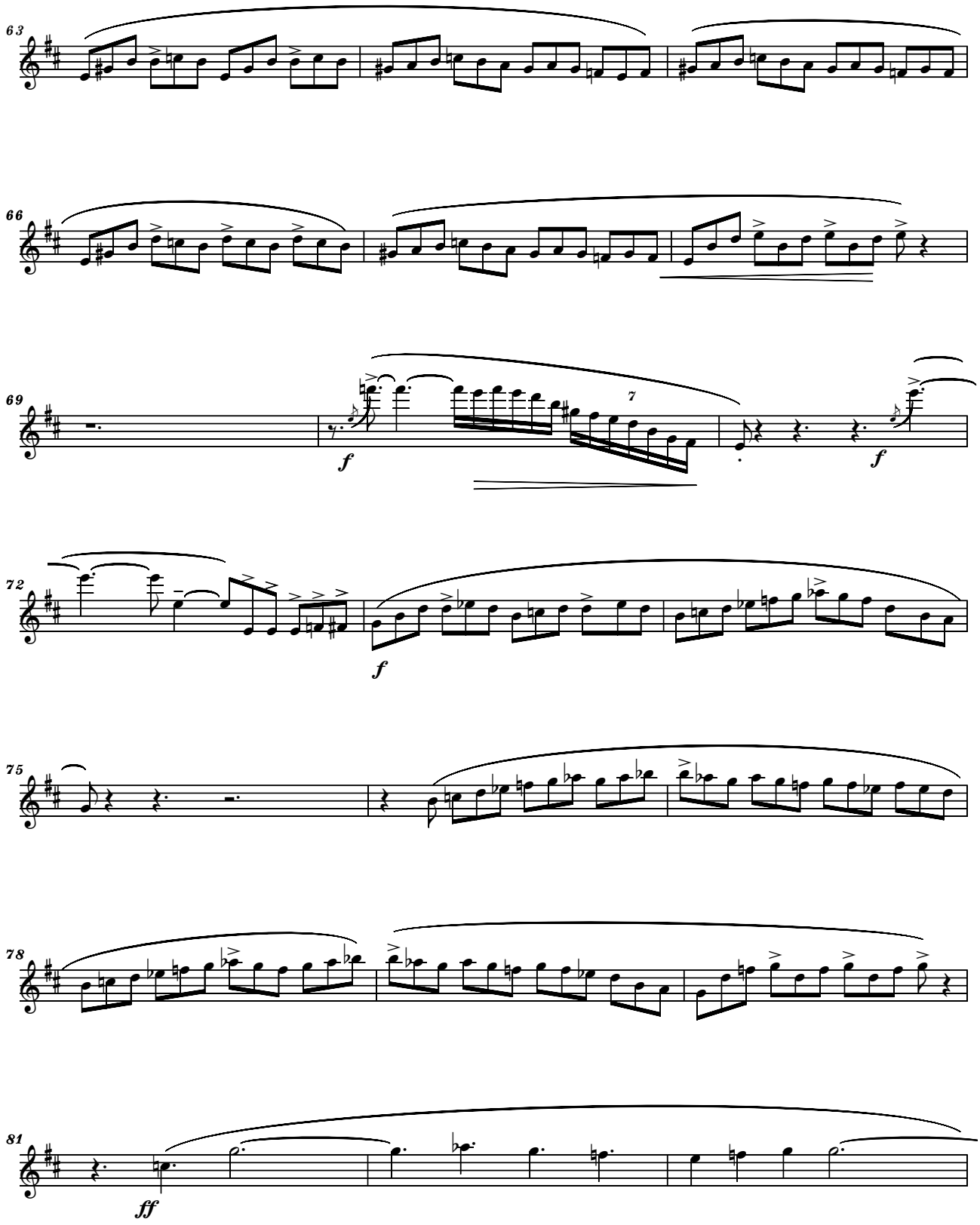
Serban Nichifor

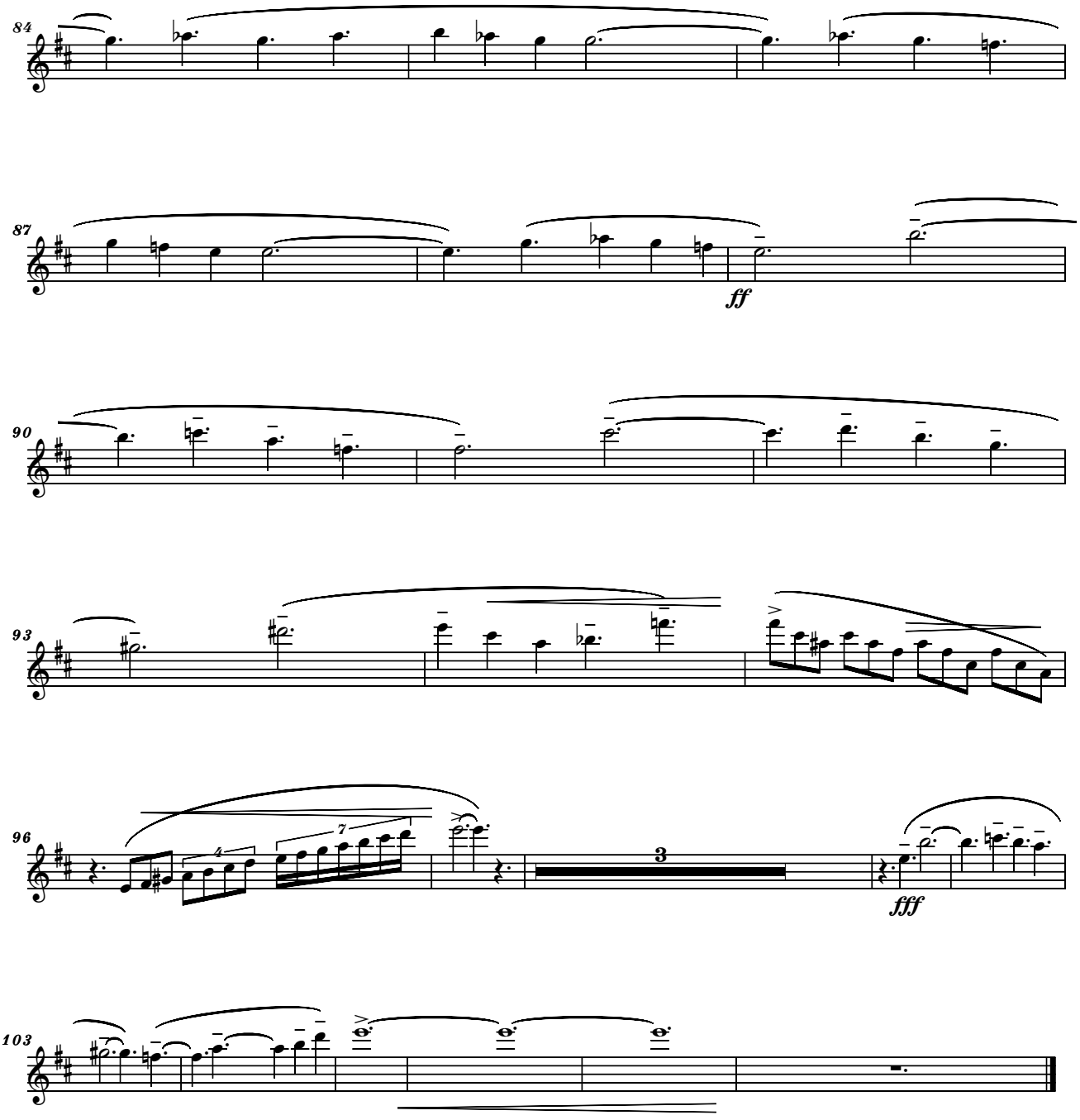
CLARINET PART



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36
41
44
48
52
55
59
♩= 104
♩= 106
♩= 108
♩= 110
♩= 112
♩= 114
ff
ALLARGANDO POCO A POCO
♩= 110
♩= 100
♩= 90
♩= 74
♩= 66
♩= 60
♩= 40
QUASI CADENZA
molto espressivo
mp
12/8
♩= 90SUBITO VIVO
mf


63
66
69
f
7
f
72
f
75
78
81
ff


84
87
ff
90
93
96
4
7
3
fff
103

Eugène Van Itterbeek

Voix récitante

ART POETIQUE

Aller jusqu'à l'extrême limite de l'émotion
Aller jusqu'à l'extrême limite de l'expression
(A → ~25") Aller jusqu'à l'extrême limite de la conscience de l'émotion
Aller jusqu'à l'extrême limite de la conscience de l'expression
Aller jusqu'à l'extrême limite de la conscience de l'expression de l'émotion
Aller jusqu'à l'extrême limite de la conscience de l'émotion de l'expression

Aller jusqu'à l'extrême émotion dans la nuit de l'expression
Aller jusqu'à l'extrême émotion dans la clarté de l'expression
(B → ~25") Aller jusqu'à l'extrême clarté dans la nuit de l'émotion
Aller jusqu'à l'extrême clarté dans la nuit de l'expression
Aller jusqu'à l'extrême clarté dans la nuit de l'expression de l'émotion
Aller jusqu'à l'extrême clarté dans la nuit de l'émotion de l'expression

Aller jusqu'à l'extrême expression de l'émotion de la nuit
Aller jusqu'à l'extrême expression de l'émotion de la clarté
(C → ~25") Aller jusqu'à l'extrême clarté de la nuit
Aller jusqu'à la nuit de l'extrême clarté
Aller jusqu'à la nuit de l'extrême
Aller jusqu'à la clarté de l'extrême

Aller jusqu'où la clarté devient nuit dans la nuit extrême
Aller jusqu'où la nuit devient clarté dans la clarté extrême
(D → ~1') Aller jusqu'où le jour et la nuit se retrouvent dans l'expression de l'extrême
Aller jusqu'où le jour et la nuit se retrouvent dans l'émotion extrême
Aller jusqu'où le jour et la nuit se perdent
Aller jusqu'où l'émotion met fin au jour et à la nuit
Aller jusqu'où le jour met fin à toute émotion
Aller jusqu'où la nuit met fin à toute émotion
Aller jusqu'où il n'y a plus d'émotion ni d'expression
Aller jusqu'où il n'y a plus de jour ni de nuit
Aller jusqu'où il n'y a plus rien que l'extrême
Aller jusqu'où il n'y a plus d'extrême
Aller vers l'extrémité du rien
Aller vers la nuit la plus claire du rien
Aller vers la nuit de l'extrême clarté
Aller jusqu'où il n'y a plus d'extrême ni de rien

1990

NB- (A) →, (B) →, (C) →, (D) → = points de synchronisation Poésie-Musique

À Mademoiselle Gitta Van Itterbeek

Durée : ν 4'

PRÉLUDES

Serban Nichifor.

à l'"Art Poétique" d'Eugène Van Itterbeek

Piano



Serban Nichifor

© by Eugène Van Itterbeek, Leuven, Belgique
"European Poetry Library" - 1990



Sabine Nicolas


Scorrevole, poco più mosso (♩≈120)
(8↑)
con dolcezza
31
mf
(8↑)
poco
(8↑)
C
*)
fluido (più Ped. l.v.)
3
(8↑)
poco a poco incalzando
f


(8↑)
sub. esitando
poco a poco crescendo ed animando....
sub. mP eco
molto precipitando... Sub. Lontano, Tempo I (♩.=90), sempre rubato
(8↑)
41
molto
f
sub. P triste, come eco
(sempre Ped. l.v.)
(8↑)
PP eco
poco
poco rfz
(8↑)
(l.v.)
poco
51
(l.v.)
(l.v.)
poco a poco
morendo
(l.v.)
(8↑)
(l.v.)
G. P.
PP lontano
(8↑)
poco rfz
PPP
G. P.
(N4')
(l.v.)
(l.v.)
(l.v.)
*)
NB - Ⓐ→, Ⓑ→, Ⓒ→, Ⓓ→ =
= points de synchronisation Poésie – Musique
Sub Nichifor
Leuven, 24-1-1990
Sub Nichifor

- to Rich and Sue McClellan -

Sources of the Songs:
1.) "Hymns of The Church of Jesus Christ of Latter-day Saints" published by The Church of Jesus Christ of Latter-day Saints , Salt Lake City, Utah 1985;
2.) "Saints of Sage and Saddle - Folklore among The Mormons" by Austin and Alta Fife - Indiana University Press 1956, reprinted 1966

OLD MORMON SONGS
for Cello Solo

HOMAGE TO CRAIG HULTGREN

SERBAN NICHIFOR

Sempre Quasi Improvvisando, Molto Rubato
Arco ad libitum



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70
mp
In The Midst Of These Awful Mormons
Did You Ever Hear Tell Of The Spinder
76
p
f
81
♩= 160
89
Meno Mosso The Boozer
96
♩= 120 ♩= 90
rall.
mp
102
108
a tempo
113
♩= 140
Pizz.
rall.
Sub.Animato
Arco
Pizz.
The United Order
122
Arco
Pizz.
Arco
132
Pizz.
Arco
Pizz.
♩= 160
Arco gettato
Decisio

We Are Volunteers In The Army Of The Lord

142

simile (sempre gettato)

150

156

162

169

Saint George And The Dragon

177 ♩= 180 Pizz.+ Arco Pizz.+

189

201

215 ♩= 90

Bucharest,
20-V-2004

File: Serban Nichifor_Old Mormon Songs for violin

Old Mormon Songs for Violin Solo

To DANIEL MIHAI

Serban NICHIFOR



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Utah Carroll
43
mp
46
f
49
Sub.Vivo
52
♩ = 90
♩ = 100
♩ = 90
♩ = 80
54
♩. = 140
Ye Saints
mf
59
64


69
f
ff
74
♩. = 120 ♩. = 100
mp
rall.
Sub.Vivo
In The Midst Of These Awful Mormons
79
♩. = 80 ♩. = 50// ♩. = 150
f
mp
f
84
mp
89
f
ff
Did You Ever Hear
Tell Of The Spinder
94
99
f
ff


This Is The Place
= 160
104
109
fff
113
117
= 80
f
Meno Mosso The Boozer
120
123
126
= 86


129
♩ = 80
rall.
♩ = 70
♩ = 60
mf
132
♩ = 80
a tempo
135
♩ = 70
♩ = 60
♩ = 160
rall.
Pizz.
Sub.Animato
139
The United Order
Arco
f
Pizz.
mf
146
Arco
f
Pizz.
151
Arco
Pizz.
157
Arco
We Are Volunteers
In The Army
Of The Lord
♩ = 170


163
ff
tr
168
172
tr
177
181
9
183
6
185
11


188
6
9
191
tr
195
11
Saint George And The Drag-on
= 180
198
204
210
216


222
229
On The Road To California
= 190
234
239
245
251
= 200
257



Bucharest, 20-V-2004

Old Mormon Songs

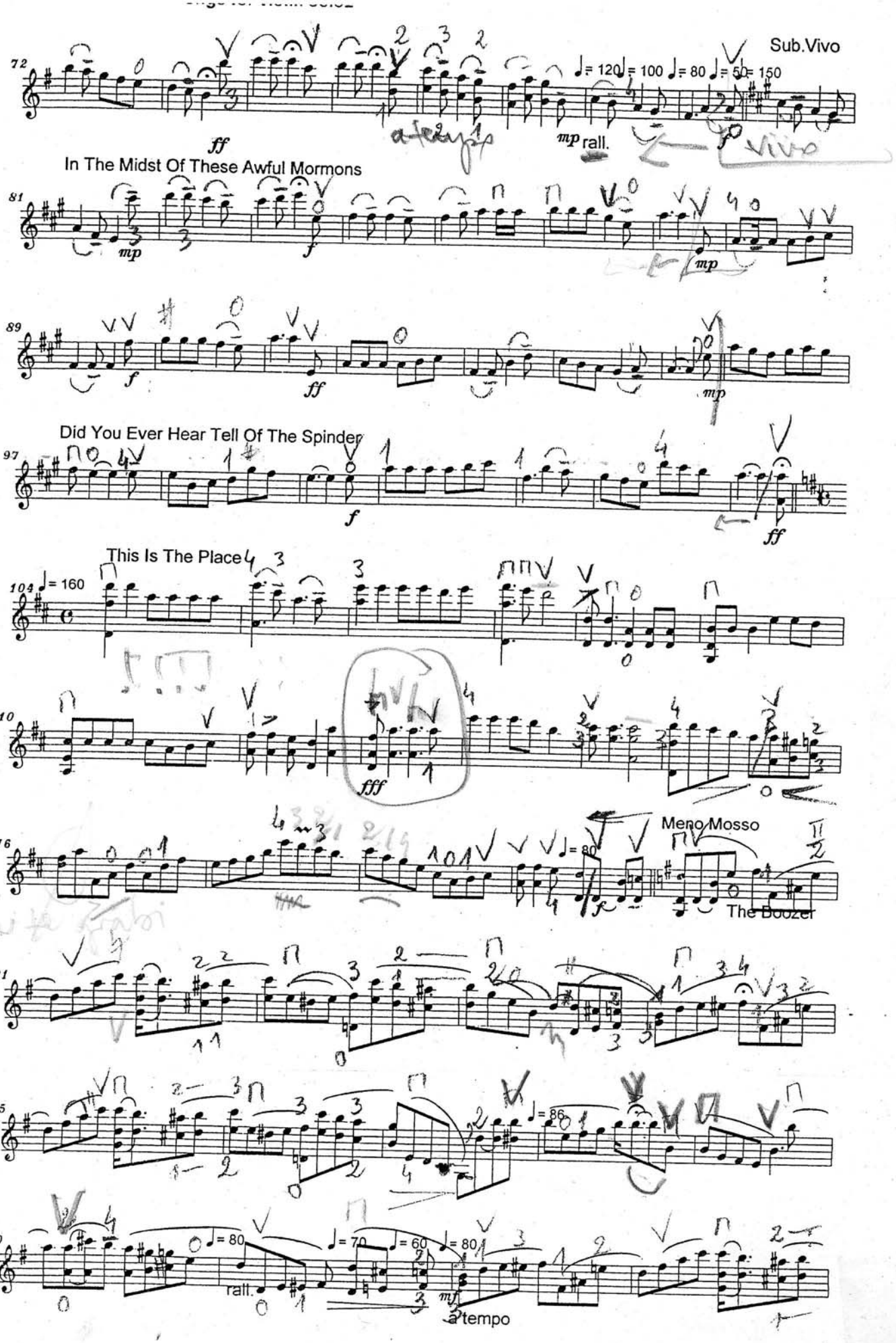
To Rich and Sue McClellan for Violin Solo

Duration: ca 5:40

Serban NICHIFOR

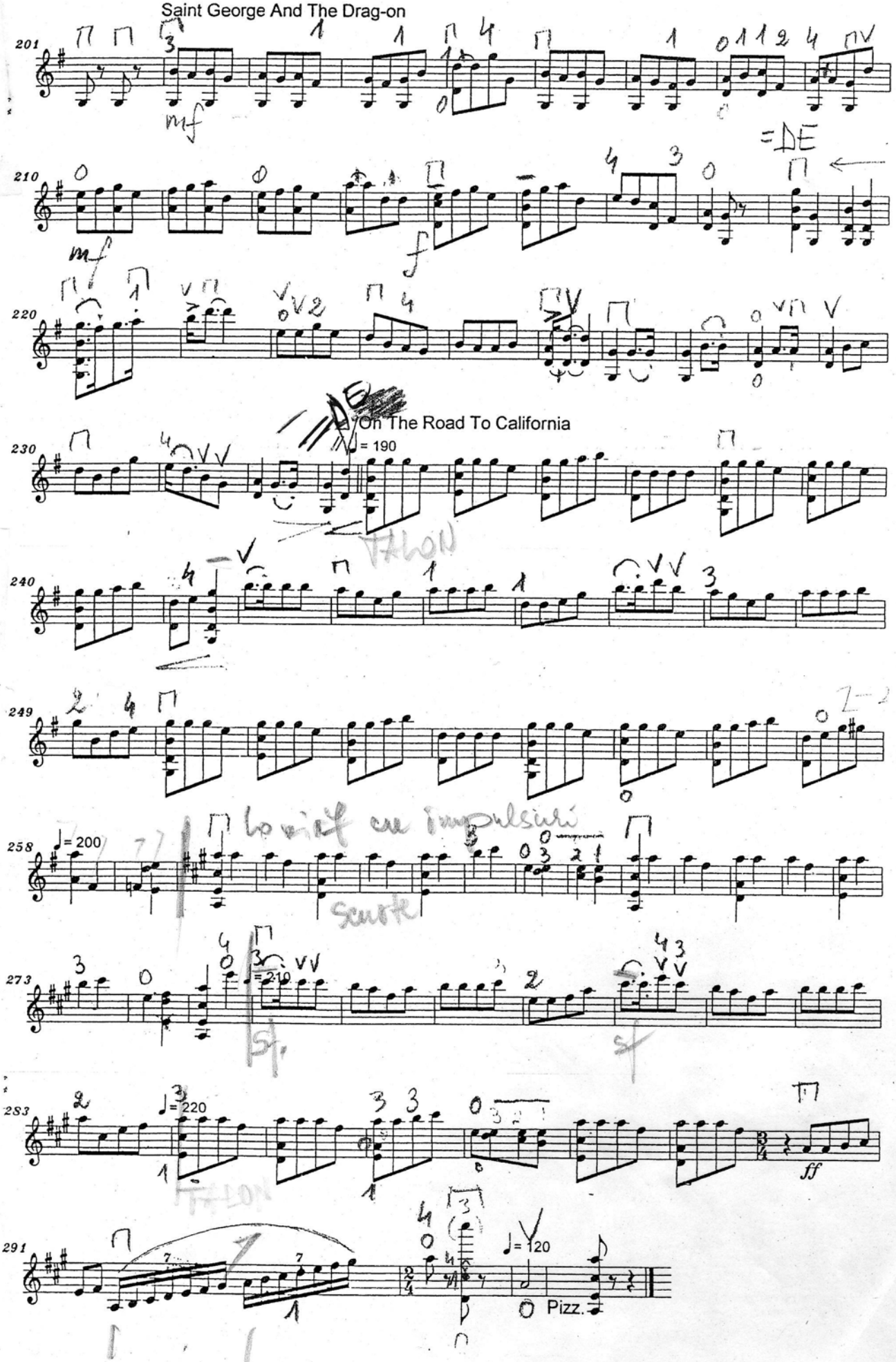
Sempre Quasi Improvvisando, Molto Rubato




72
Sub.Vivo
♩= 120 ♩= 100 ♩= 80 ♩= 50 ♩= 150
ff
mp rall.
f Vivo
In The Midst Of These Awful Mormons
81
mp
f
mp
89
f
ff
mp
Did You Ever Hear Tell Of The Spinder
97
f
ff
This Is The Place
104
♩= 160
110
fff
Meno Mosso
116
♩= 80
The Boozer
121
125
♩= 86
130
♩= 80
♩= 70
♩= 60
♩= 80
rall.
mf
a tempo


The United Or
134
♩= 70
♩= 60
♩= 160
rall.
Pizz.
Sub.Animato
Arco
f
141
Pizz.
mf
Arco
f
150
Pizz.
Arco
Pizz.
Arco
We Are Volunteers In The
159
♩= 170
ff
167
174
181
185
189
194
♩= 180
f

Saint George And The Drag-on

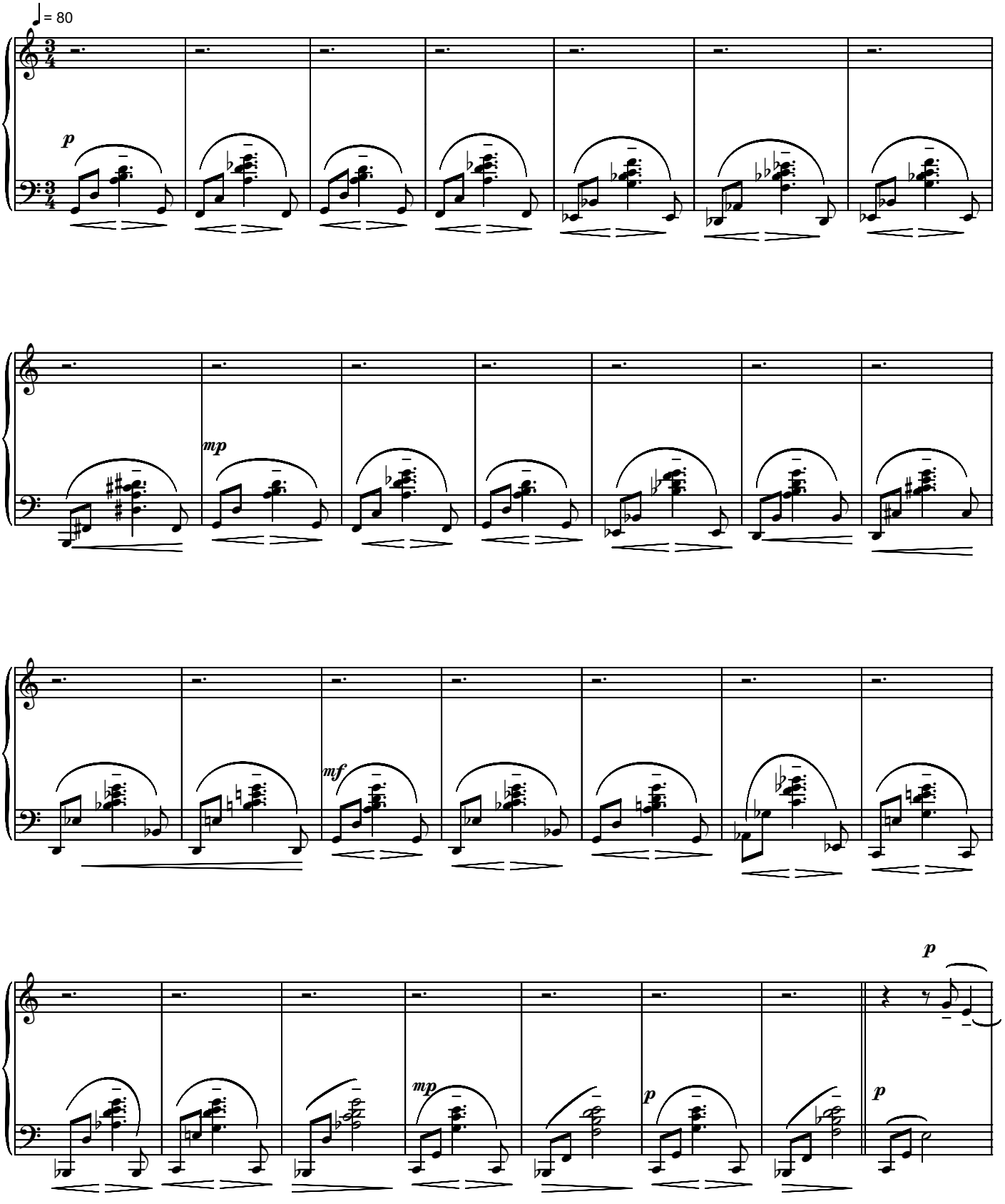


OSTINATO

Dolce e Rubato

Serban Nichifor

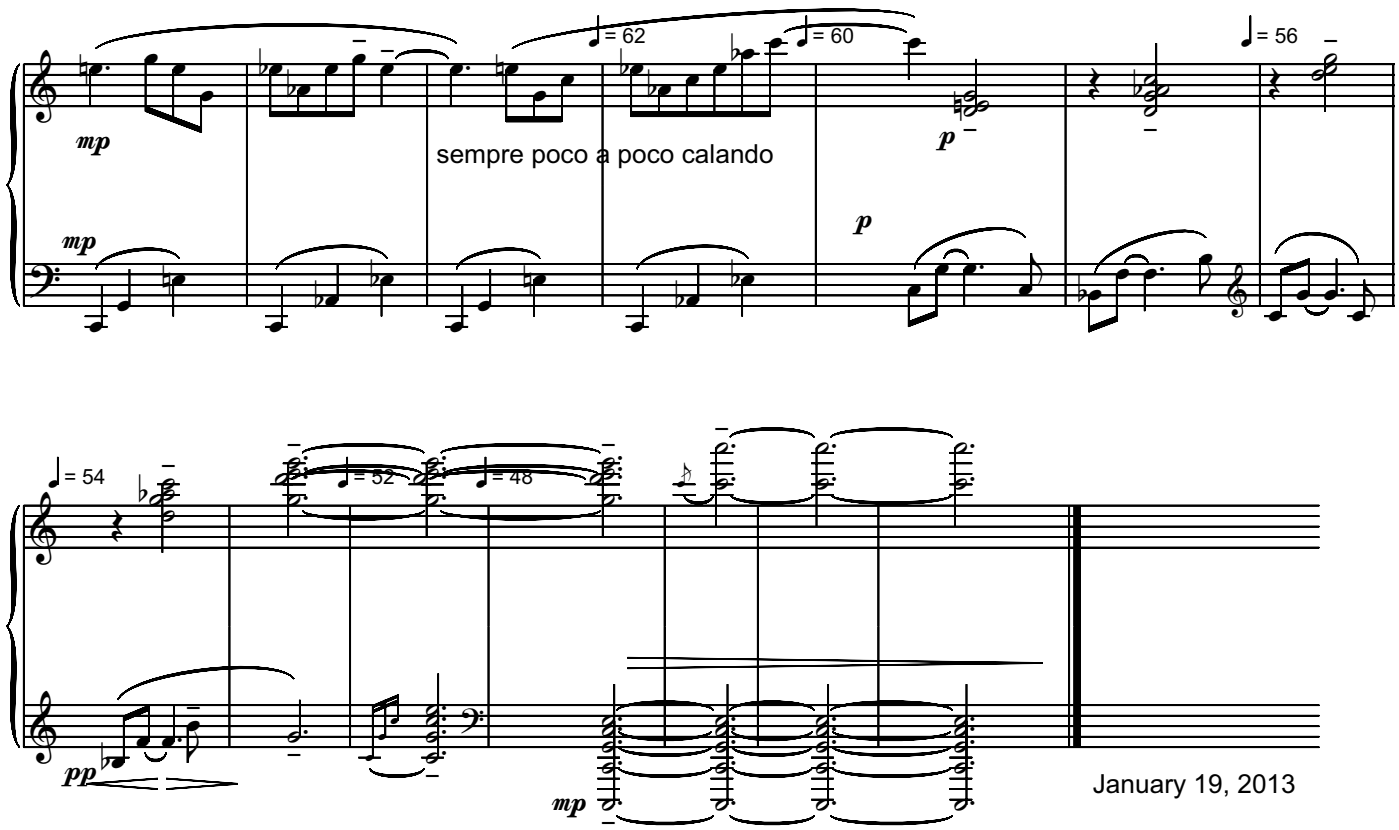
- For Liana -



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mp
mp
mf
mp
mf
mp
p
mp

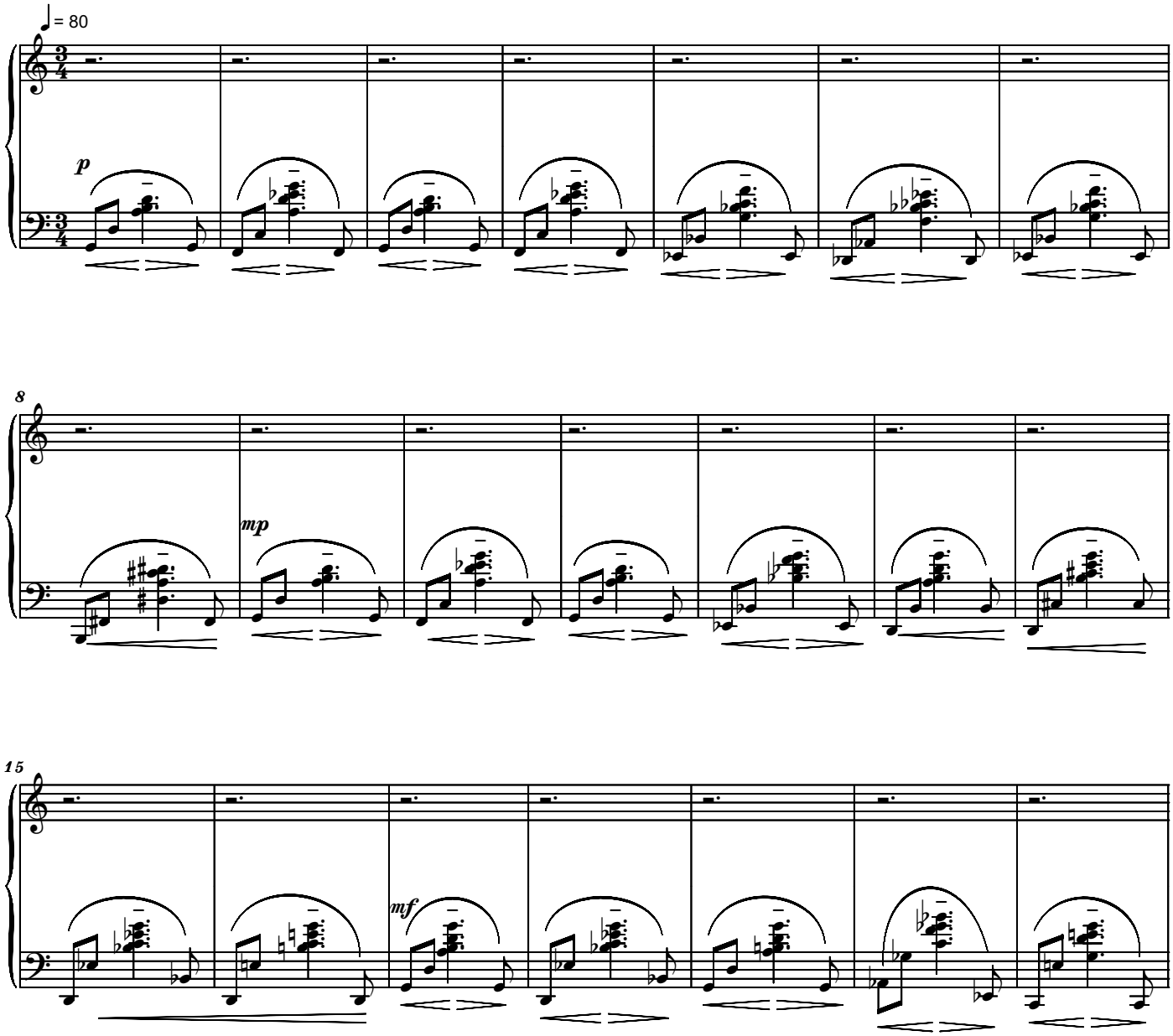

mp
♩= 74
♩= 80 mp
poco rall.
a tempo
p
mf
mp
mp
mp
♩= 76
♩= 72
poco rall.
♩= 68
Lontano
P


mp
sempre poco a poco calando
p
mp
p
pp
mp
January 19, 2013

OSSESSIONE
for Disklavier

Dolce e Rubato

Serban Nichifor



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22
p
mp
p
p
30
37
mp
mp
45
mf
mp
p
mf
mp


53
mp
61
mp
69
♩= 74
♩= 80 mp
poco rall.
a tempo
p
78
mf
mp
mp
mp
♩= 76
♩= 72
poco rall.


88
♩= 68
Lontano
P
96
mp
mp
sempre poco a poco calando
♩= 62
♩= 60
p
p
♩= 56
103
♩= 54
pp
♩= 52
♩= 48
mp
January 19, 2013

THE INFINITE PASSACAGLIA

Serban NICHIFOR



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Predeal, 16 Aug. 2010

ROMANIAN CHRISTMAS FOLK SONG

Bucharest, in the street,
24 December 2005

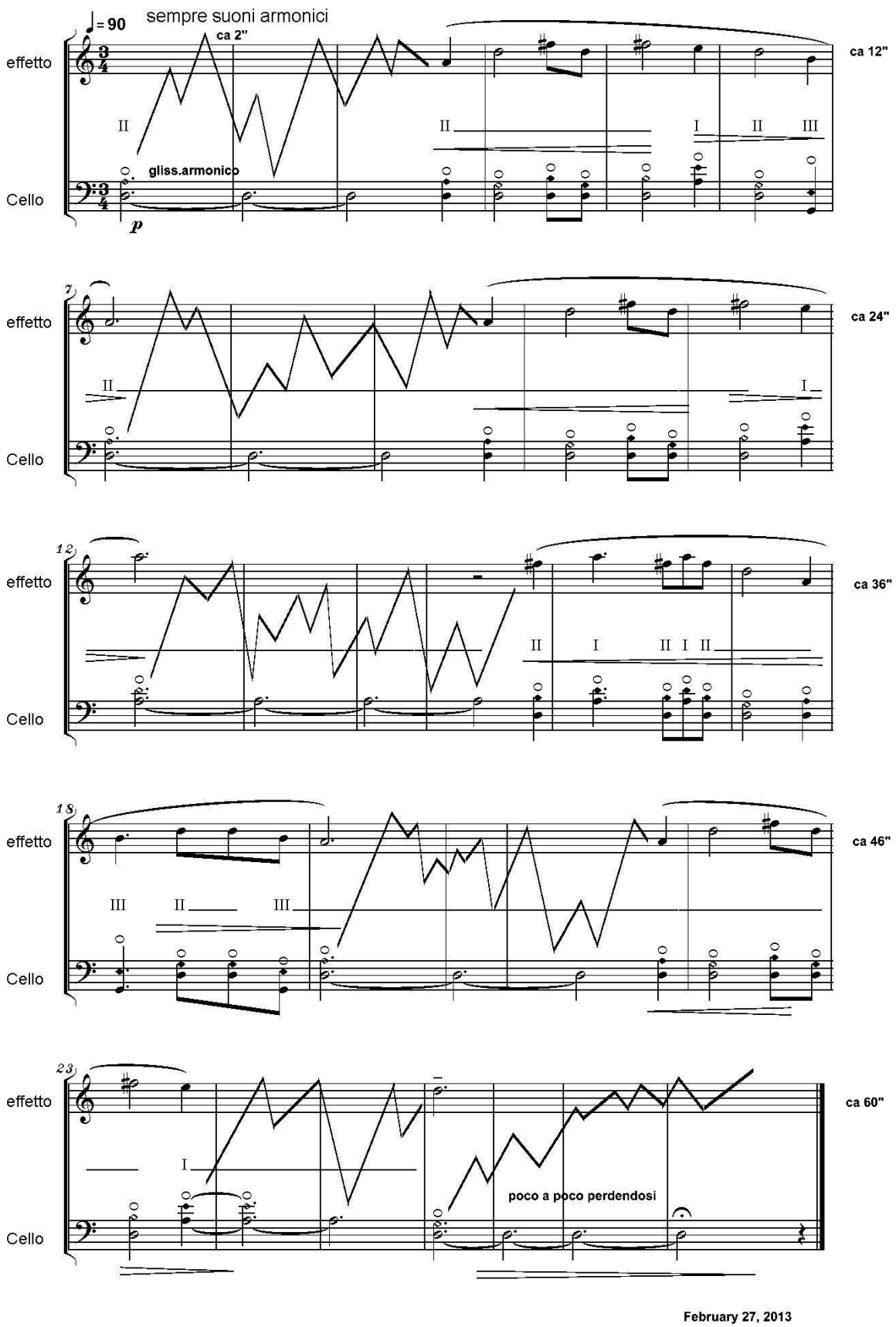


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TO MAESTRO CRAIG HULTGREN
"AMAZING GRACE ECHO"
- IN MEMORY OF SEPTEMBER 11, 2001 -

Estatico, come eco

Serban NICHIFOR



February 27, 2013

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to my friends
Rich and Sue

"AMAZING GRACE" ECHO

Serban Nichifor

Estatico

February 7, 2003

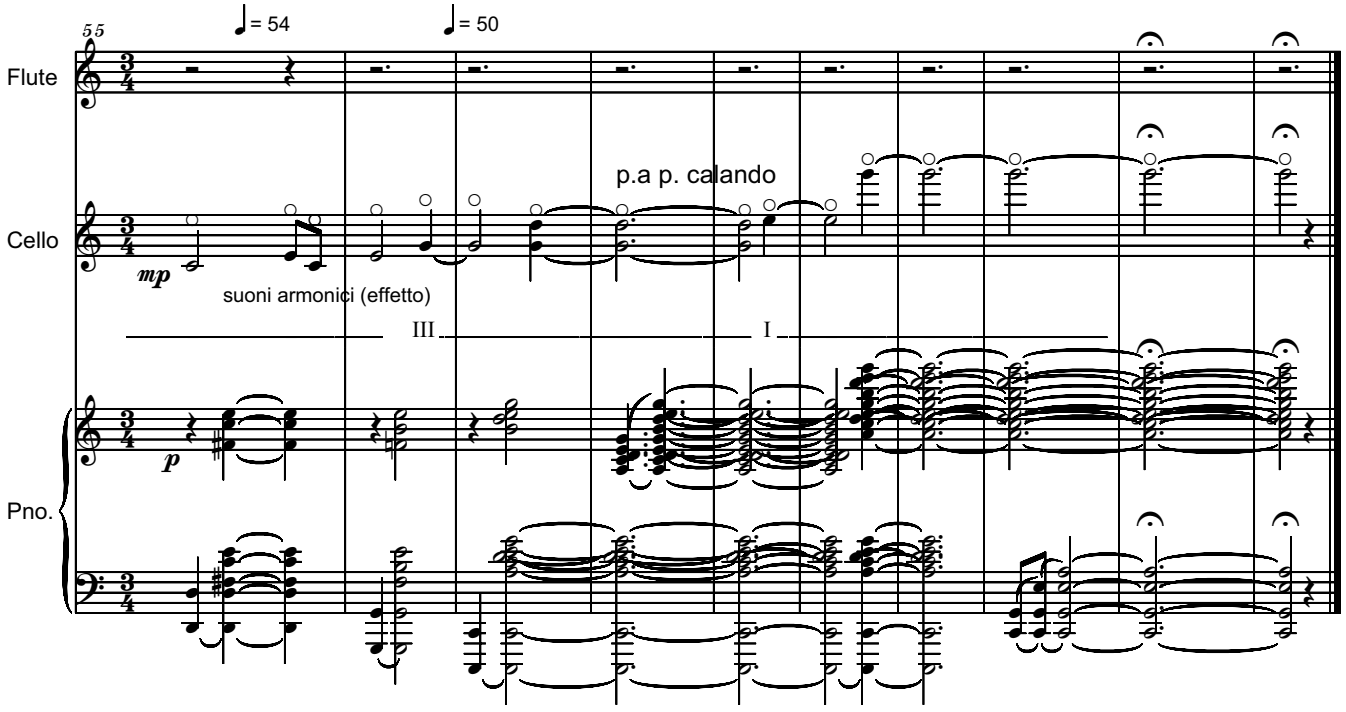


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18
♩= 64
♩= 66
Flute
Cello
II I II I II III II III II I
Pno.
25
//
♩= 68
mf
f
poco anim.
mp
p
II III II III IV III


32
Flute
Cello
II
III
II
III II
III
IV
III
IV
III
Pno.
39
= 72
= 76
Flute
sempre anim.
Cello
f
suoni reali
ff
II
III
Pno.
mf
mf


45
Flute
Cello
Pno.
50
♩= 68
♩= 60
rall.
rall.
IV
f


55
♩= 54
♩= 50
Flute
Cello
Pno.
p.a p. calando
mp
suoni armonici (effetto)
III
I
p

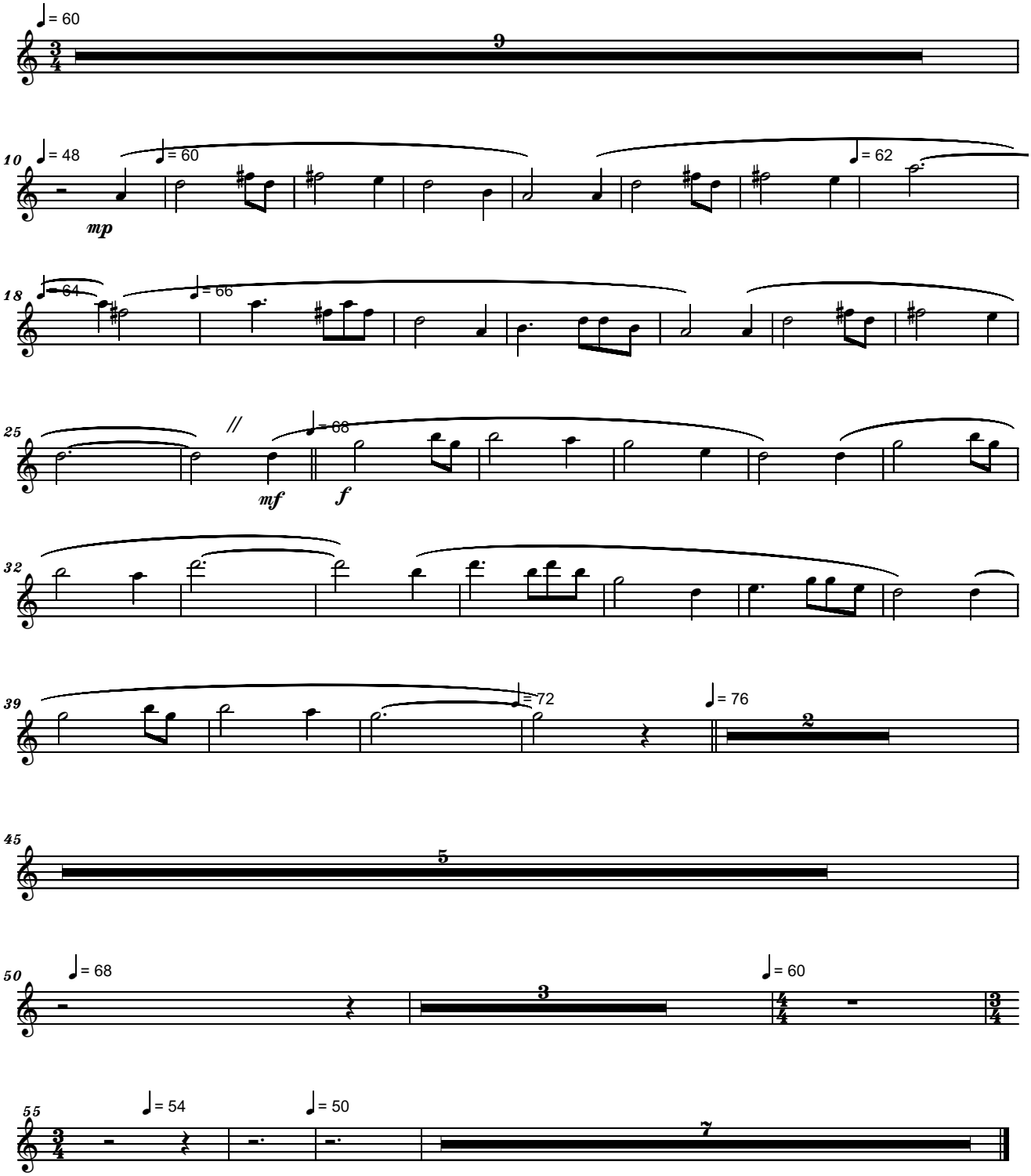
to my friends
Rich and Sue

"AMAZING GRACE" ECHO
Flute Part

Serban Nichifor

Estatico

February 7, 2003



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File: c.mz

to my friends
Rich and Sue

"AMAZING GRACE" ECHO
Cello Part

Serban Nichifor
February 7, 2003

Estatico



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Serban Nichifor

AMERICAN AIR

Amazing Grace Variations

Serban Nichifor

AMERICAN AIR

Amazing Grace Variations

Flute

Oboe

Clarinet in B

Bassoon

4 Fr. Horns in F (ossia 2 Horns: 1 & 3)

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

AMERICAN AIR

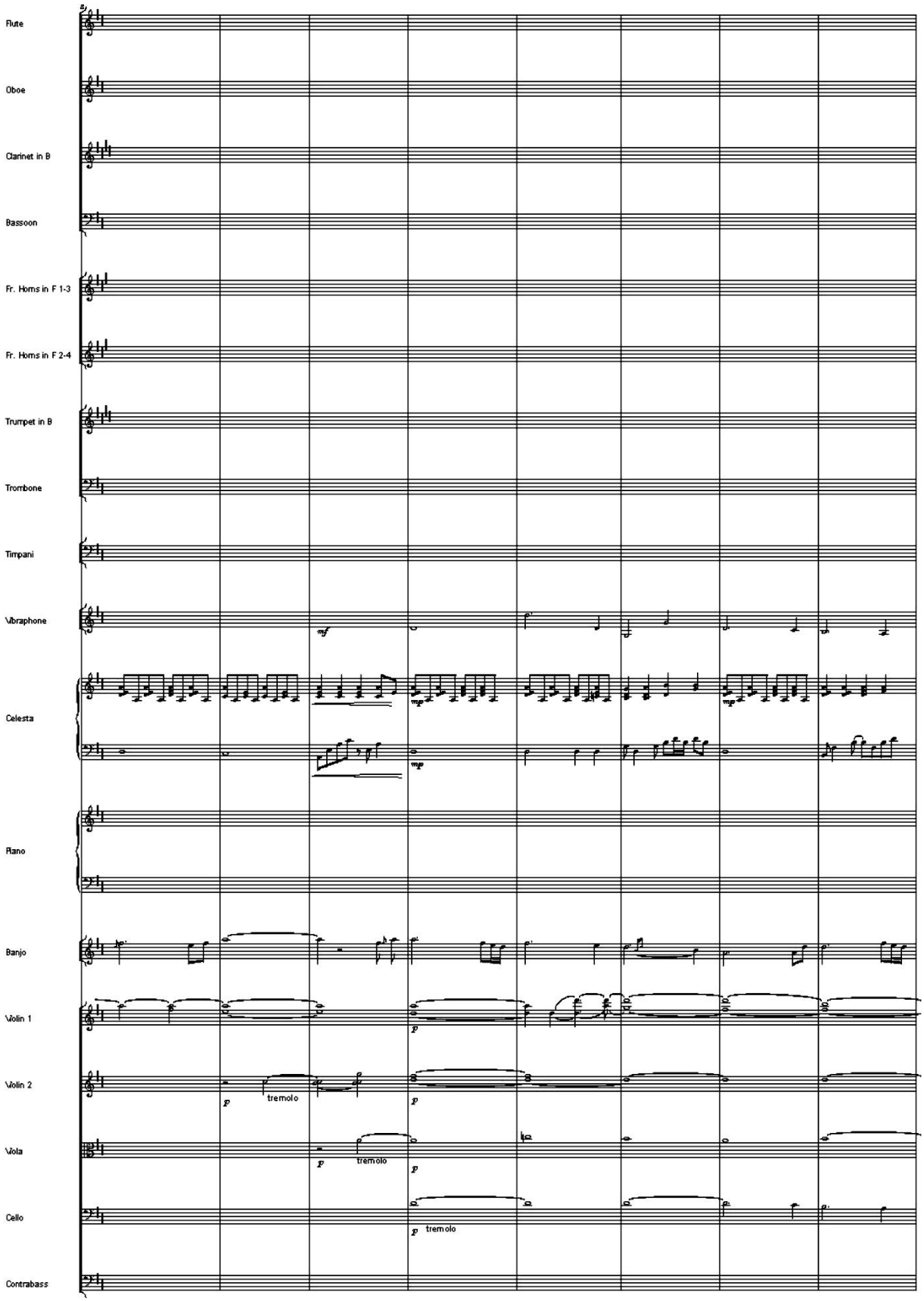
Amazing Grace Variations

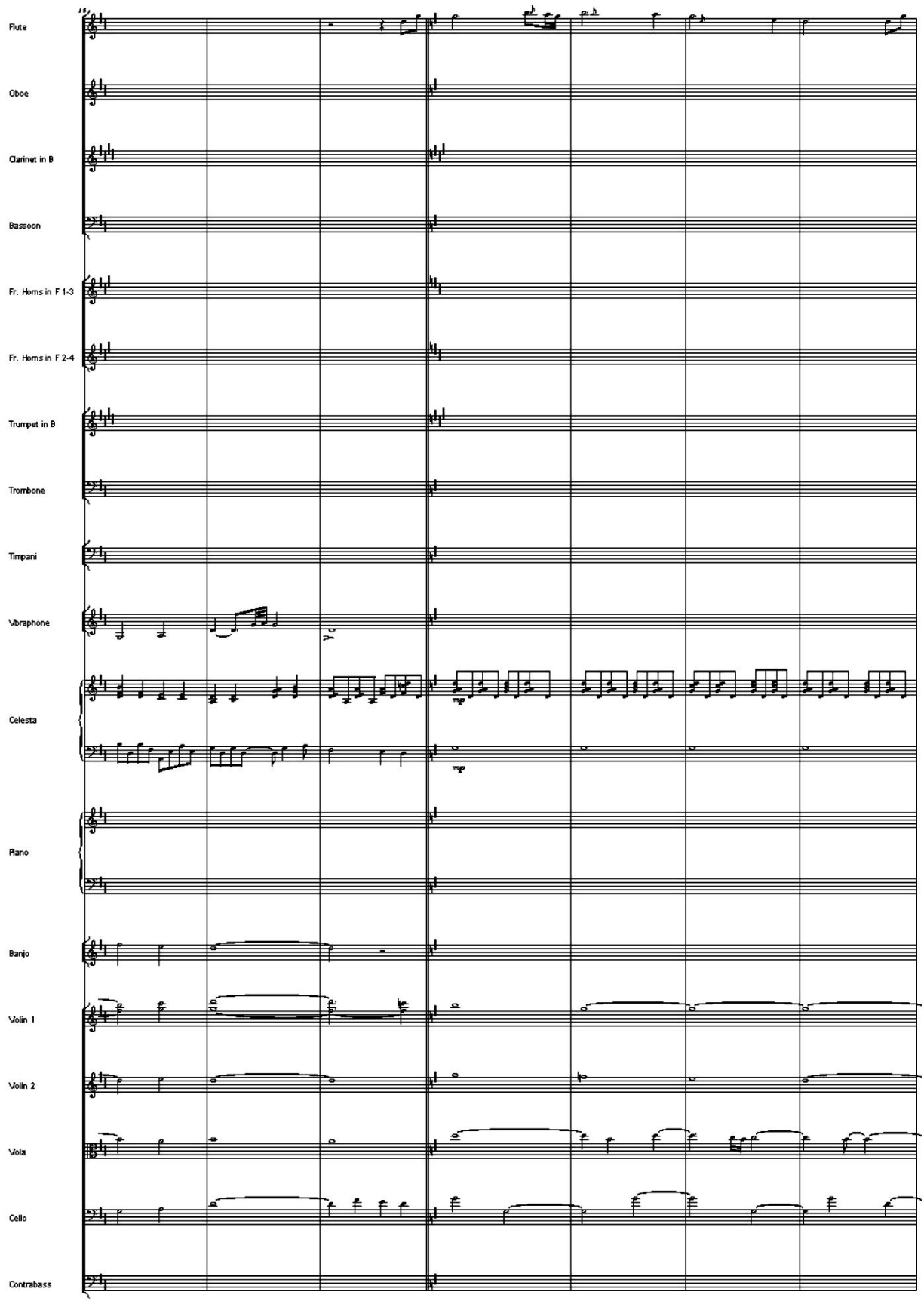
Lontano e Dolce

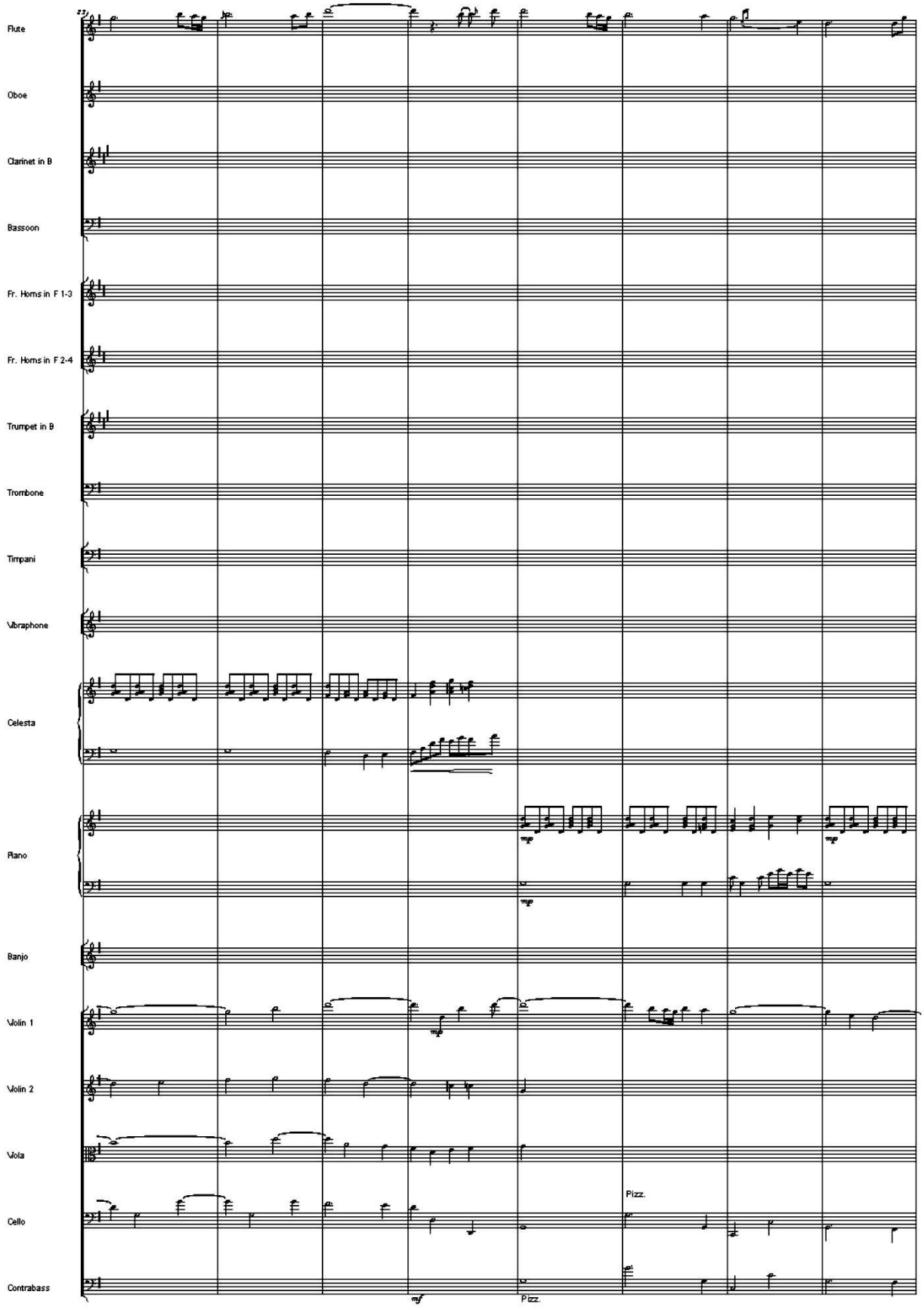
Serban Nichifor (SABAM)



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Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
tremolo
tremolo
tremolo

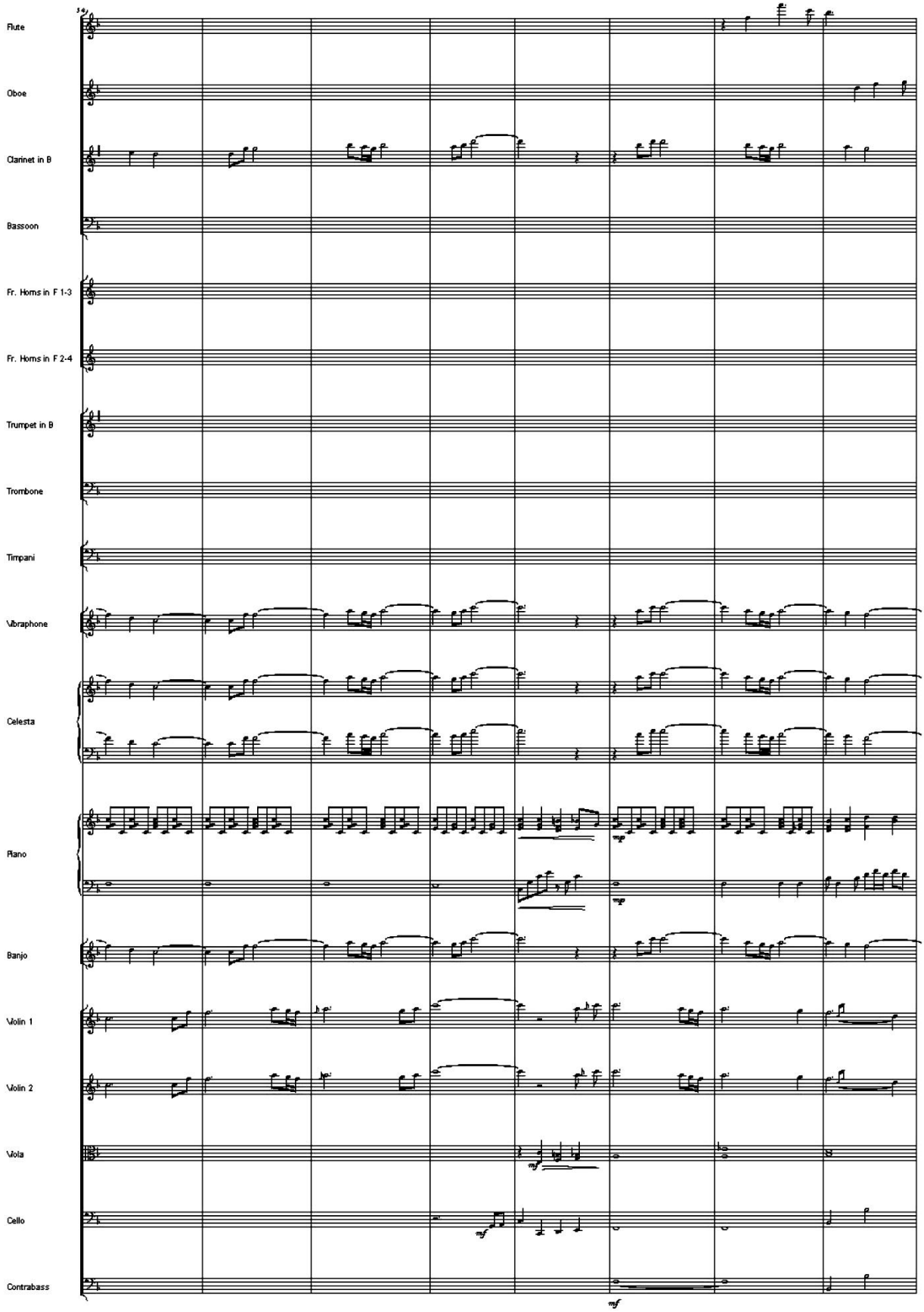

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


23
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
mp
mf
Pizz.
Pizz.


31
♩= 54
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
p
Arco


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
mp
mf


♩= 66
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
ord.
ord.


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


63
♩= 68
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
ord.
ord.


70
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
f
f

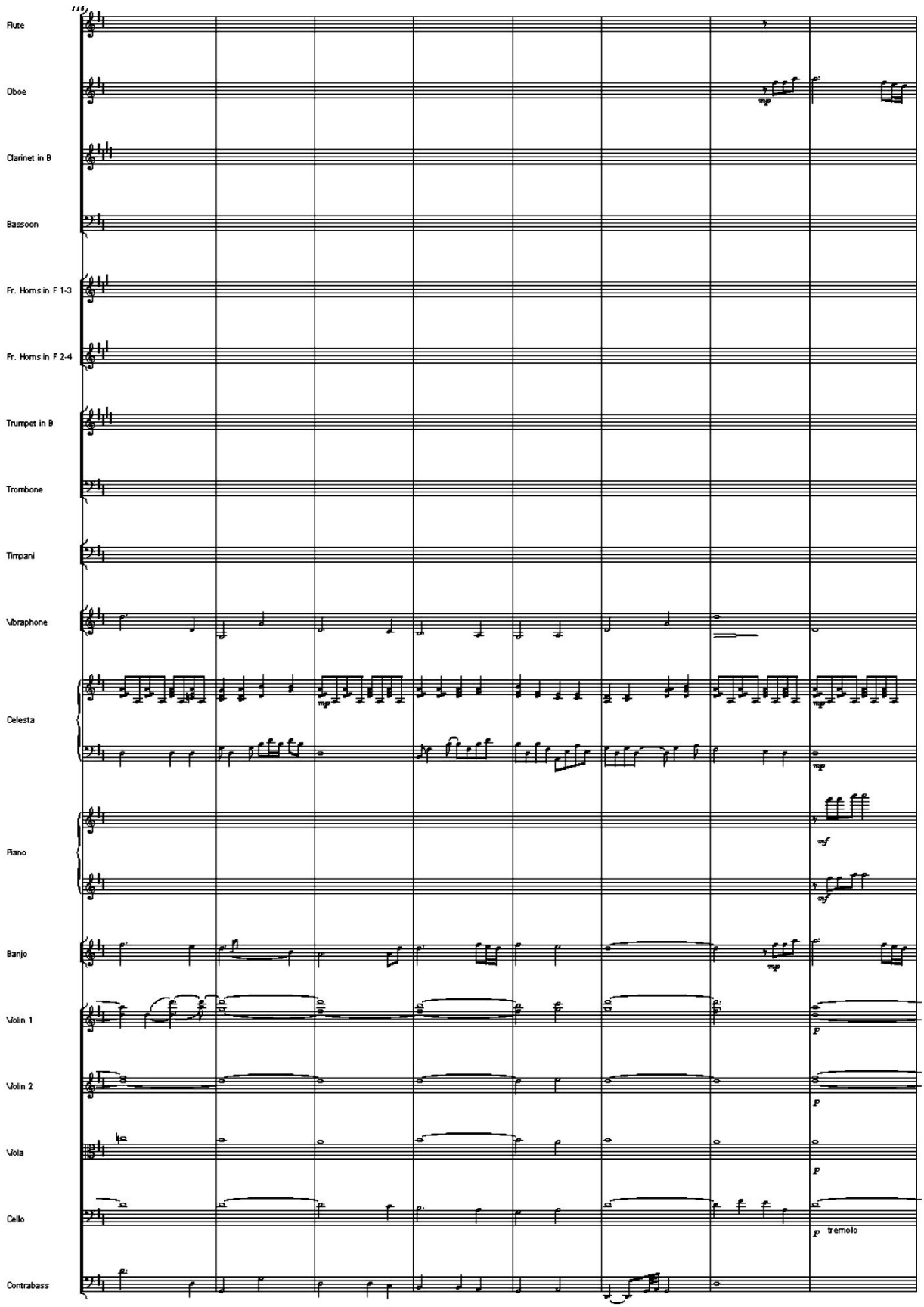

75
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


94
♩= 62
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
tremolo
ord.
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


101
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
fff
ff
mf
mp
p
tremolo


108
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
mf
mp
p
tremolo
Pizz.


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
mp
mf
p
tremolo


124
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


72
62
40
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
LARGO - QUASI SENZA TEMPO
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

Durata: ≈ 10'

Lui Alexandru Matei

Şerban Nichifor
(1989)

DIONYSIES VII

"BATTUTA"

per percussione

= bacchette dure

= bacchette morbide

= spazzole

LEGNO
- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

PELLE
- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

METALLO
- Triangolo
- 3 Piatti
- Tam-tam

+Vox (ad lib)

*) Allegro giusto (♩= 120)

Vox (ad lib)
Legno
Pelle
Metallo

HÂ!

G.P. G.P.

d'al niente molto sfffz

P.

ffurioso, poco a poco crescendo

(sempre crescendo)

poco a poco crex...

ff giocoso

M.

sub. PP ritmico

poco

sub. PP

poco a poco crescendo

*) Les interventions vocales sont facultatives.


M.
81
ff giocoso
sub. mp
molto
M.
91
sfz
(l.v.)
sub. PP
M.
101
M.
111
sub. ff
M.
L.
121
M.
sub. P
ritmico
l.v.
L.
131
L.
141
G.P.
L.
151
L.
G.P.
L.
161
L.
171
P.
M.
G.P.
G.P.
G.P.
Pritmico
sempre Pritmico


181
P.
M.
191
201
L.
211
sempre P
ritmico
(l.v.)
221
G.P.
231
pp eco
241
poco a poco perdendosi


251
L.
P.
M.
sub. ffben marcato
perdendosi
l.v
261
271
281
poco a poco affrettando
(sempre affrettando)
291
301
molto
Sub. Tempo I (♩≈120)
1
2
3
4
5
l.v.
sffz
ppeco


311
L.
P.
M.
sub ff
fffp eco
l.v.
321
pp eco
sub ff (l.v.)
331
341
pp poco a poco crescendo
(sempre crescendo)
351
molto ff
G.P.
p eco
361
pp misterioso
371
pp poco a poco perdendosi
(l.v.)
381
p dolce
pp eco


L.
P.
M.
P cantabile
l.v.
PP eco
391
molto espressivo
401
PP profondo
PP eco
PPP lontano
411
PPP lontano
poco f
PP
421
G.P.
(l.v.)
minaccioso
PPP poco PP
PP cantabile
431
più P
mp
PP dolce



Sinaia, 9-10-II-1989

Stefan Niculescu

Battuta

Serban Nichifor



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63
P
M
sub. pp
pass.
sub. pp ritmico
69
M
75
M
poco
sub. pp
poco a poco crescendo
molto
81
M
sub. mp
87
M
ff giocoso
sfz
molto
sub. pp
93
M
99
M
105
M
sub. ff
112
M
117
M
122
L
sub. p ritmico
129
L
136
L
143
L
G.P.


150
L
G.P.
156
L
161
L
167
L
P
G.P.
G.P.
G.P.
p ritmico
175
P
M
sempre p ritmico
181
P
M
187
P
M
192
P
M
197
P
M


203
P
M
209
P
M
215
L
M
sempre ritmico
p
221
L
M
G.P.
228
L
M
pp
eco
G.P.
235
L
M
G.P.
241
L
M
G.P.
247
L
P
M
sub.
ff
ben marcato
poco a poco perdendosi


253
L
P
258
L
P
264
L
P
269
L
P
275
L
P
281
poco a poco affrettando
L
P
M
sempre affrettando
287
L
P
M


293
L
P
M
Sub.Tempo I
299
306
molto
pp
eco
311
sub.
ff
ff pp eco
317
pp
eco
323
sub.
ff


330
L
M
336
pp
poco a poco crescendo
342
348
molto
ff
354
G.P.
p eco
362
pp misterioso
pp
369
P
pp
poco a poco perdendesi
375
p dolce
p dolce
383
pp eco
391
molto espressivo


397
L
P
M
pp eco
pp profondo
404
P
M
ppp lontano
poco rfz
411
L
P
M
pp
pp
pp
418
L
P
M
G.P.
G.P.
pp cantabile
426
L
P
M
minaccioso
ppp
poco pp
minaccioso
ppp
piu p
pp cantabile
435
L
P
M
G.P.
pp
ppp
minaccioso
piu
mp
pp cantabile

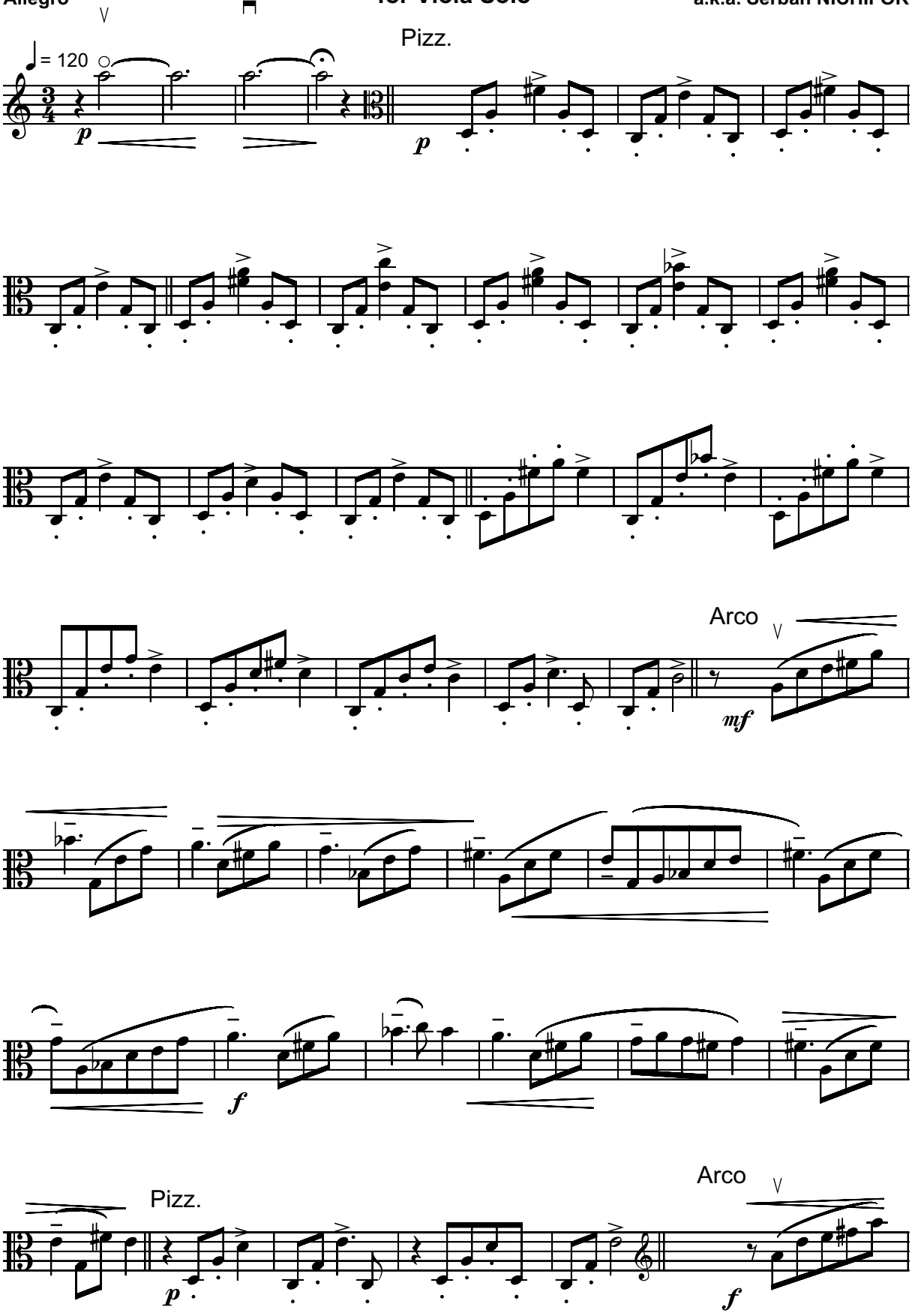

442
G.P.
G.P.
minaccioso
G.P.
P
M
ppp
poco
pp dolce
449
L
P
M
G.P.
G.P.
ppp non crescendo
455
L
P
G.P.
G.P.
sempre minaccioso
molto ff
poco animando
ppp
sub.Tempo I molto ff
462
L
P
G.P.
sfz sfz
G.P.
ppp
molto ff
poco a poco precipitando
468
Sub.precipit.
L
P
M
ff disperato
molto
ff violento
pr profondo
473
Sub.Tempo I
sempre allargando molto
L
P
M
S
immaterialo
G.P.
ppp
pp lontano e tranquillo
sffz
479
P
G.P.
d'al niente
sffz HA !

To Viola Virtuoso Cornelia Petroiu,
with admiration

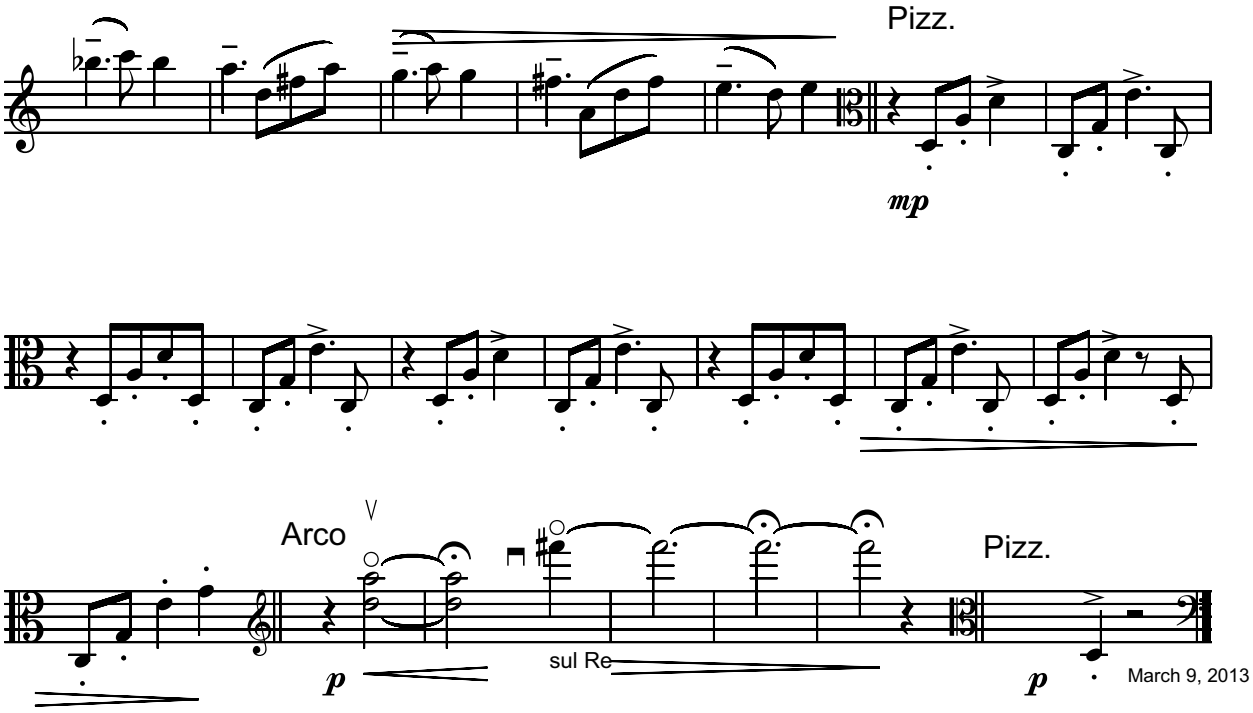
CURRICULUM VITAE
for Viola Solo

Sean McCLELLAN
a.k.a. Serban NICHIFOR

Allegro



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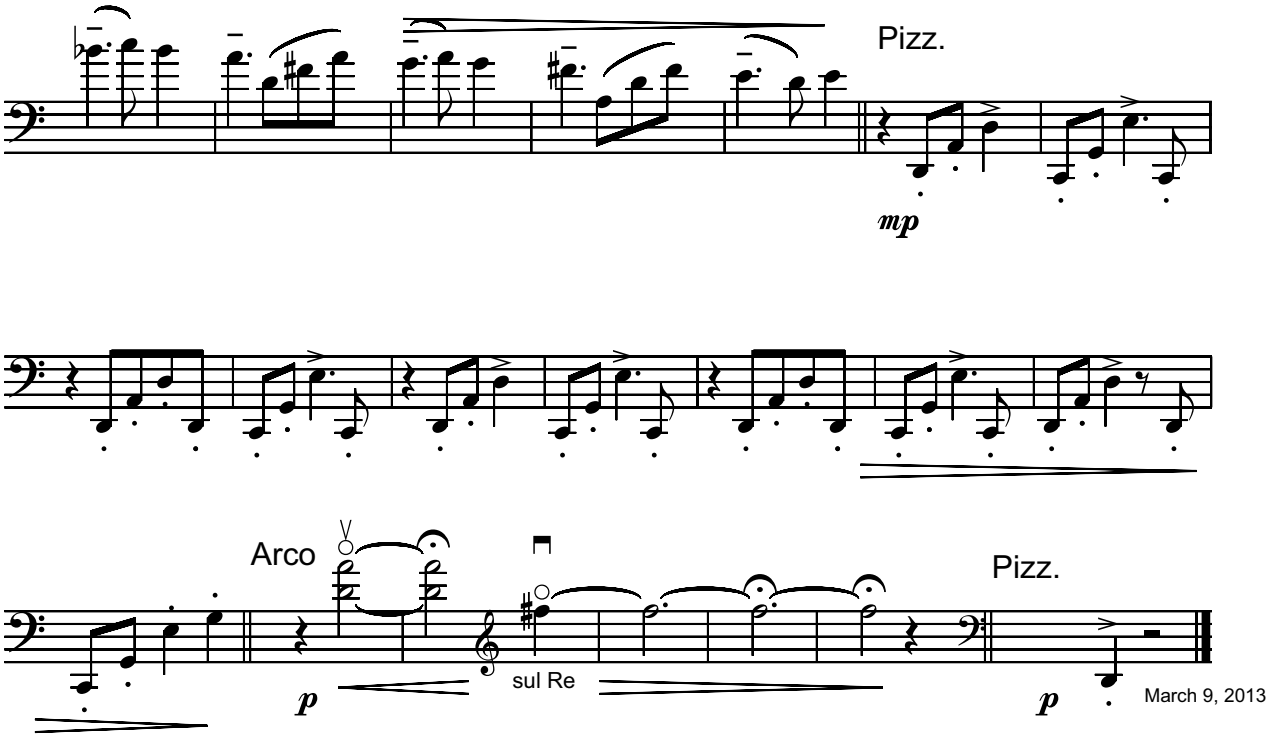

Pizz.
mp
Arco
p
sul Re
Pizz.
p
March 9, 2013

CURRICULUM VITAE
for Cello Solo

Allegro **Serban NICHIFOR**



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Pizz.
mp
Arco
p
sul Re
Pizz.
p
March 9, 2013

File: SerbanNichifor_Do_Not_Kill_A_Mockingbird

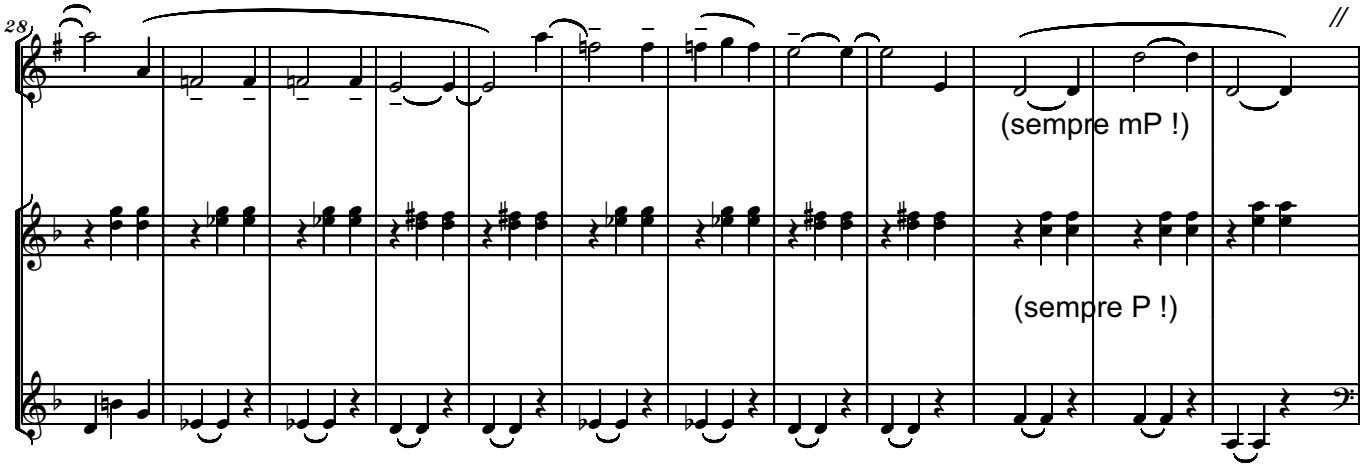
Tempo di Barcarola
Lontano e Dolce

DO NOT KILL A MOCKINGBIRD
- meditation on the BARCAROLA of Liana Alexandra -
To Wonki Lee & Riko Higuma

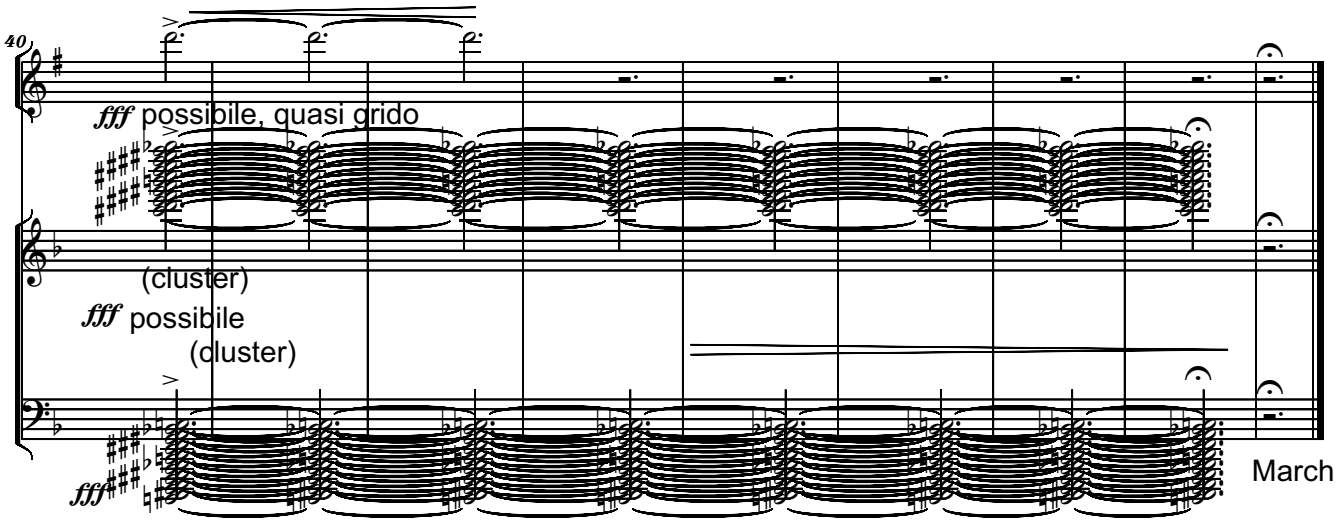
Serban Nichifor



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SUBITO VIOLENTO



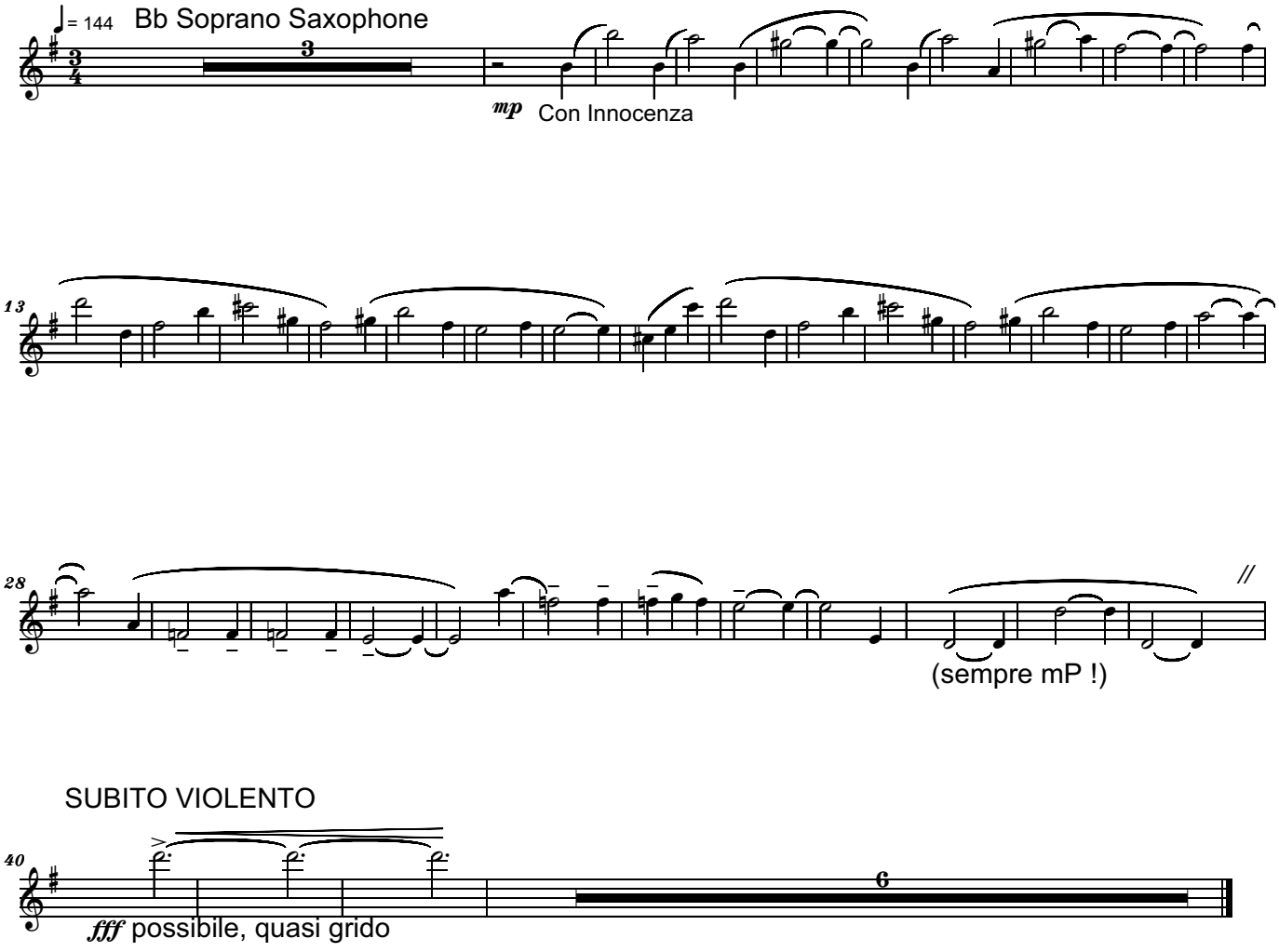
March 11, 2012

File: Sax

Tempo di Barcarola
Lontano e Dolce

DO NOT KILL A MOCKINGBIRD
- meditation on the BARCAROLA of Liana Alexandra -
To Wonki Lee & Riko Higuma

Serban Nichifor



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SERBAN NICHIFOR

ET CUM SPIRITU TUO

(Computer Music)

2013

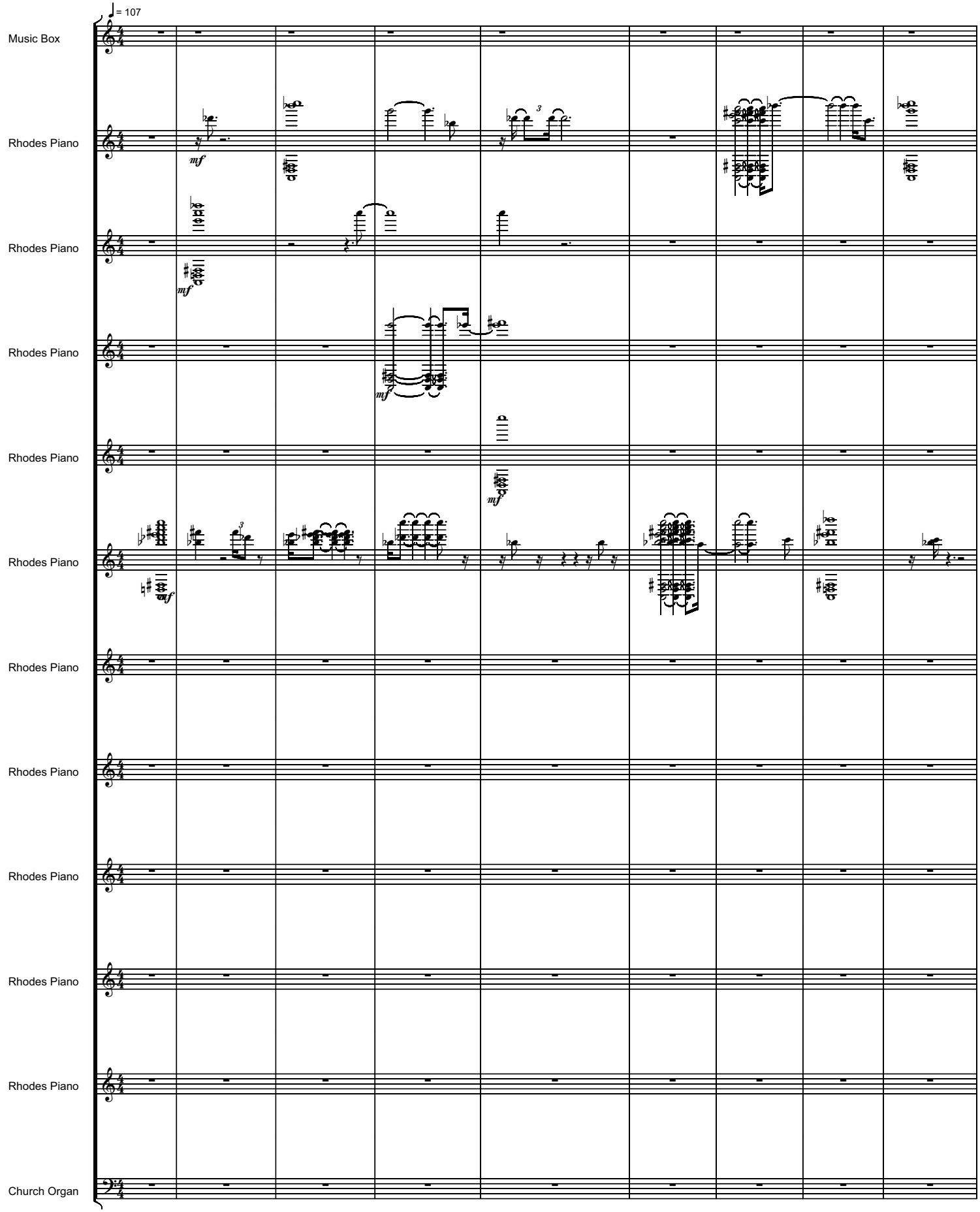
- *1.) Hora Lunga*
- *2.) Et Cum Spiritu Tuo (I)*
- *3.) Souvenir – to Liana*
- *4.) Et Cum Spiritu Tuo (II)*

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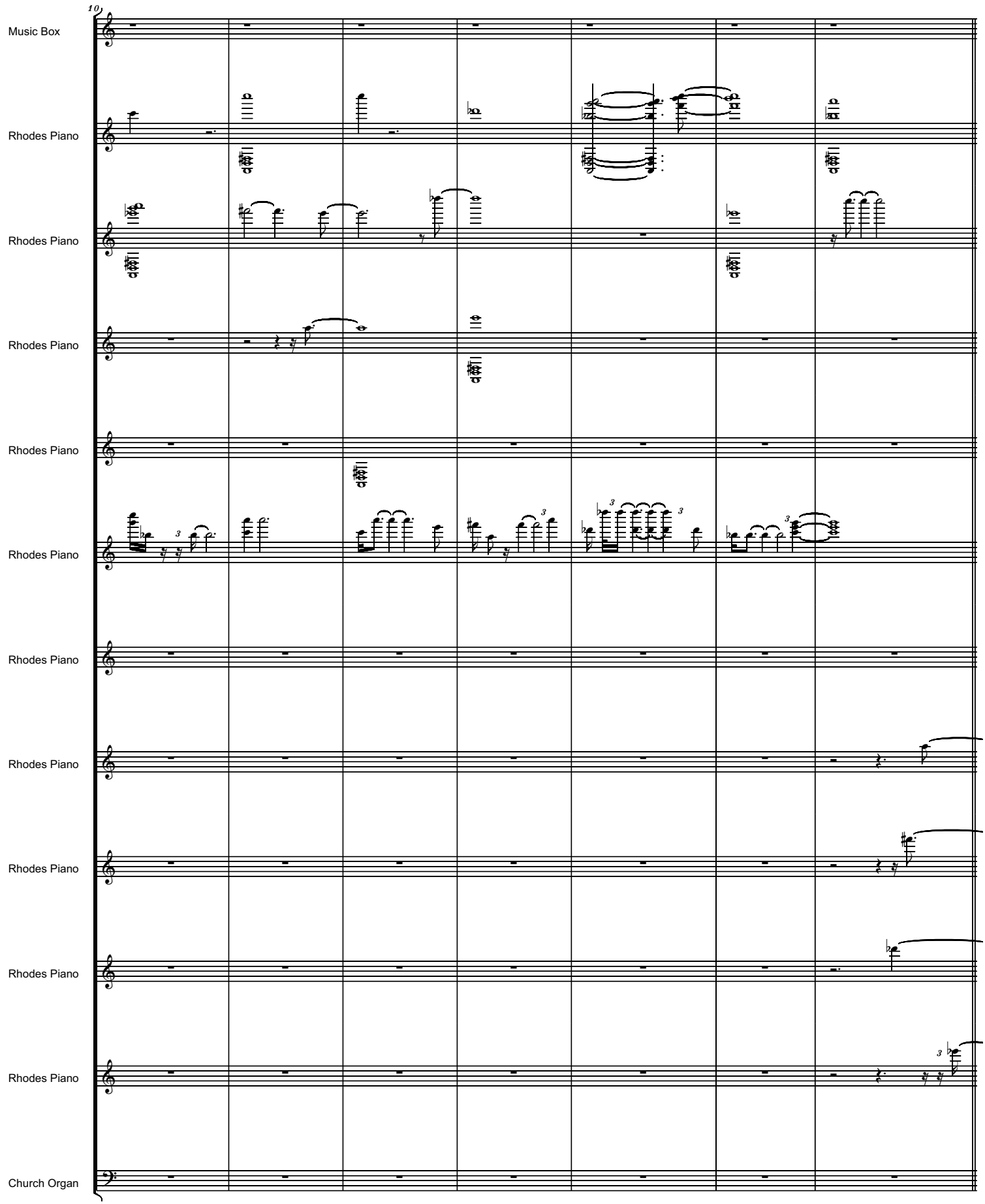
Allegretto

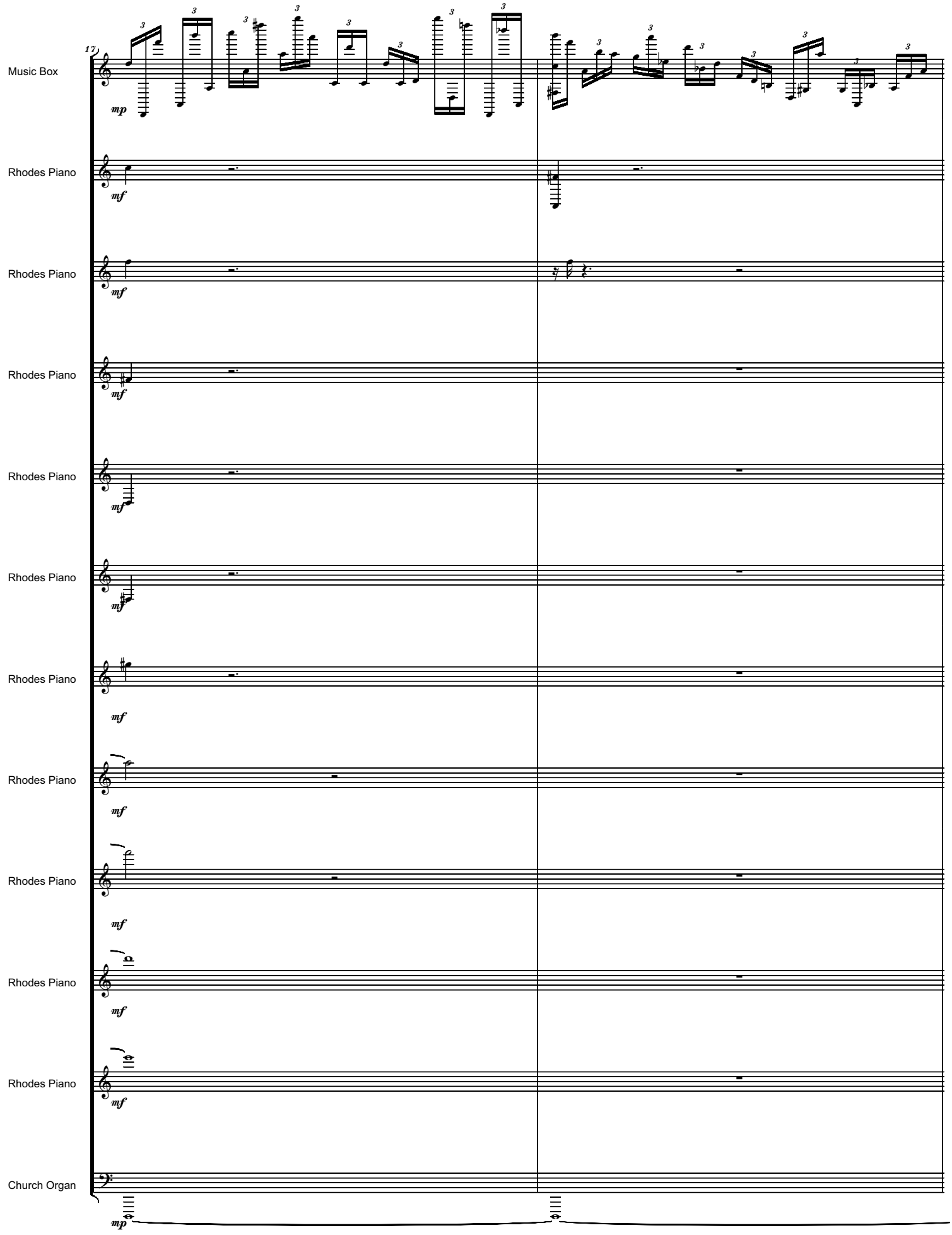
Hora Lunga

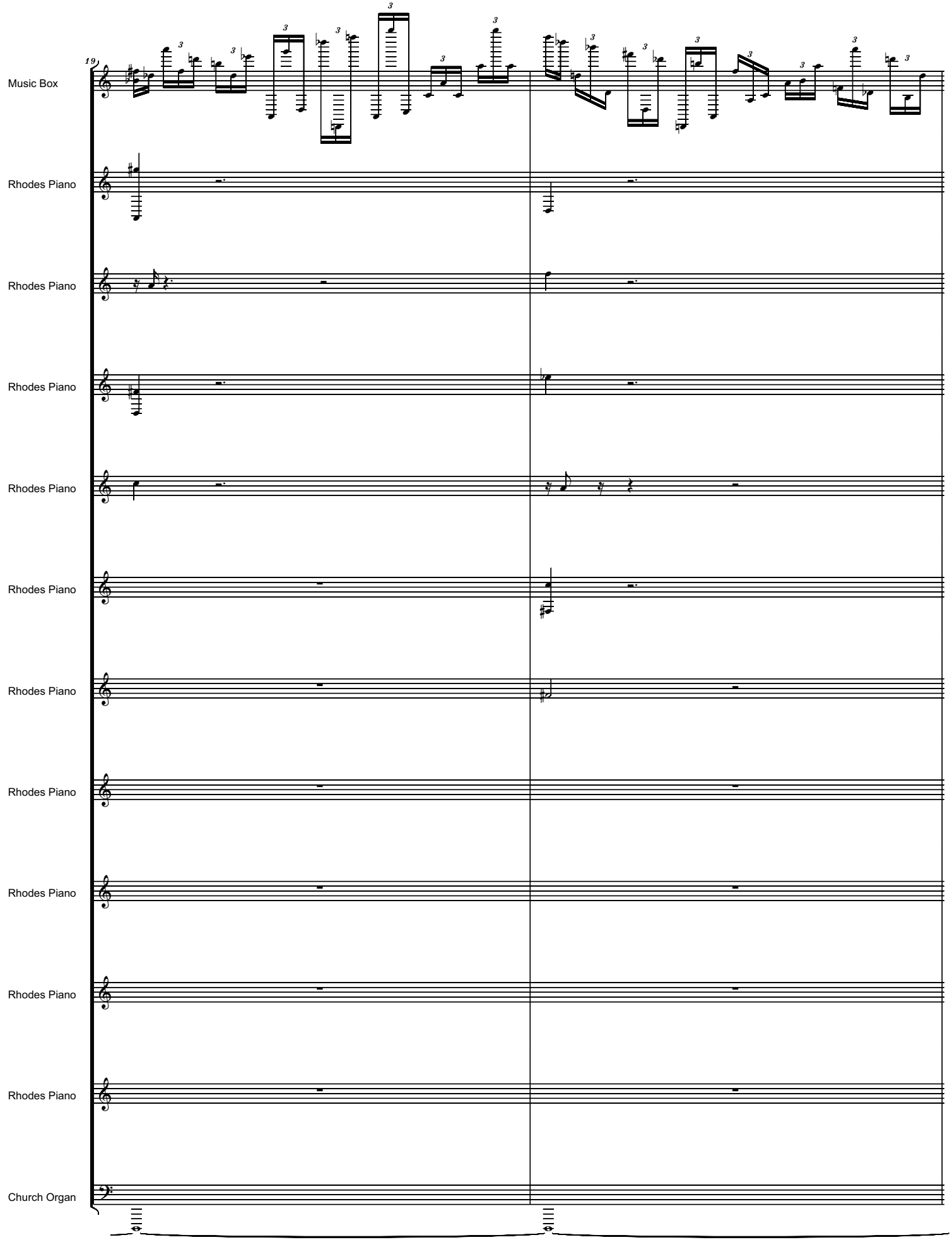
Serban NICHIFOR
Friday, September 05, 2003, 7:33:06 PM

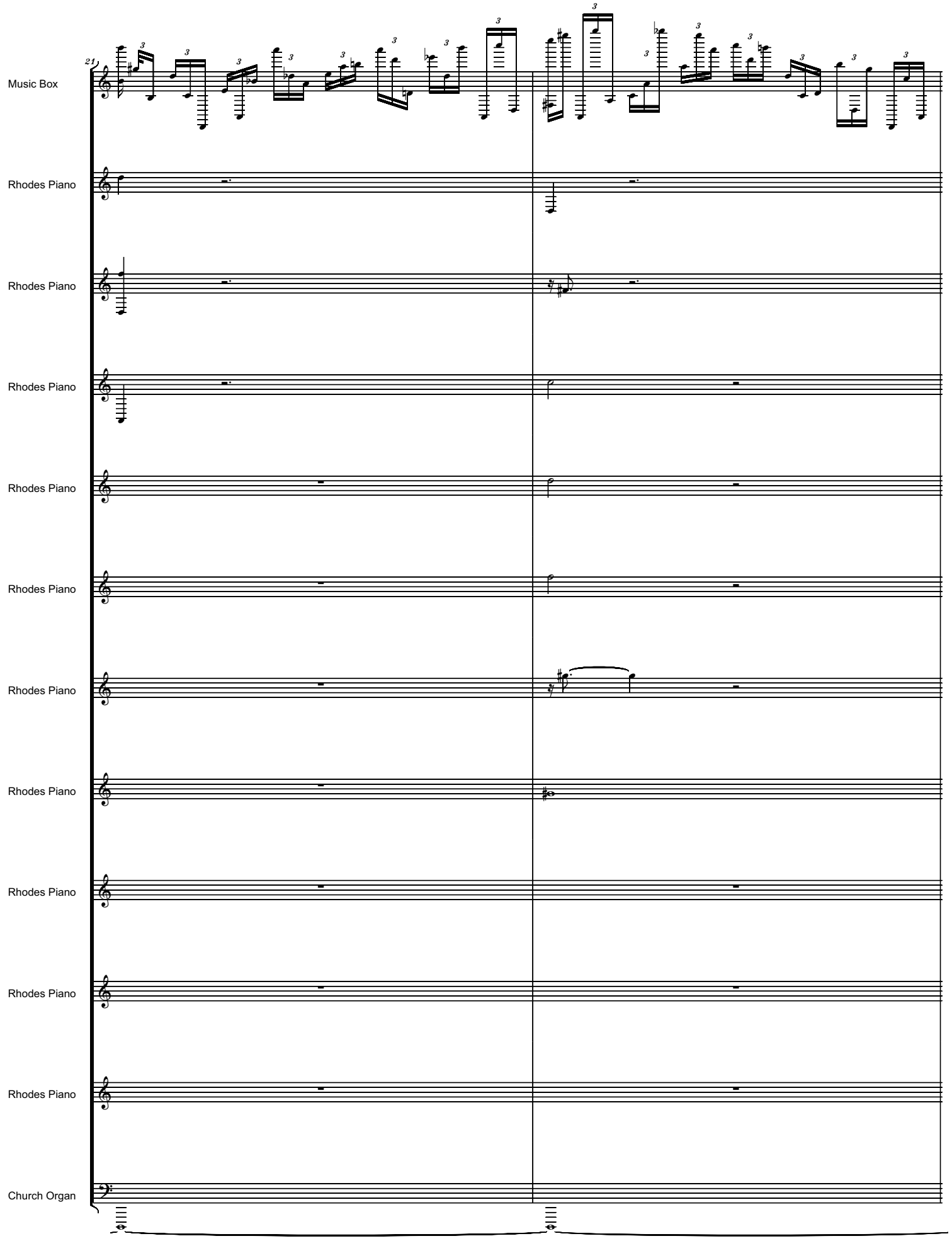


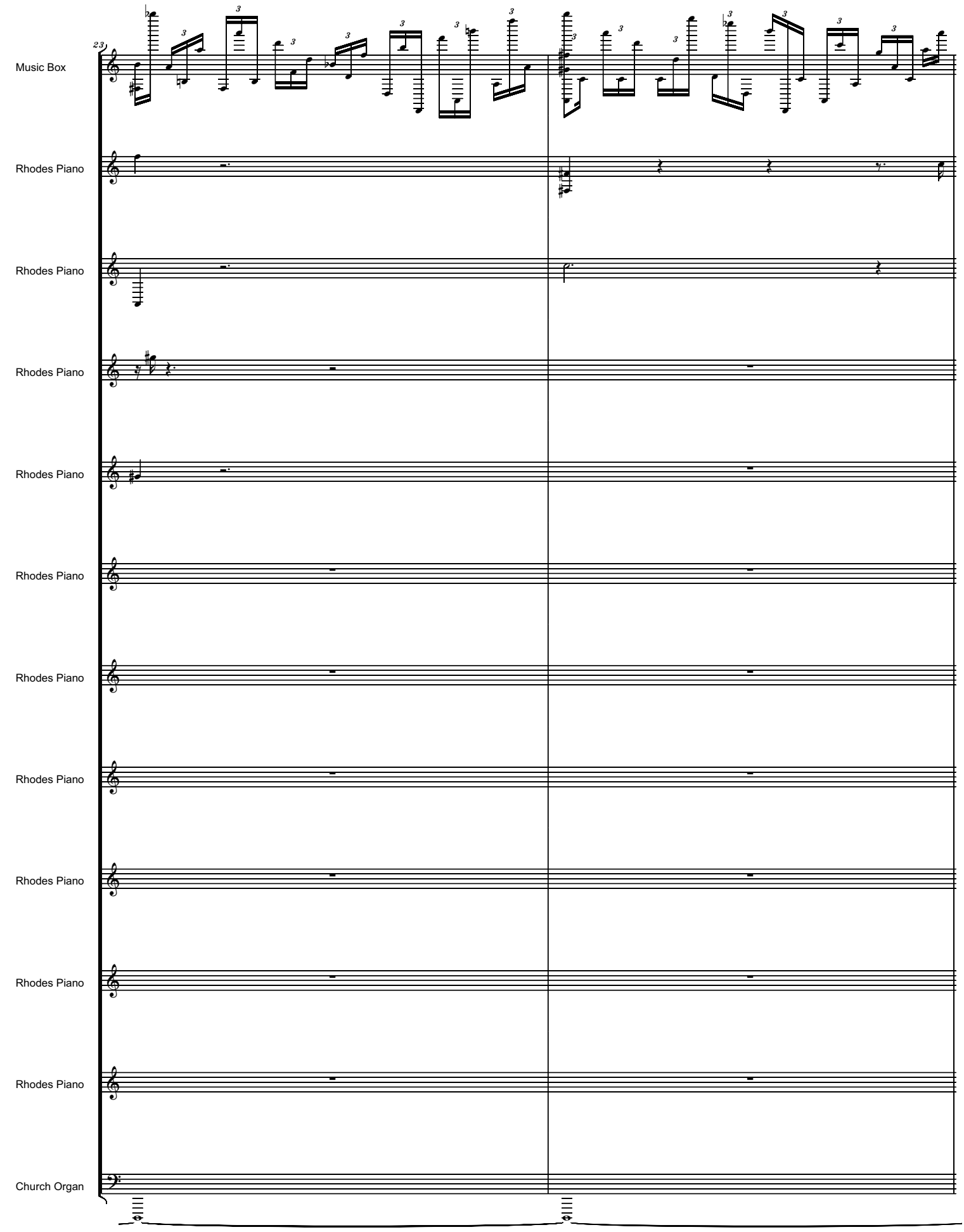
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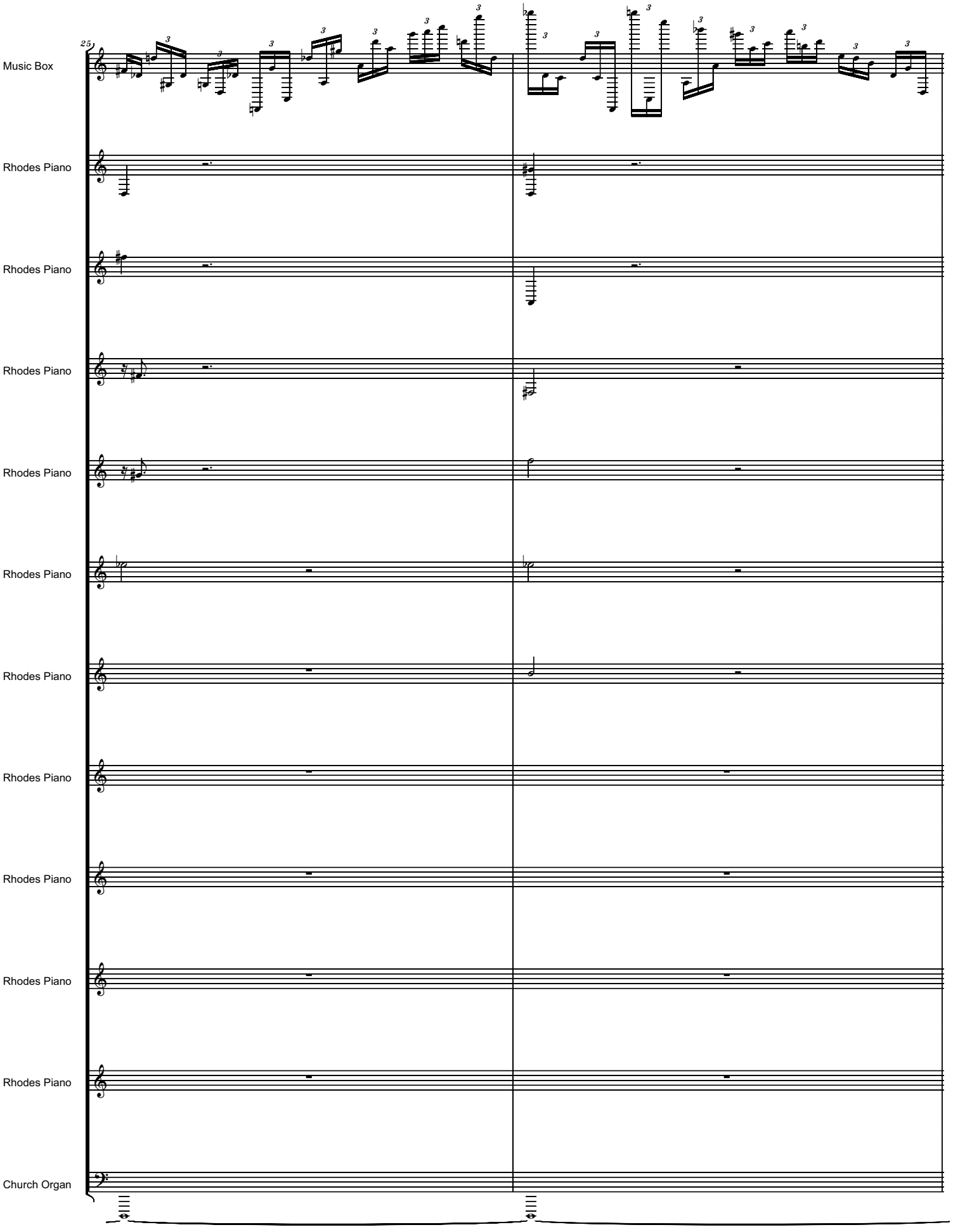

10
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


17
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ
mp
mf

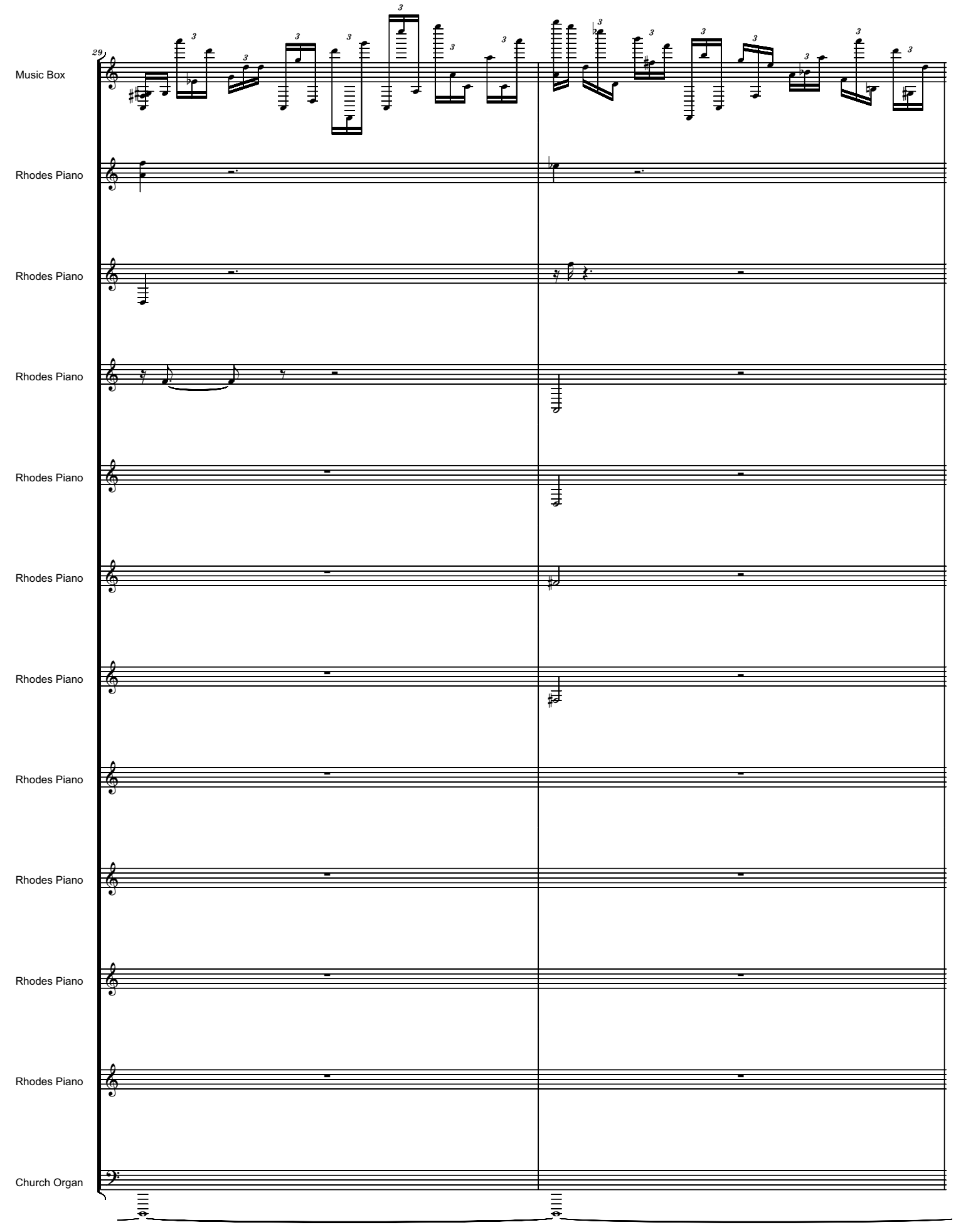

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Rhodes Piano
Church Organ

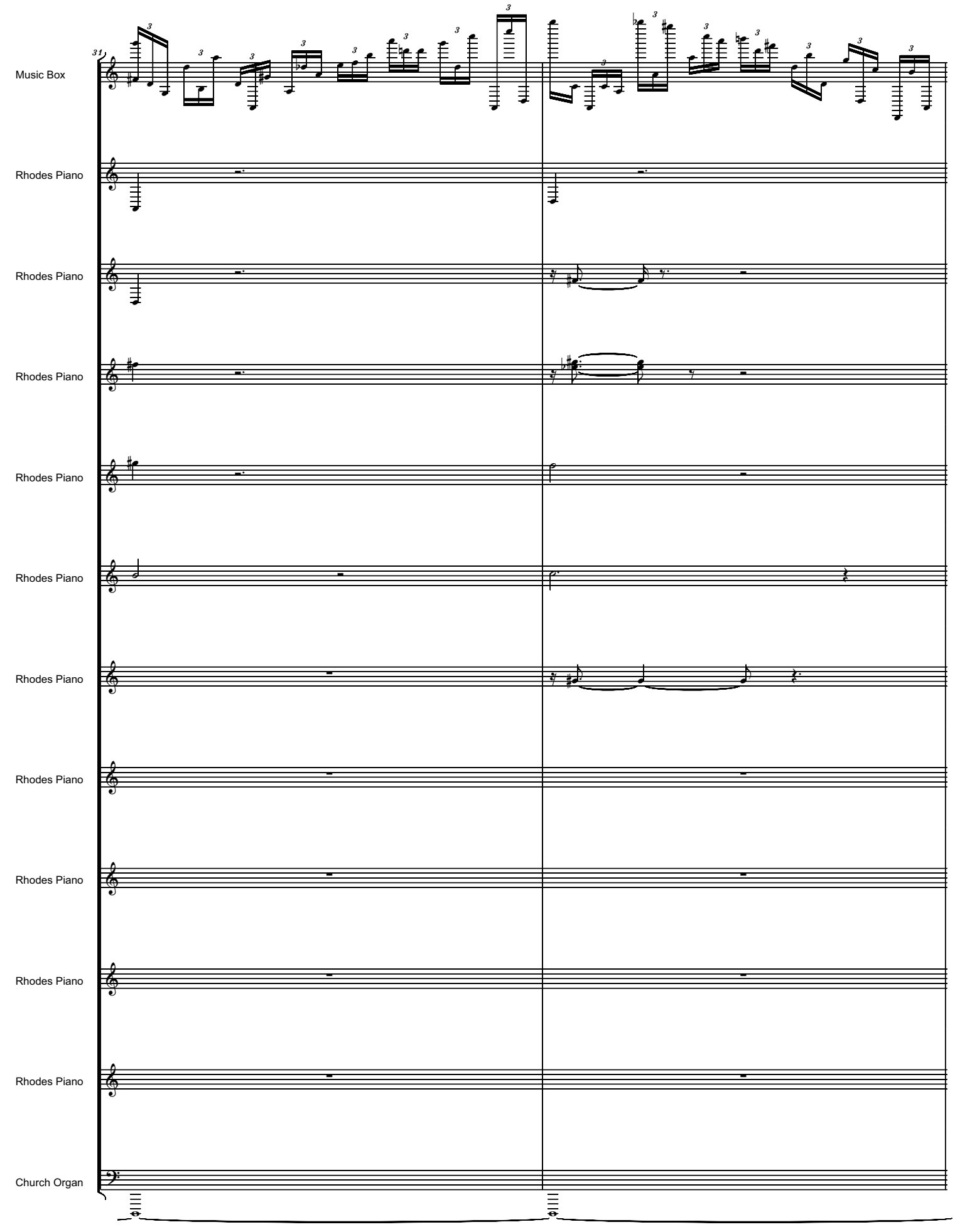

21
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

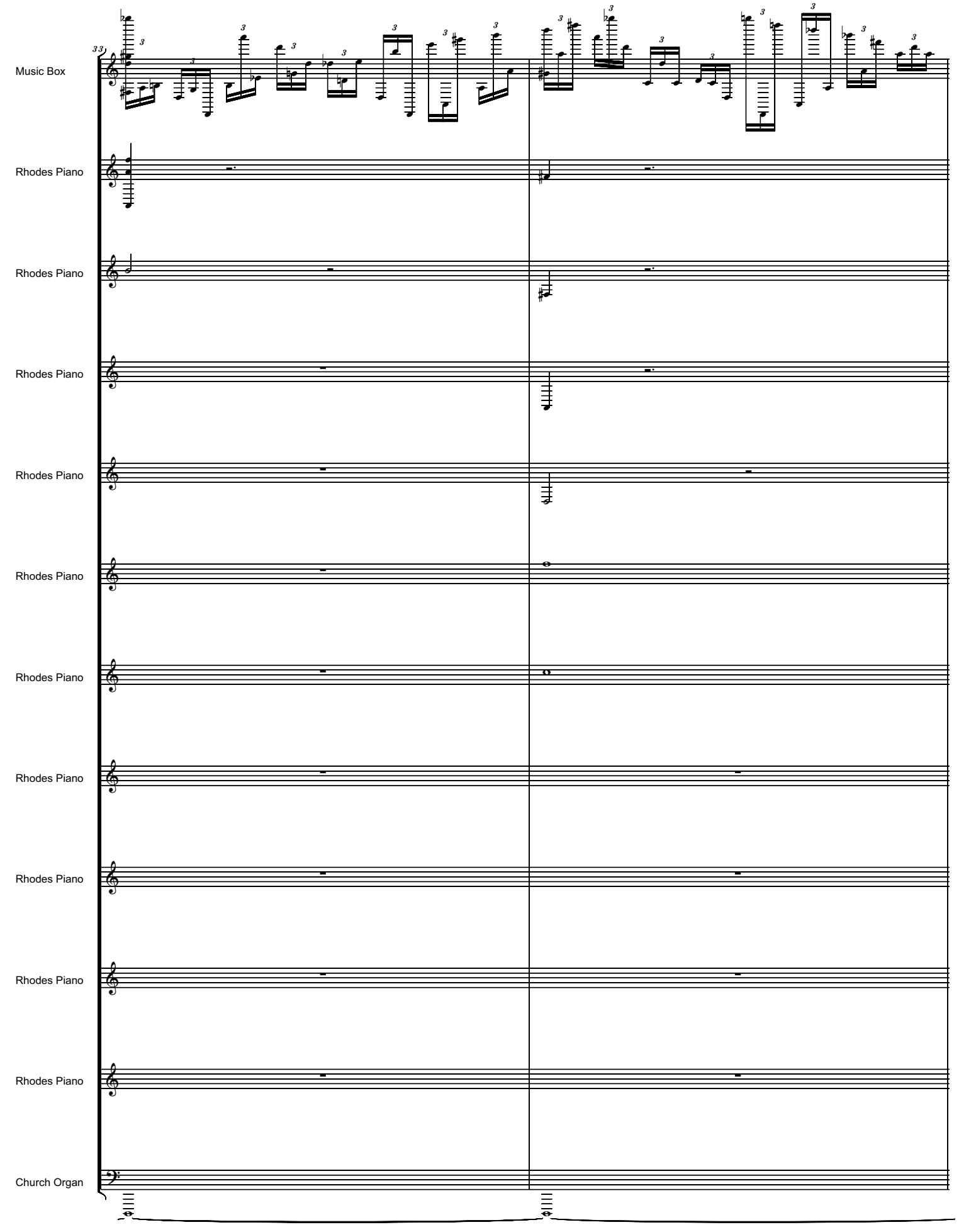

23
Music Box
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Rhodes Piano
Church Organ

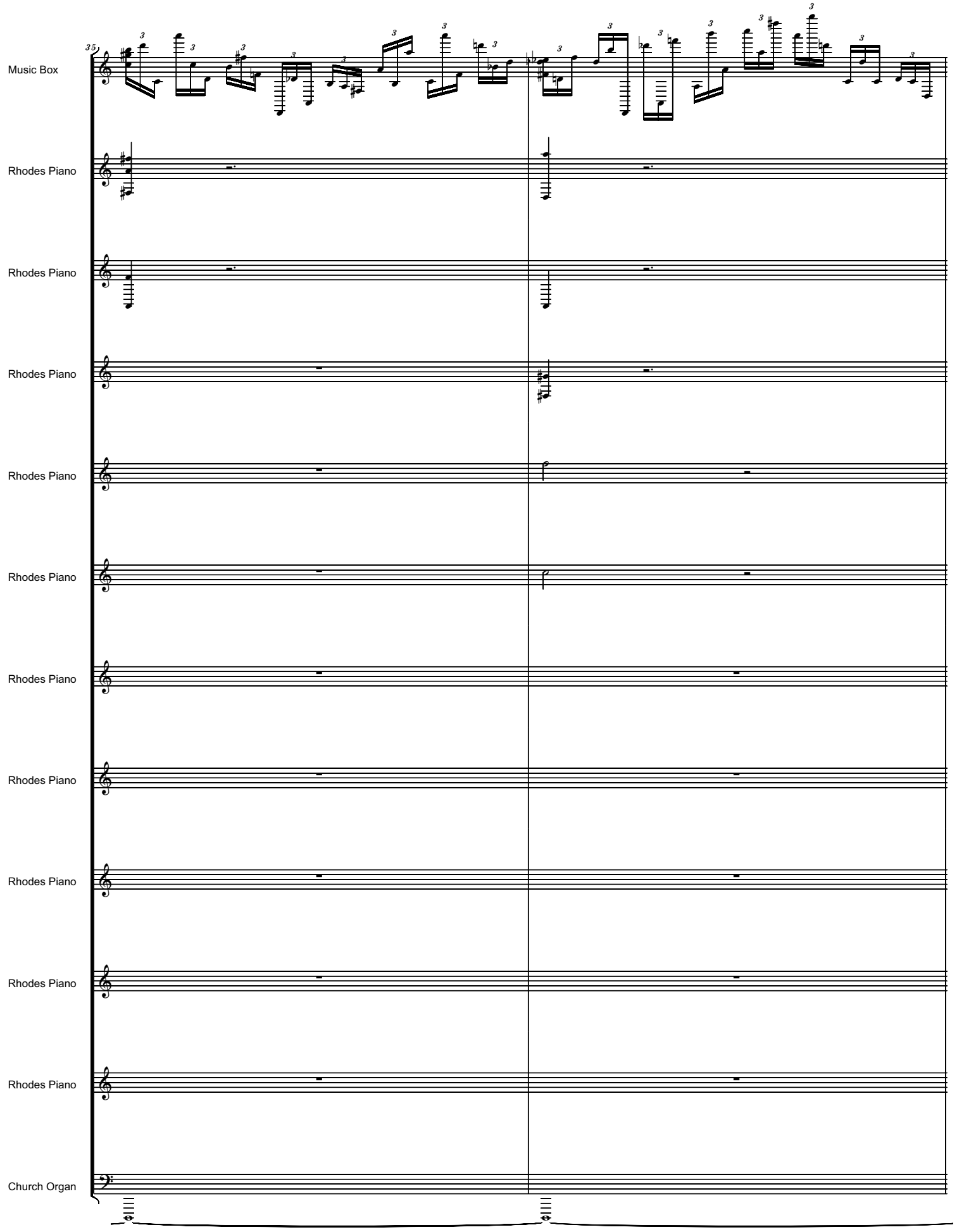

25
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

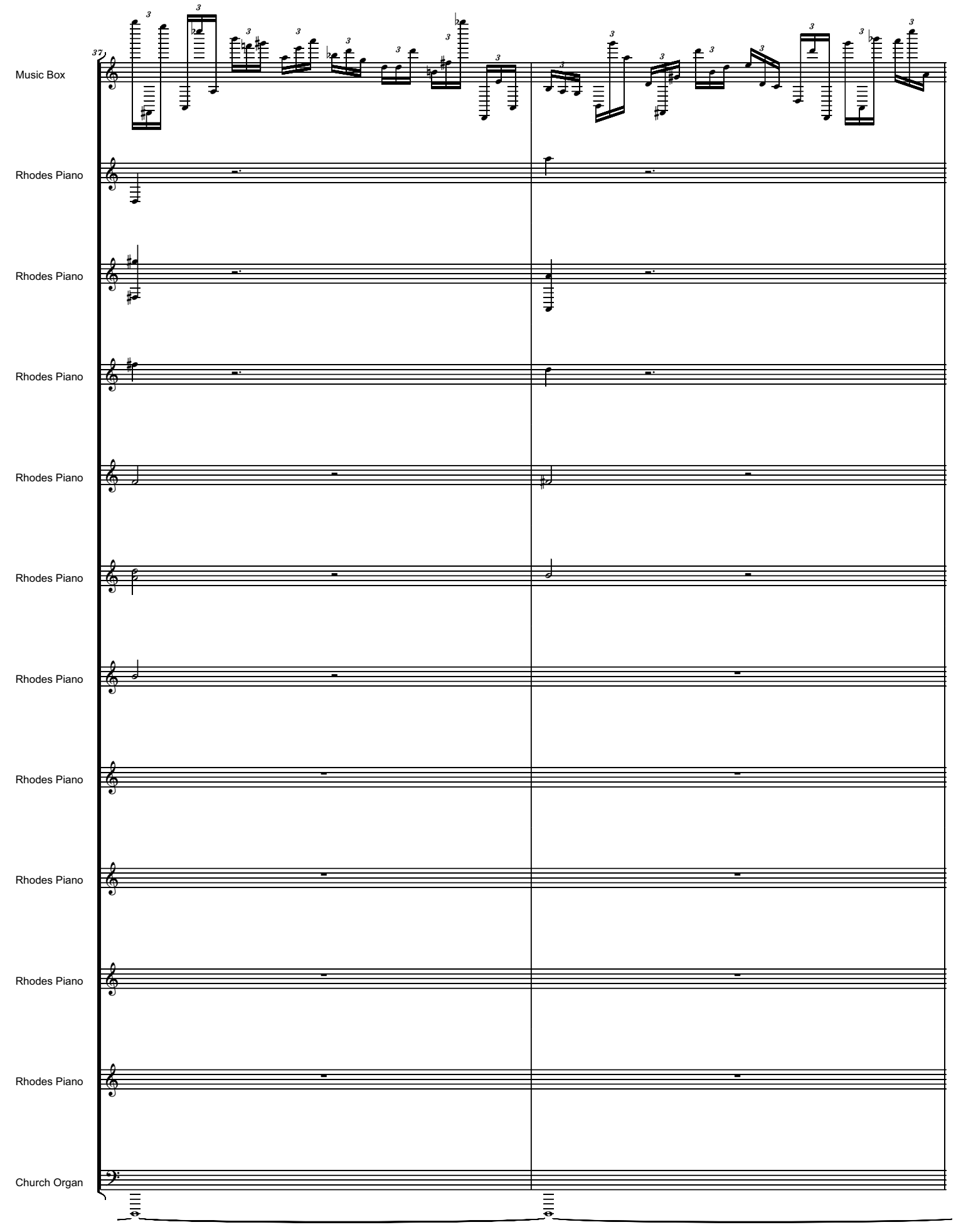

27
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

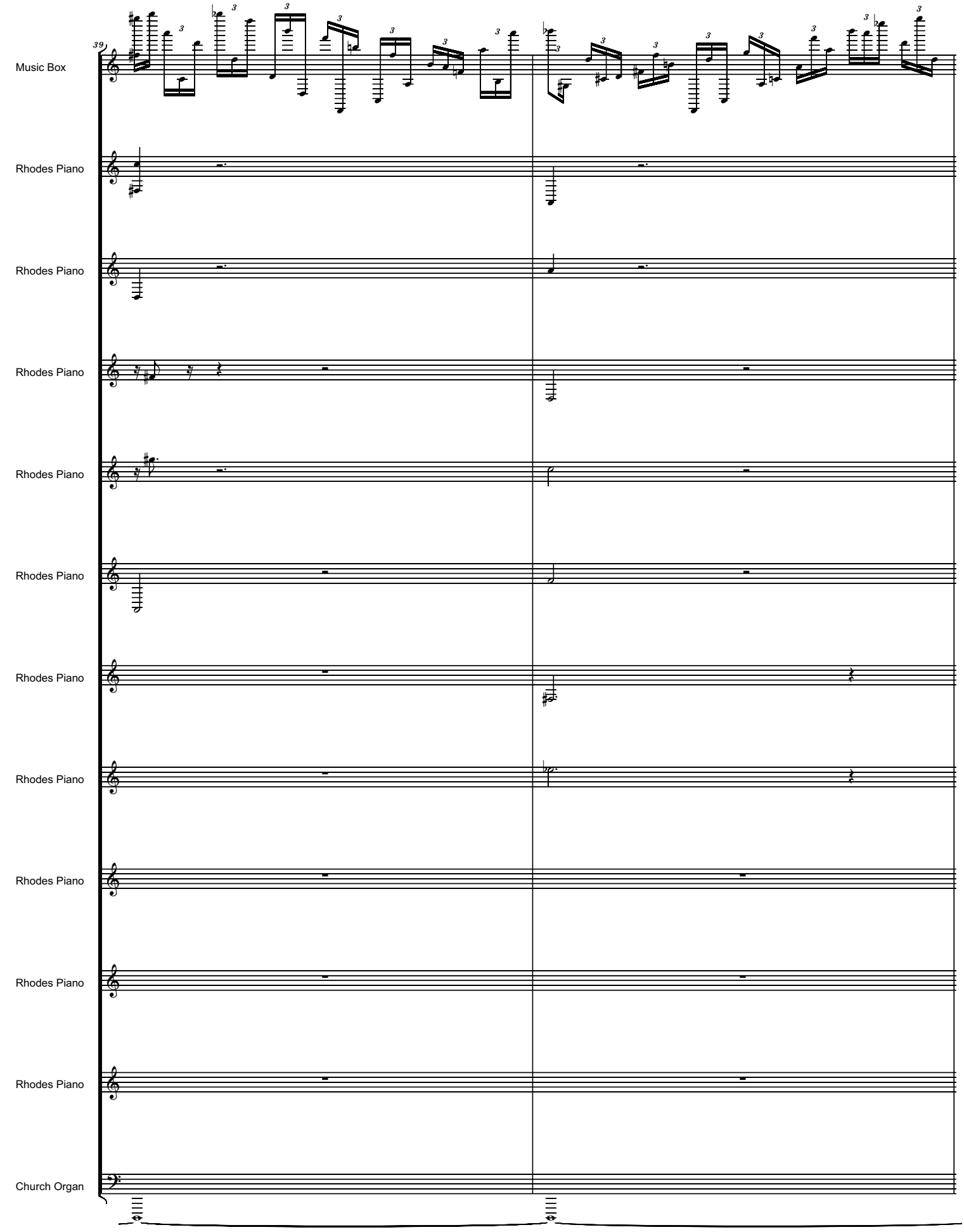

29
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


31)
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


33
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ

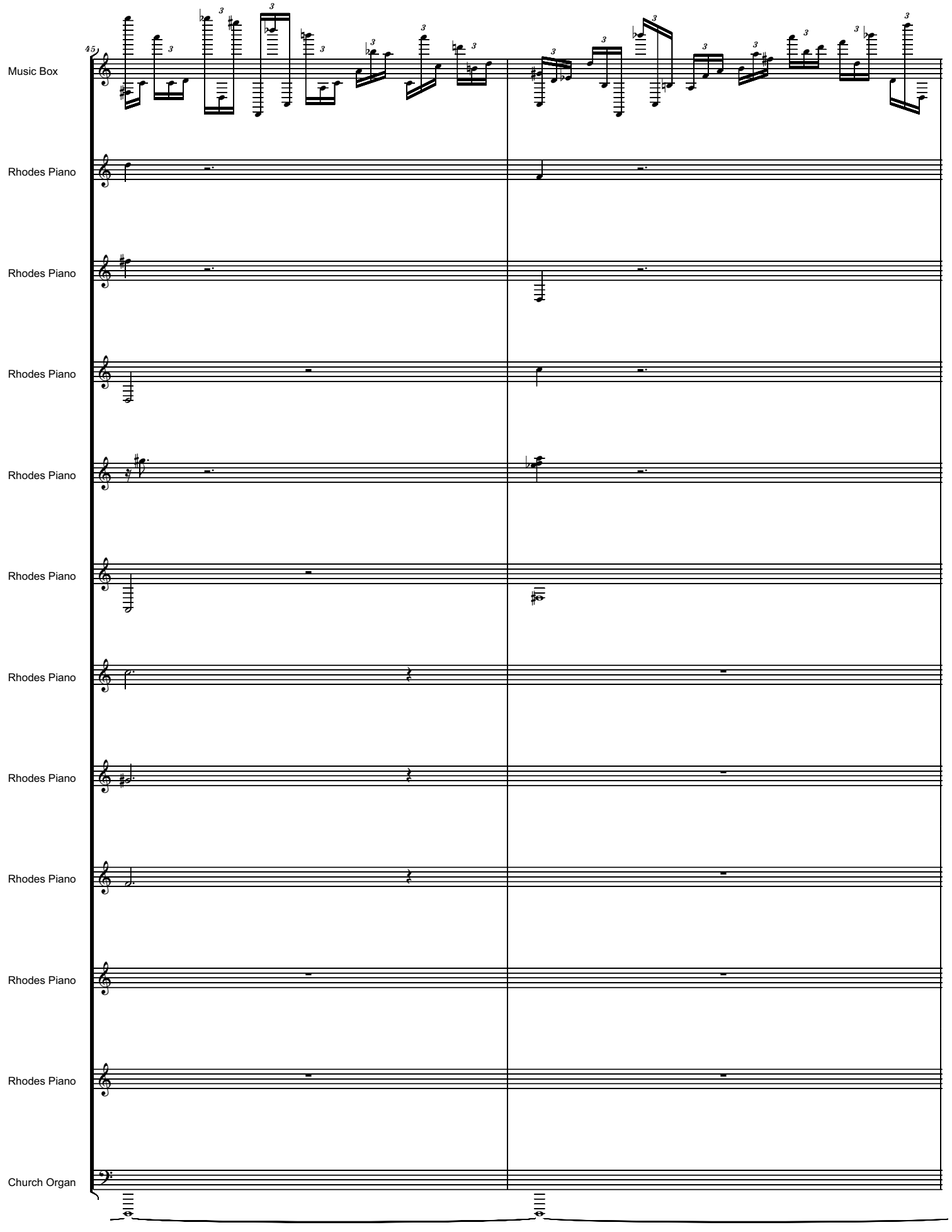

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Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

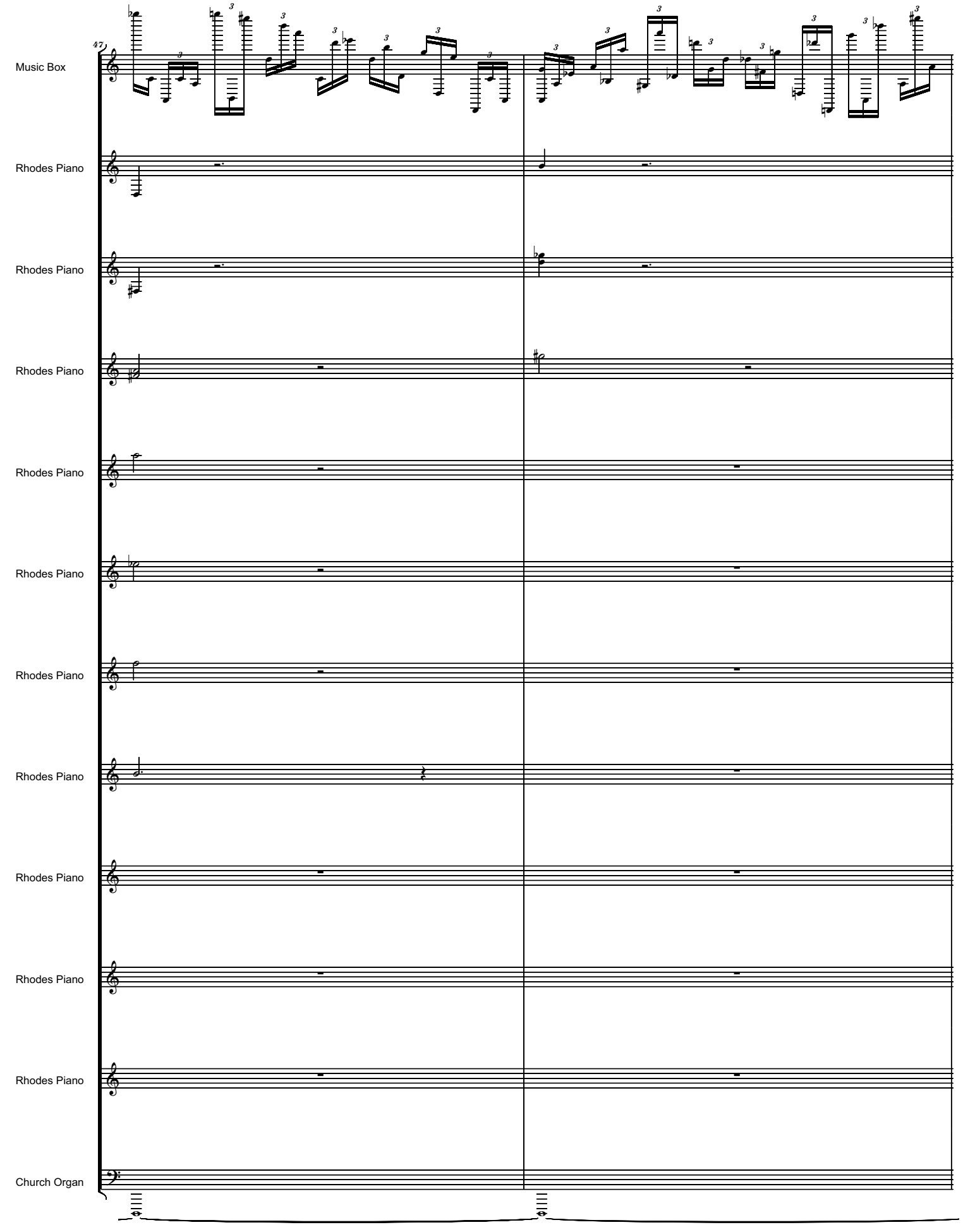

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Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

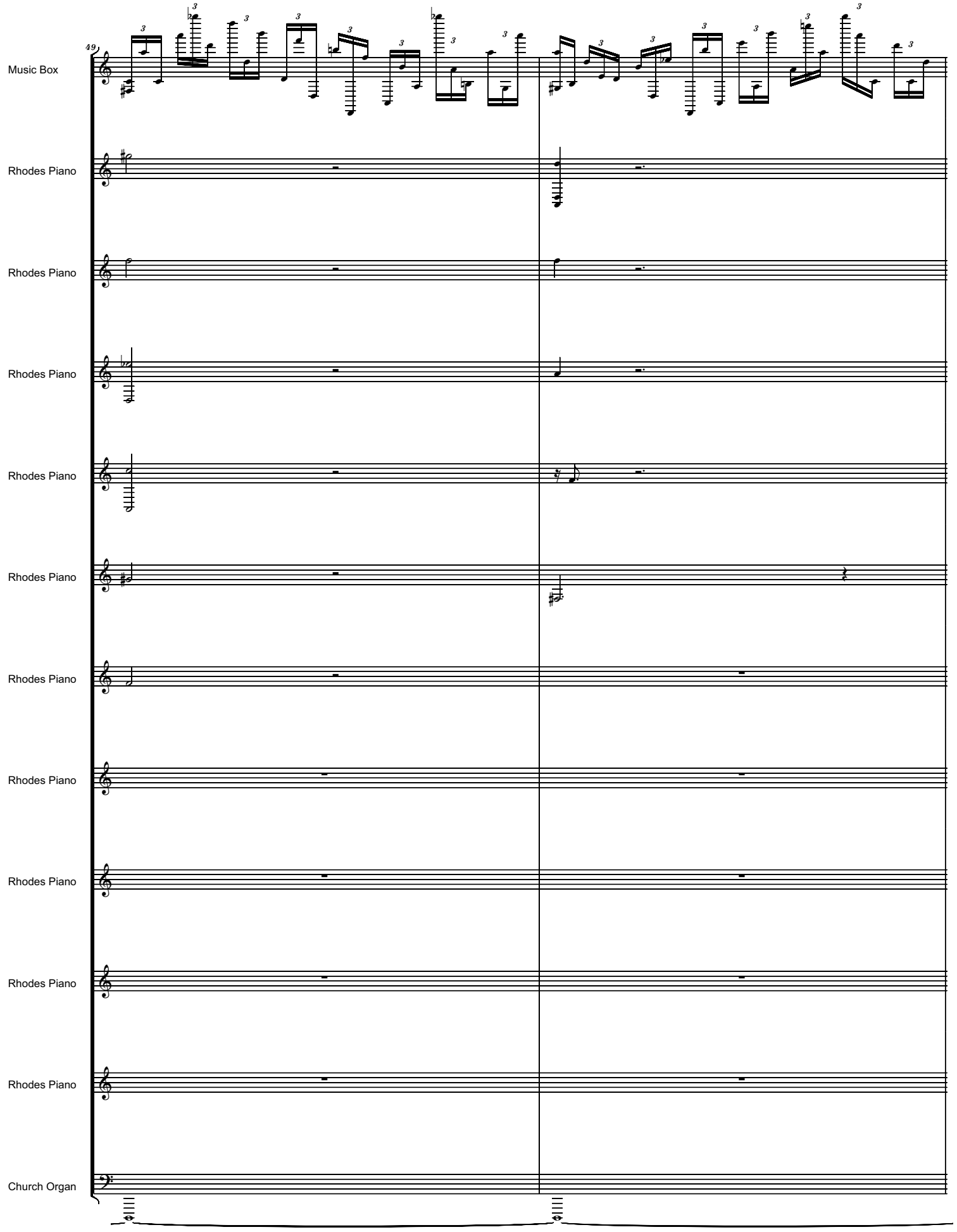

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Music Box
Rhodes Piano
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Rhodes Piano
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Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ

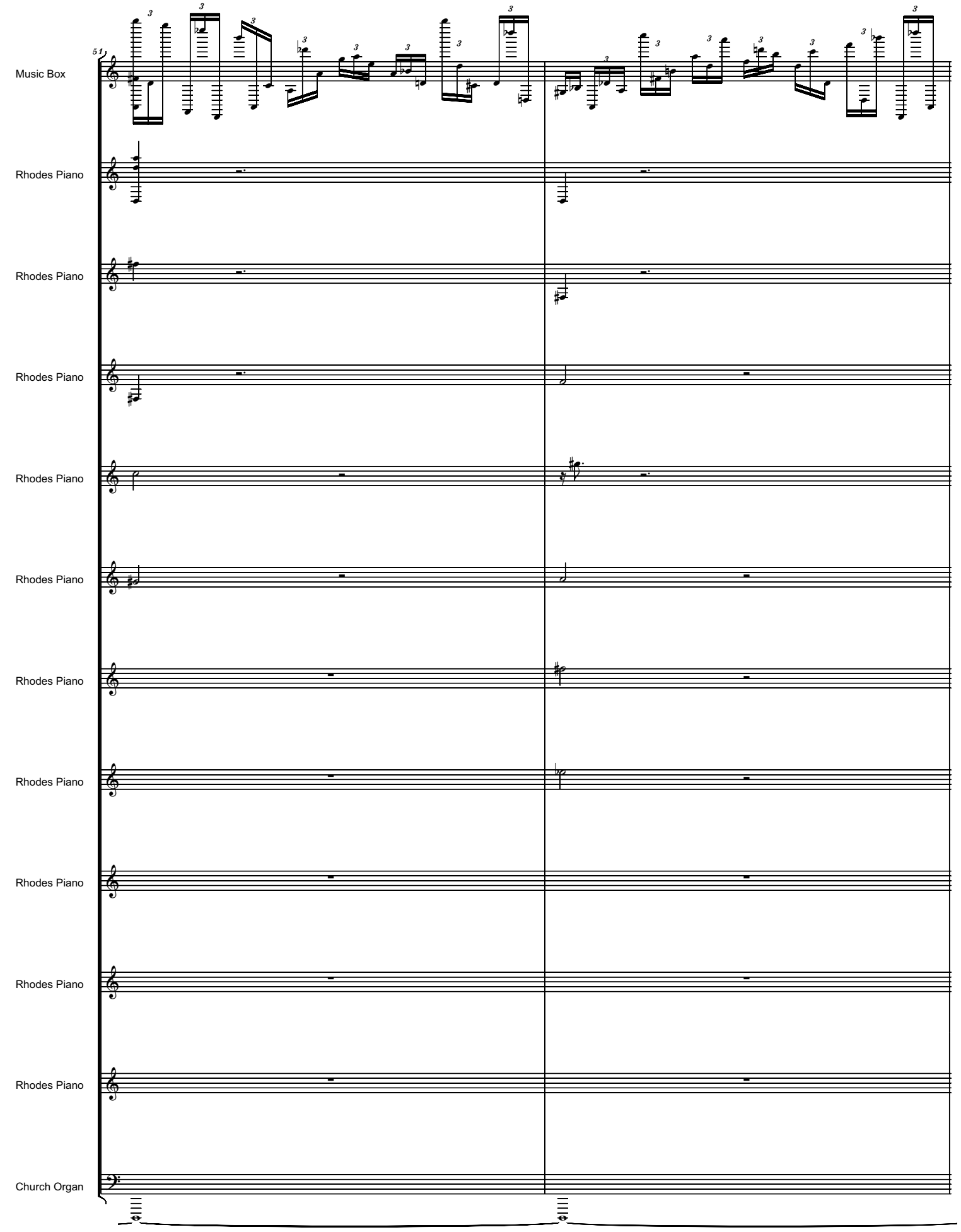

41
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
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Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


43
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

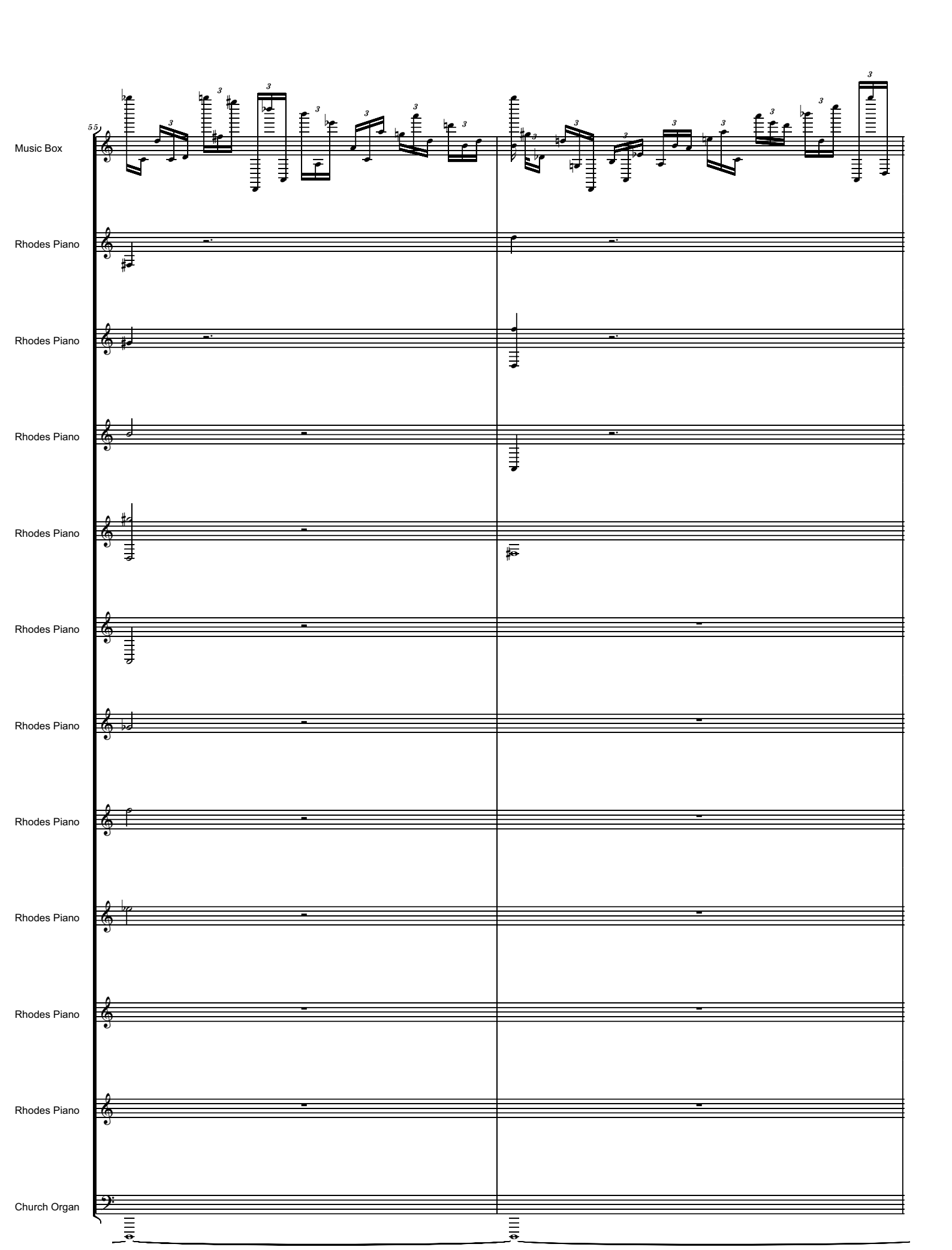

45
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

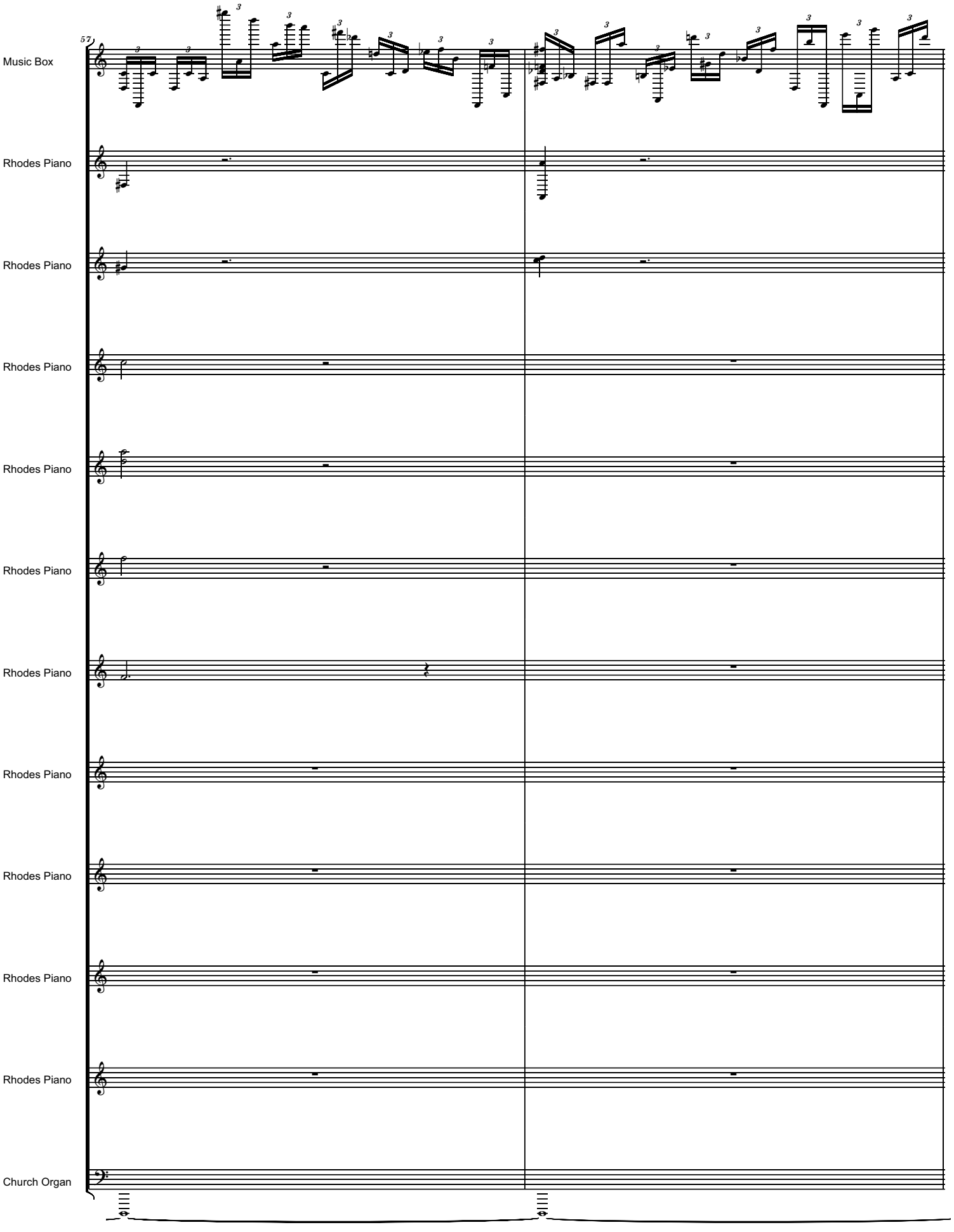

47
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

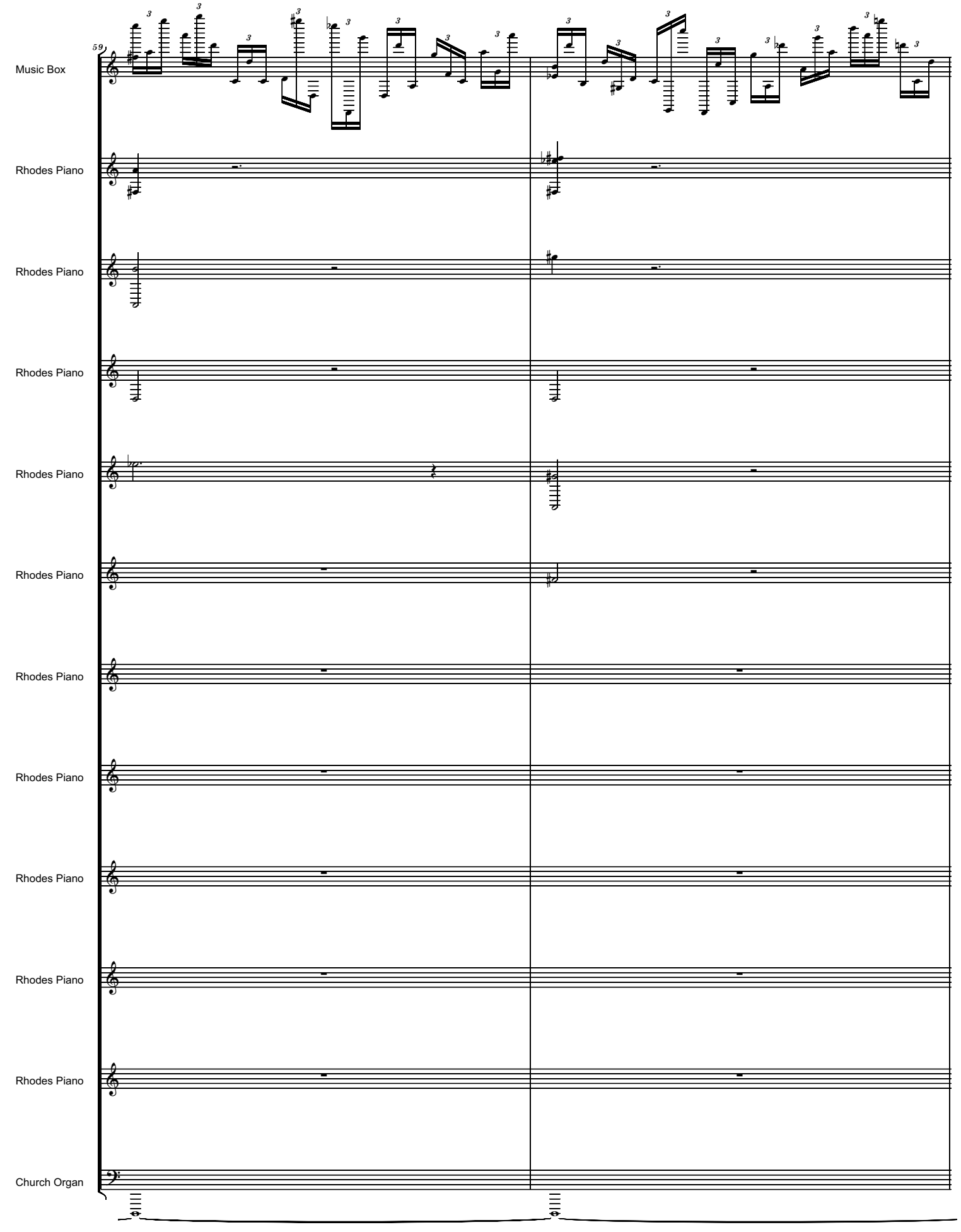

49
Music Box
Rhodes Piano
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Rhodes Piano
Rhodes Piano
Church Organ


51
Music Box
Rhodes Piano
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Rhodes Piano
Rhodes Piano
Church Organ

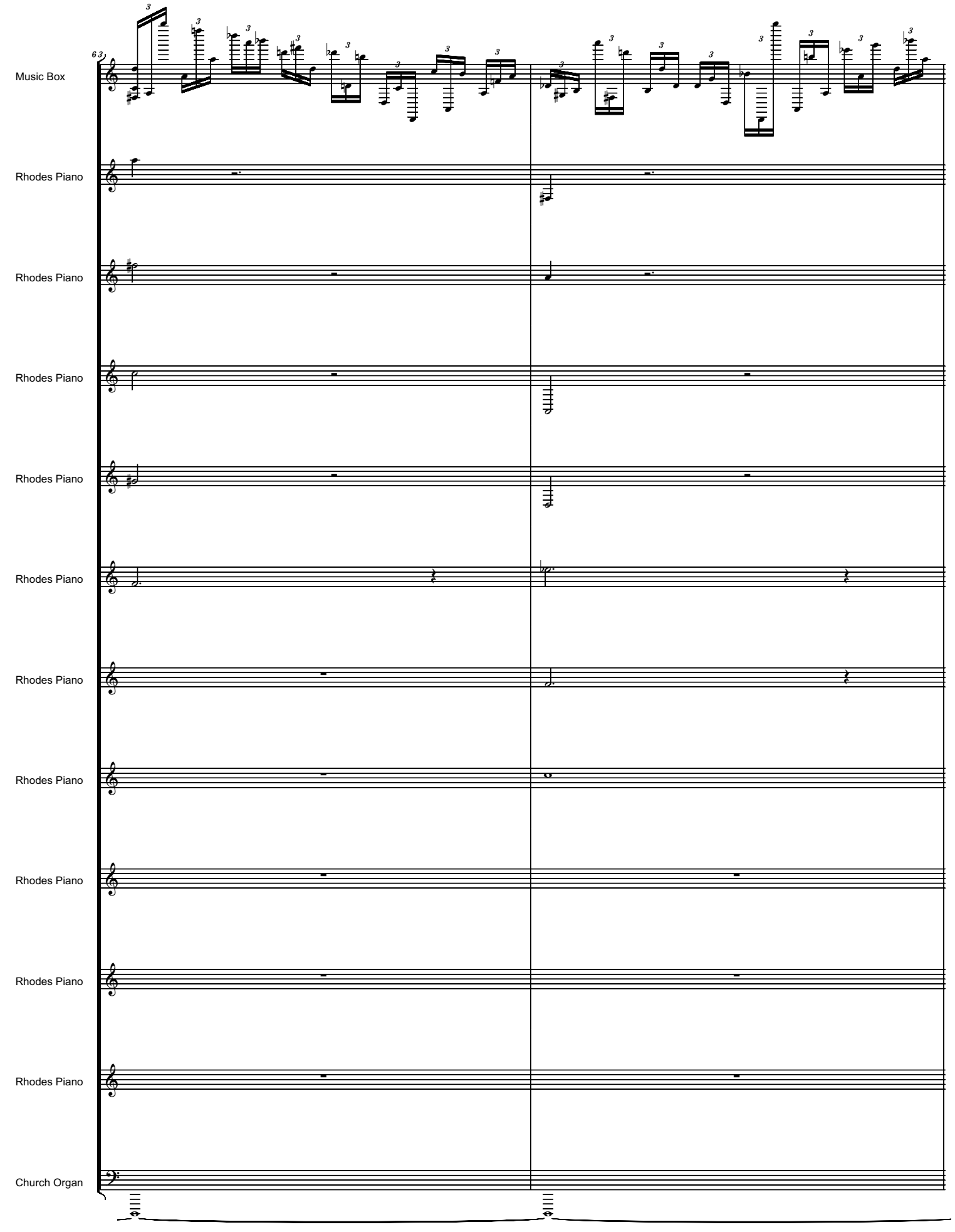

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Rhodes Piano
Church Organ

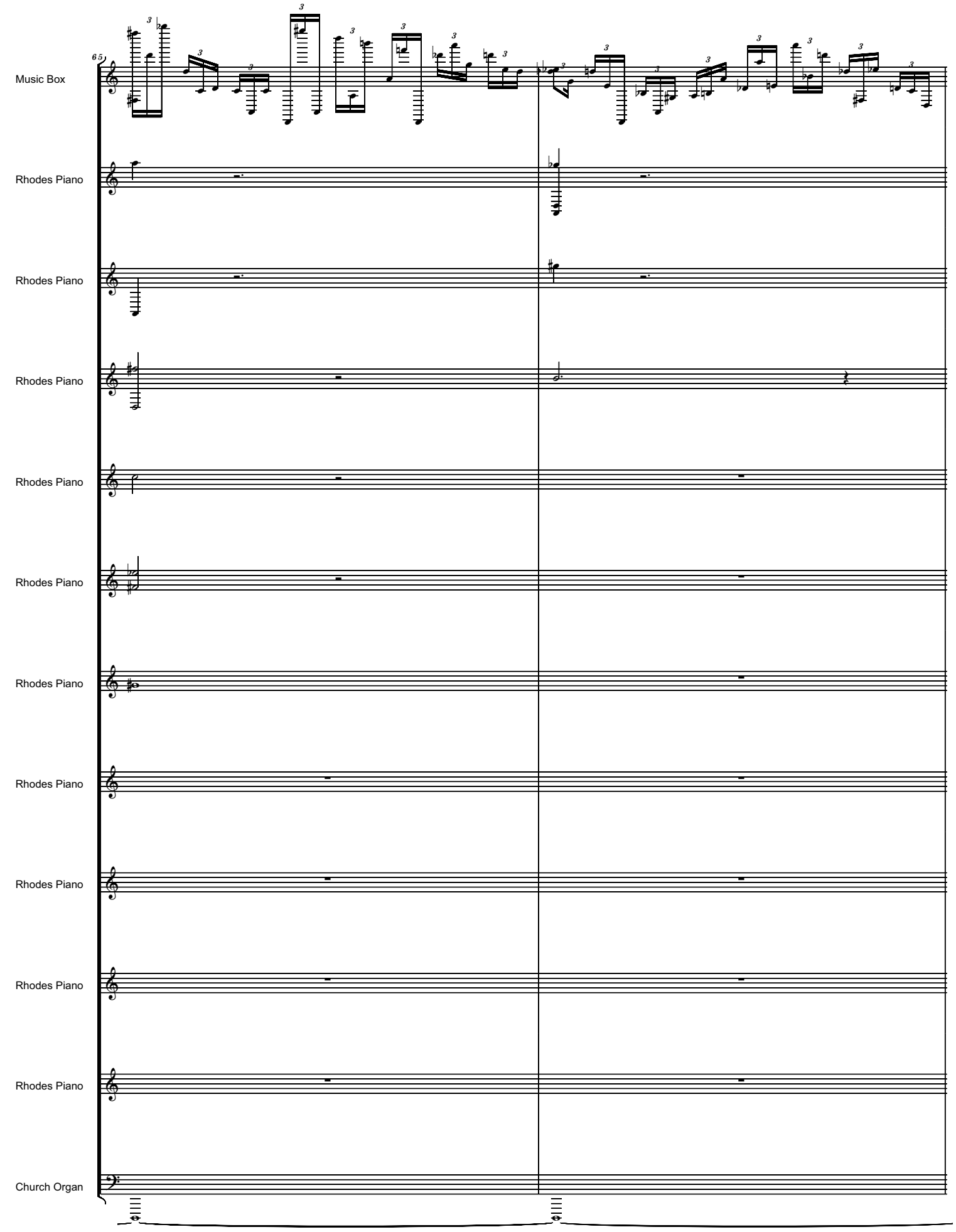

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Rhodes Piano
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Rhodes Piano
Church Organ

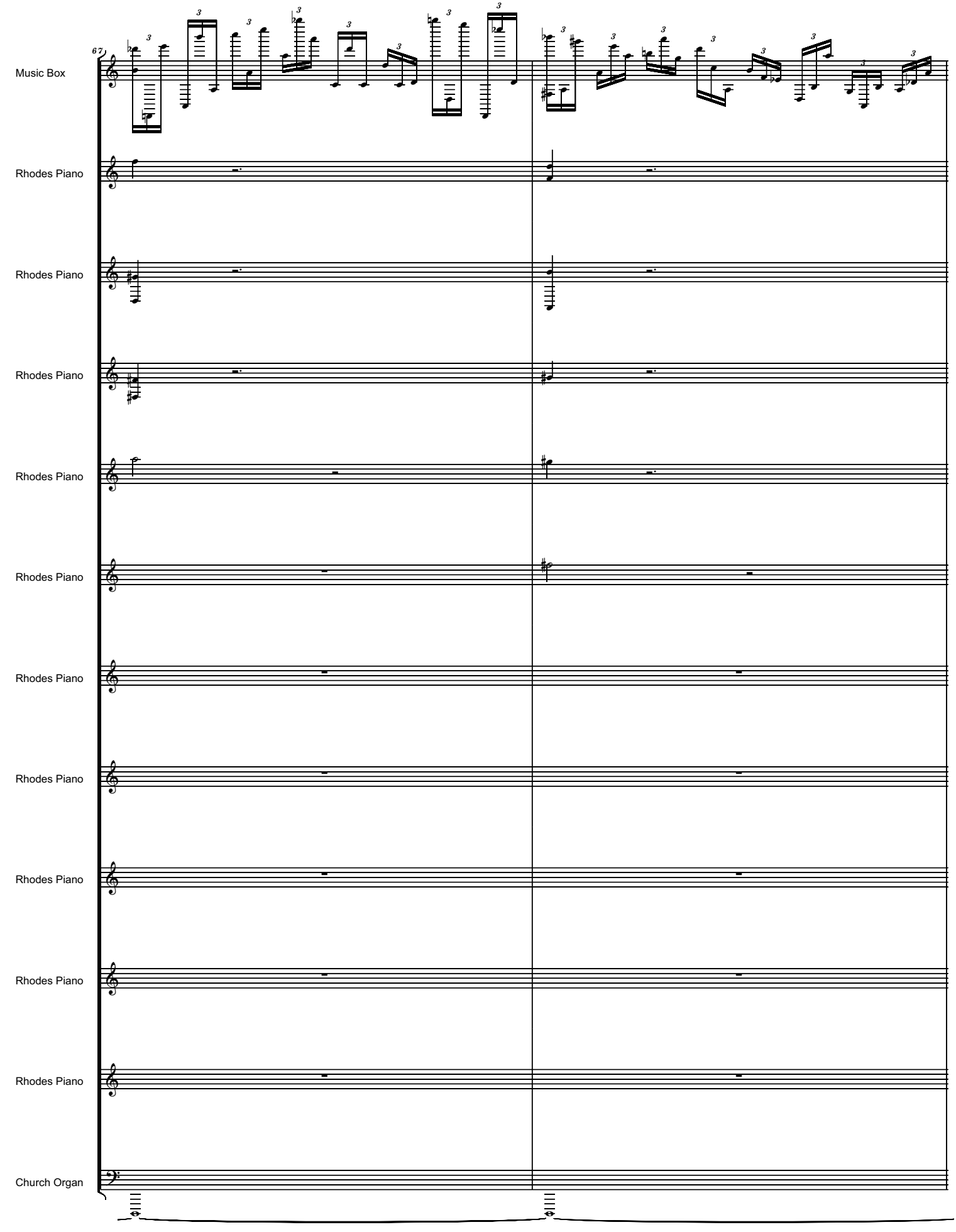

57
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Rhodes Piano
Church Organ

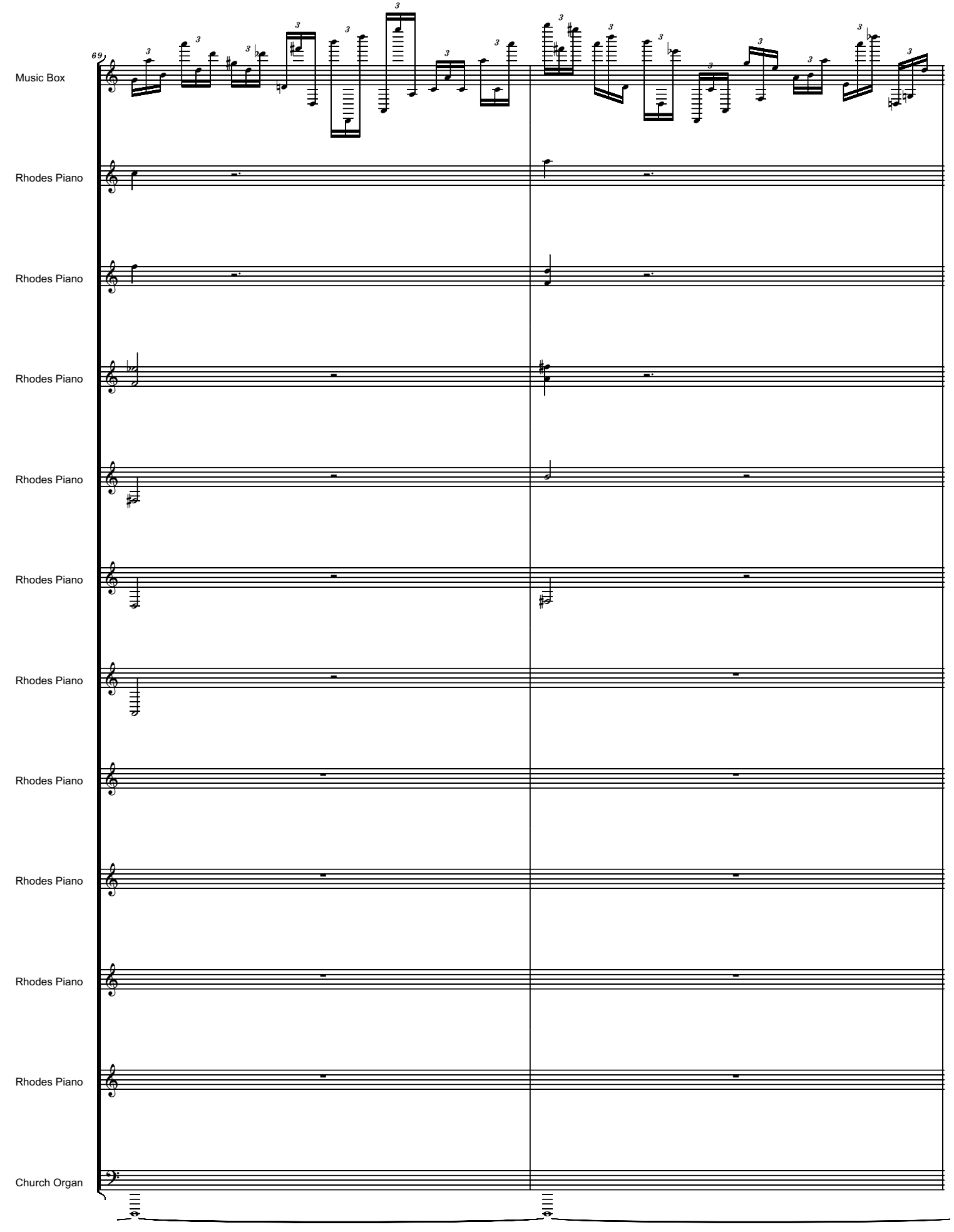

59
Music Box
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Rhodes Piano
Church Organ

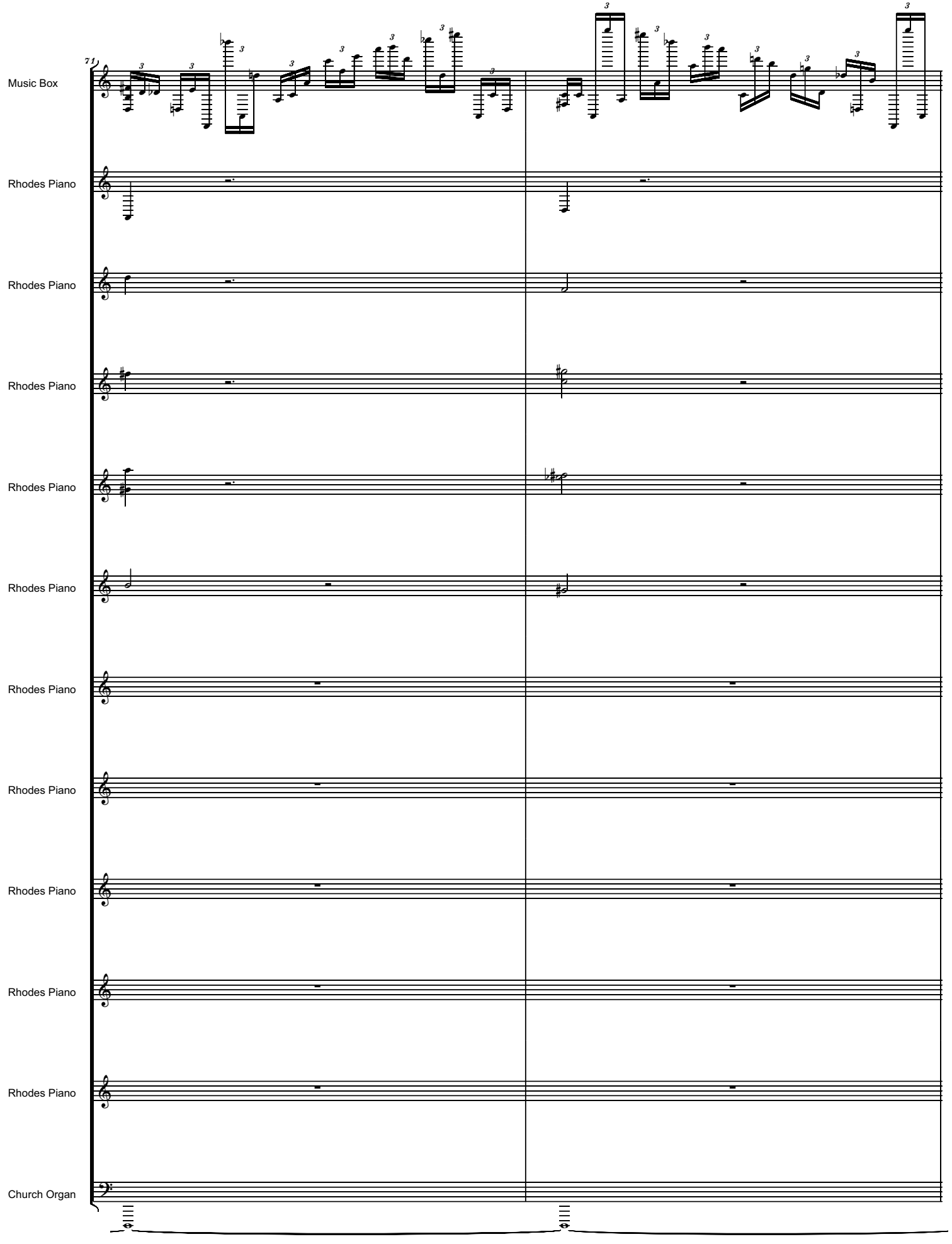

61
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

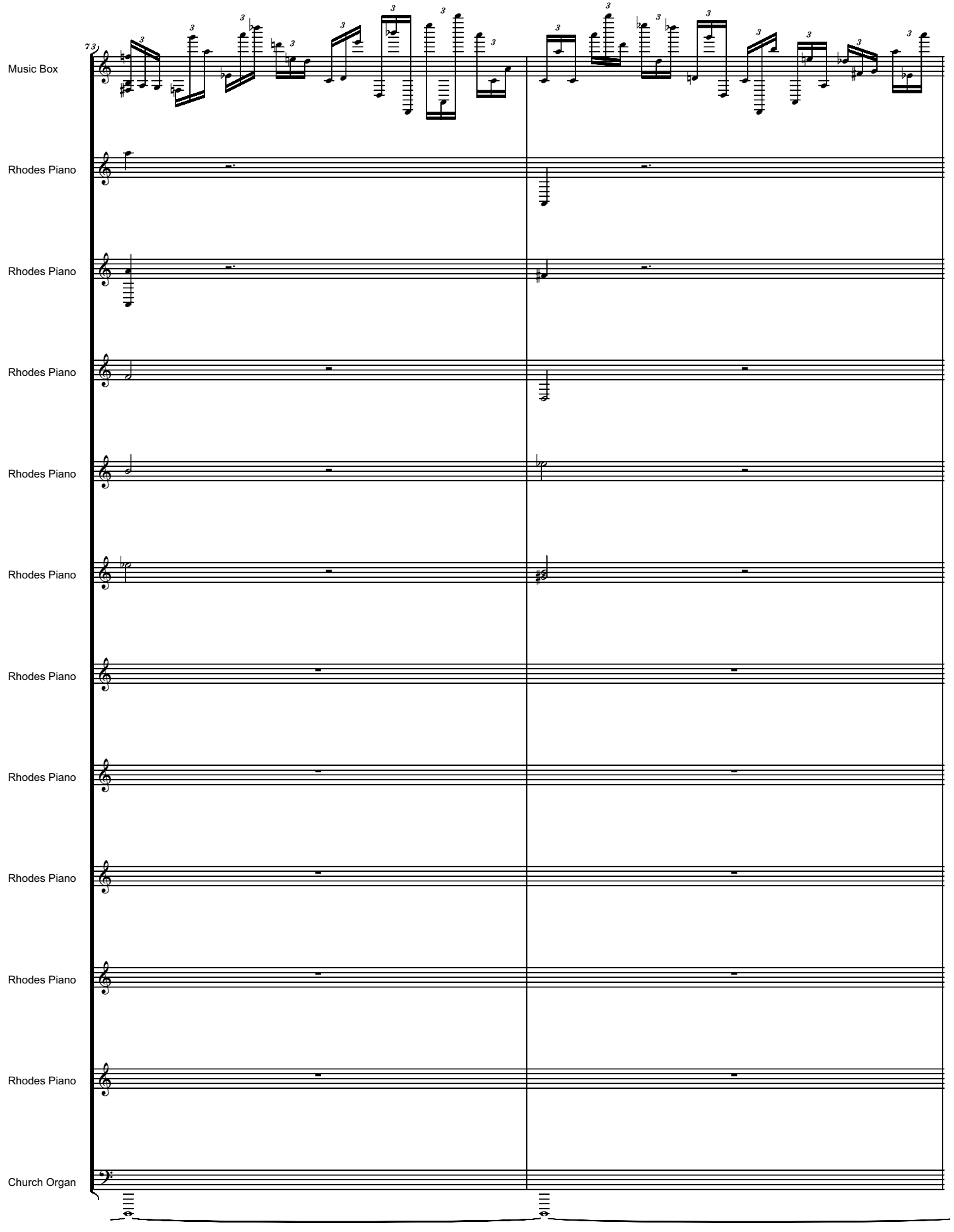

63
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Rhodes Piano
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Rhodes Piano
Church Organ

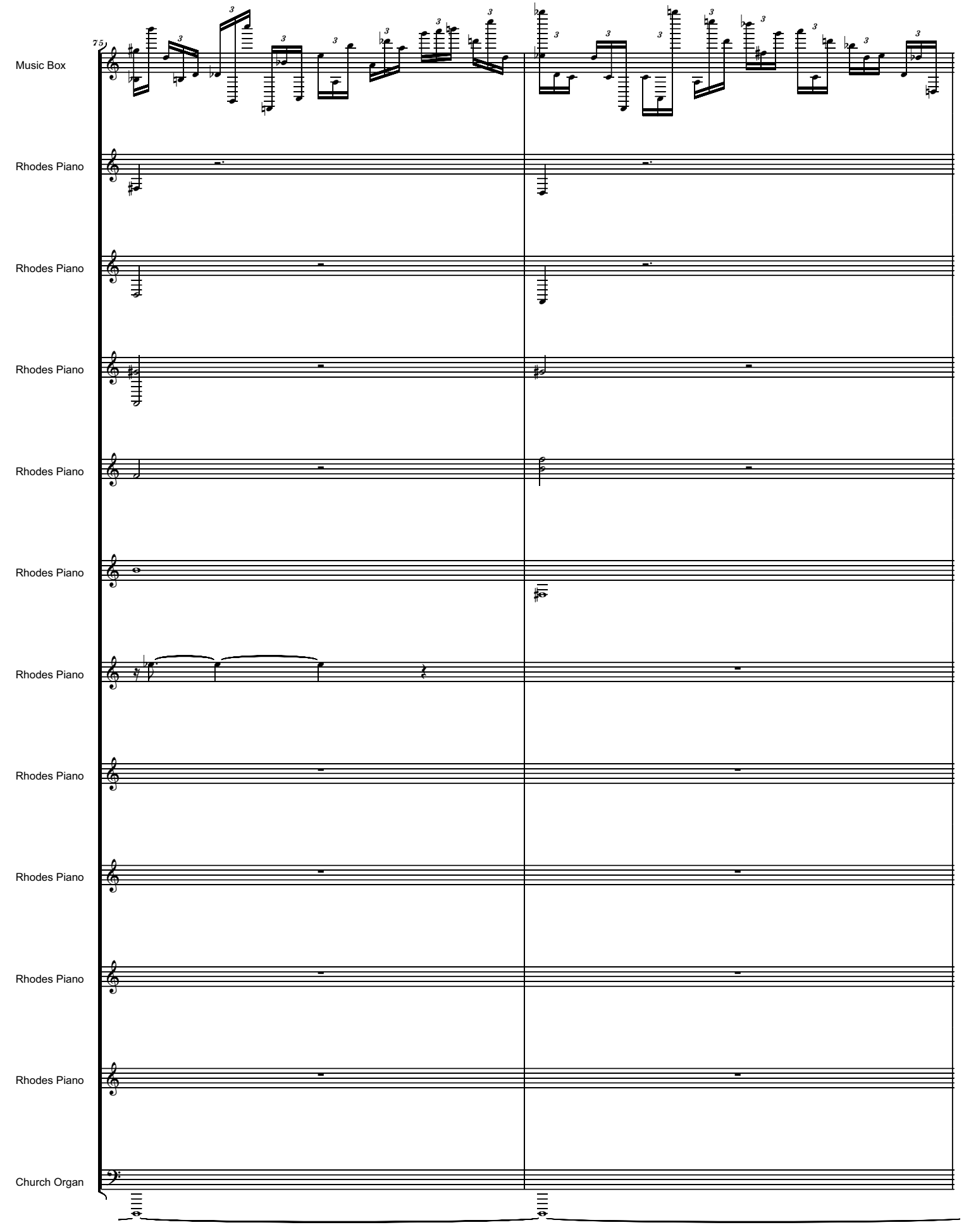

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Church Organ

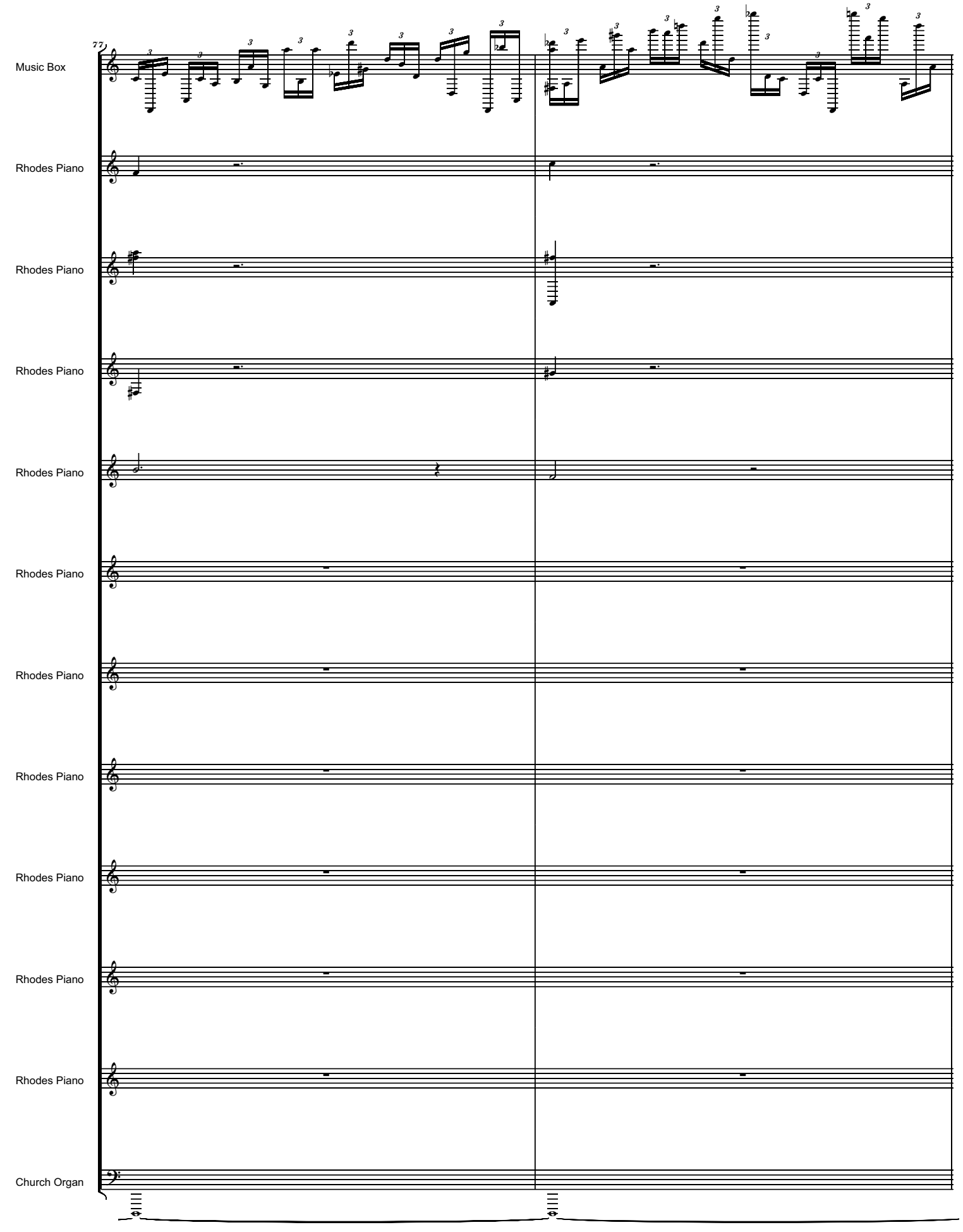

67
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Rhodes Piano
Rhodes Piano
Church Organ


69
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

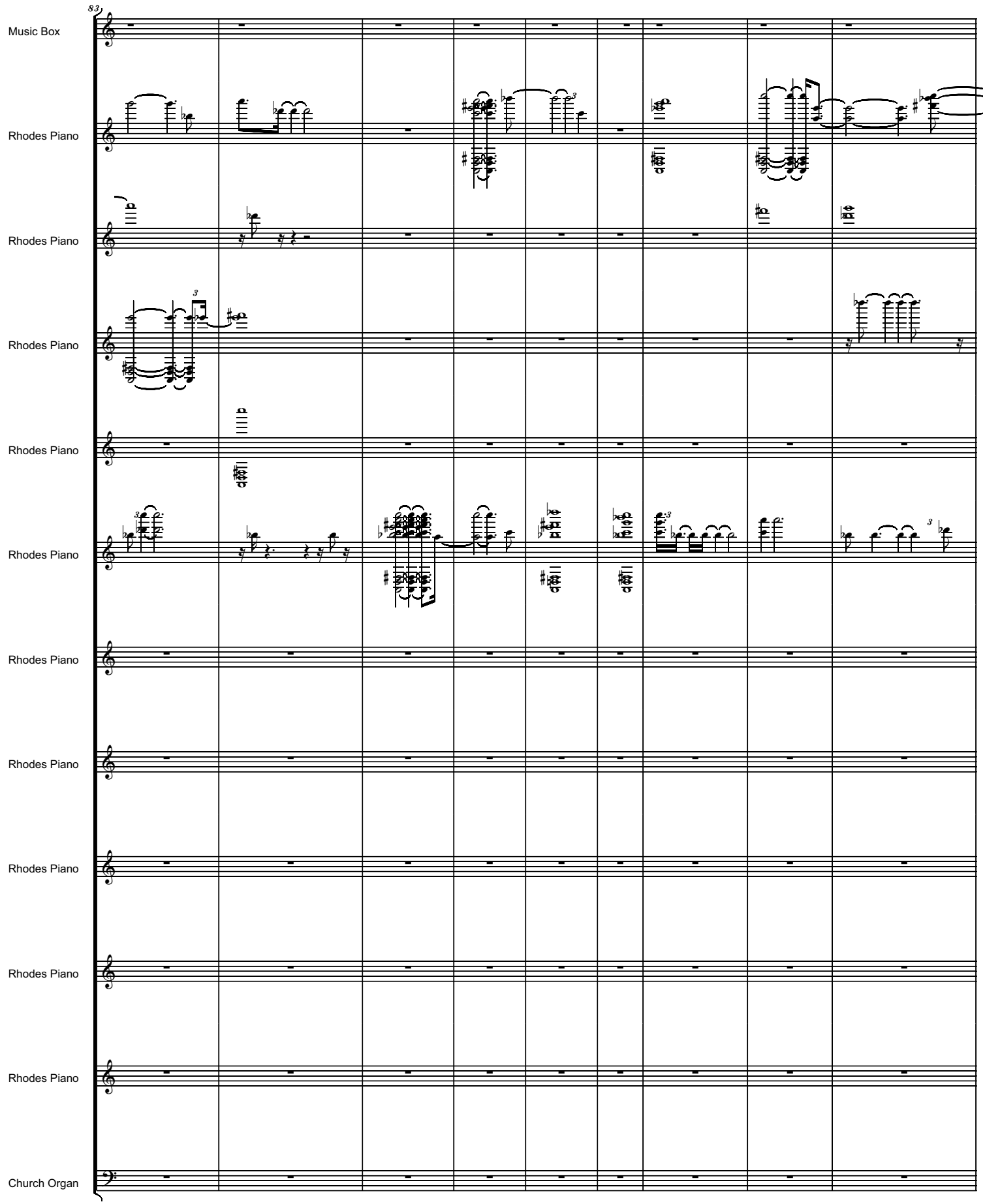

71
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Church Organ

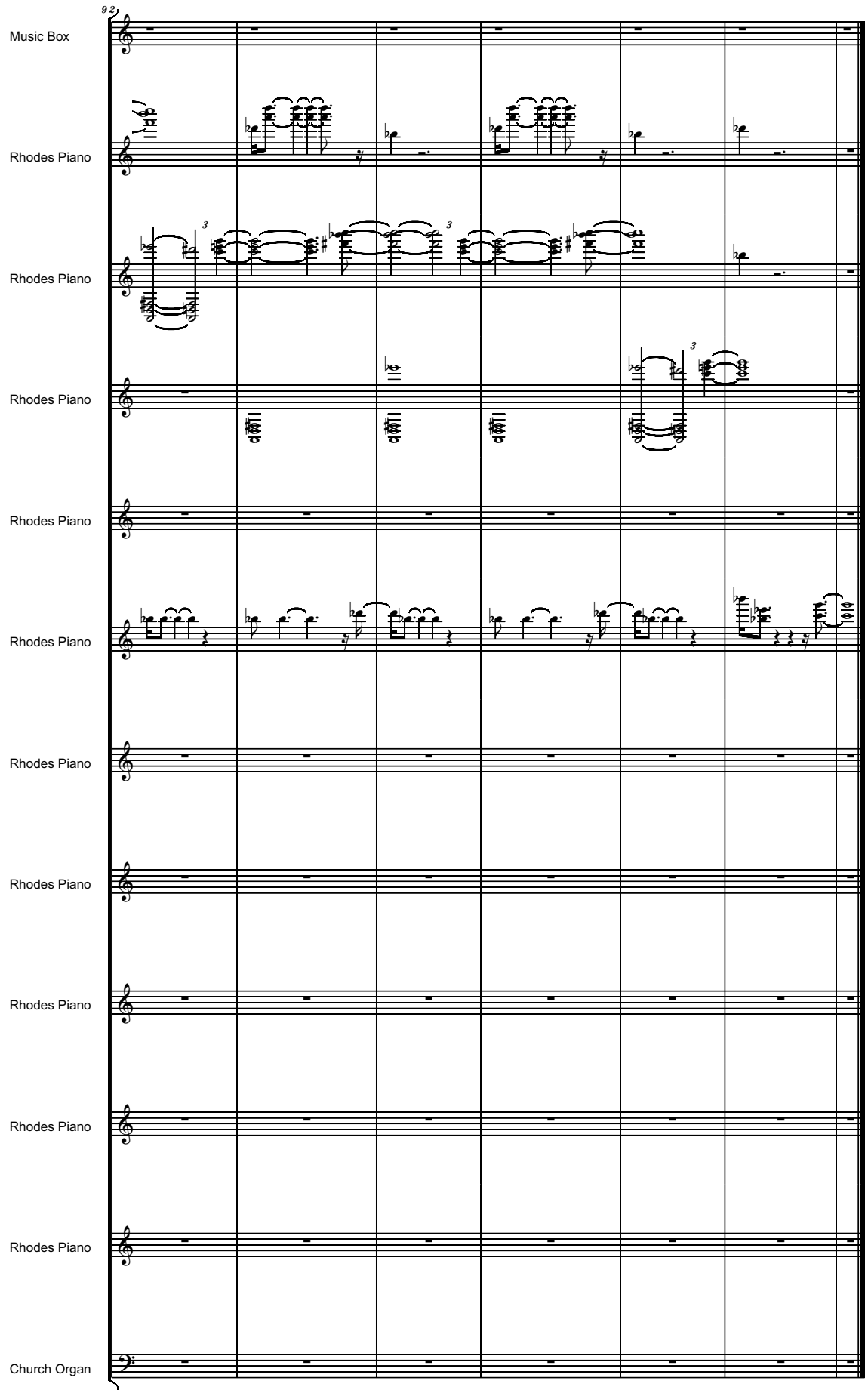

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Rhodes Piano
Church Organ


75
Music Box
Rhodes Piano
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Rhodes Piano
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Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


77
Music Box
Rhodes Piano
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Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


79
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
mf
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


83
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


92
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ

ET CUM SPIRITU TUO

Maestoso

I

Serban Nichifor





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9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)

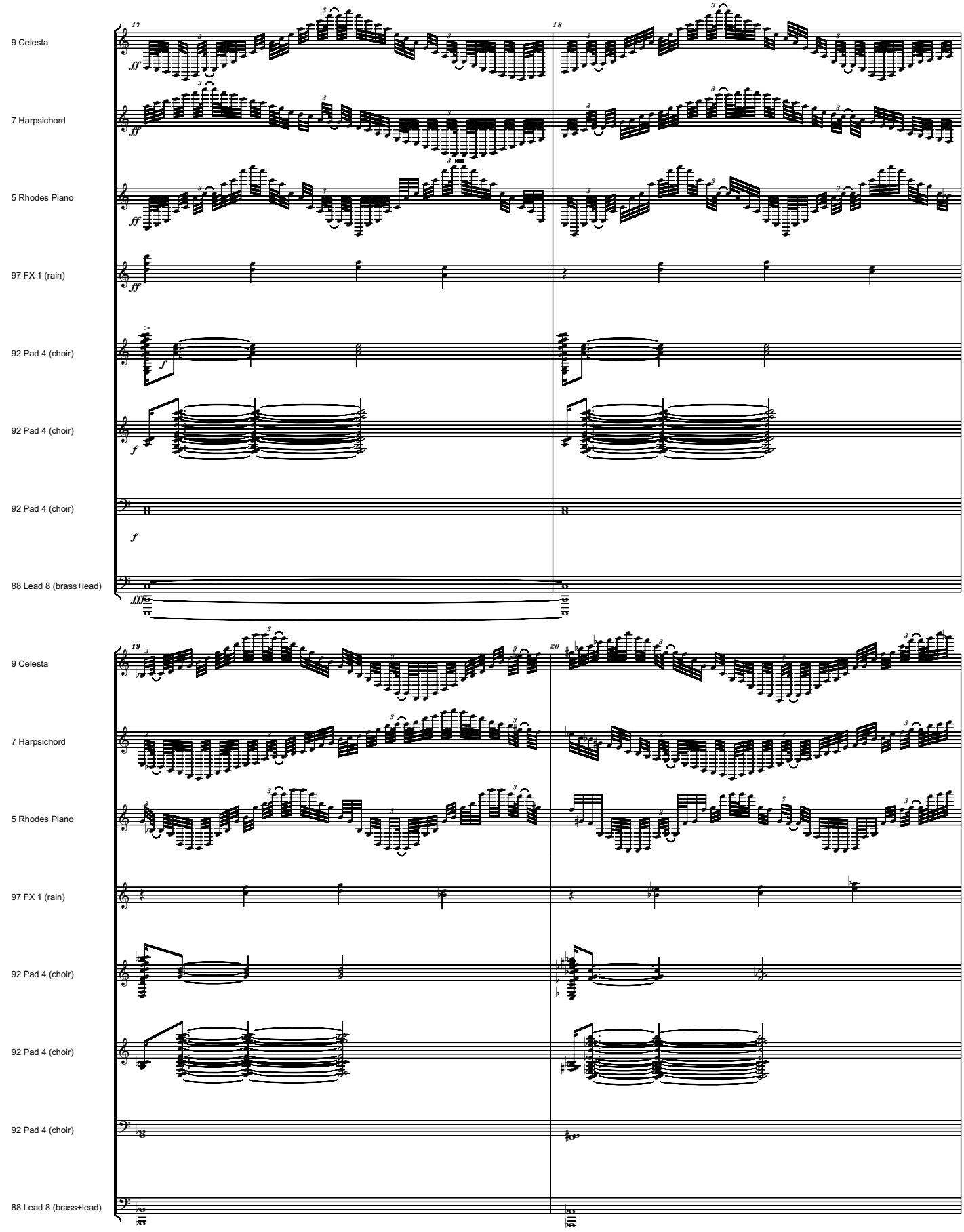

9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)

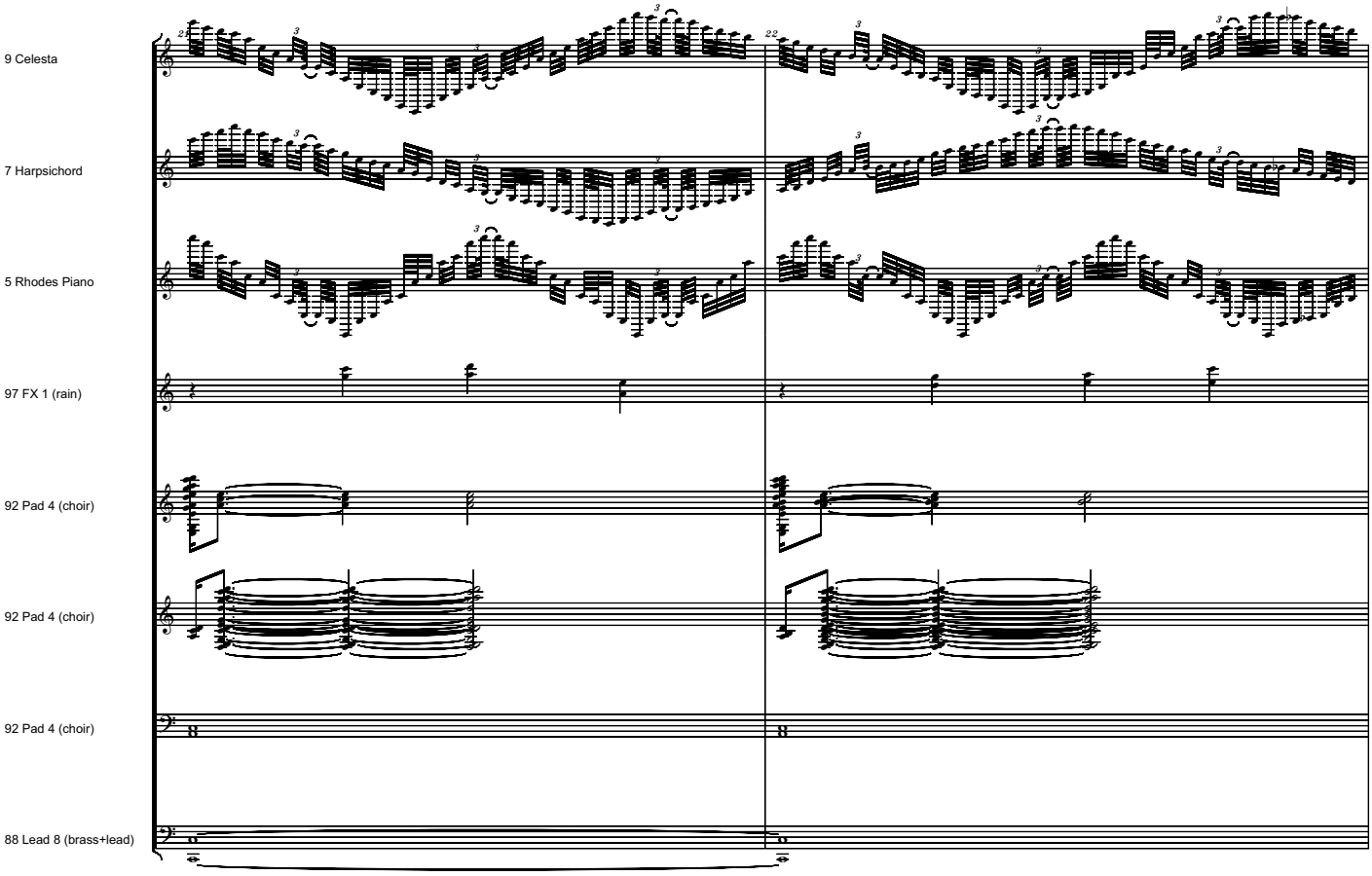

9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


13
14
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)

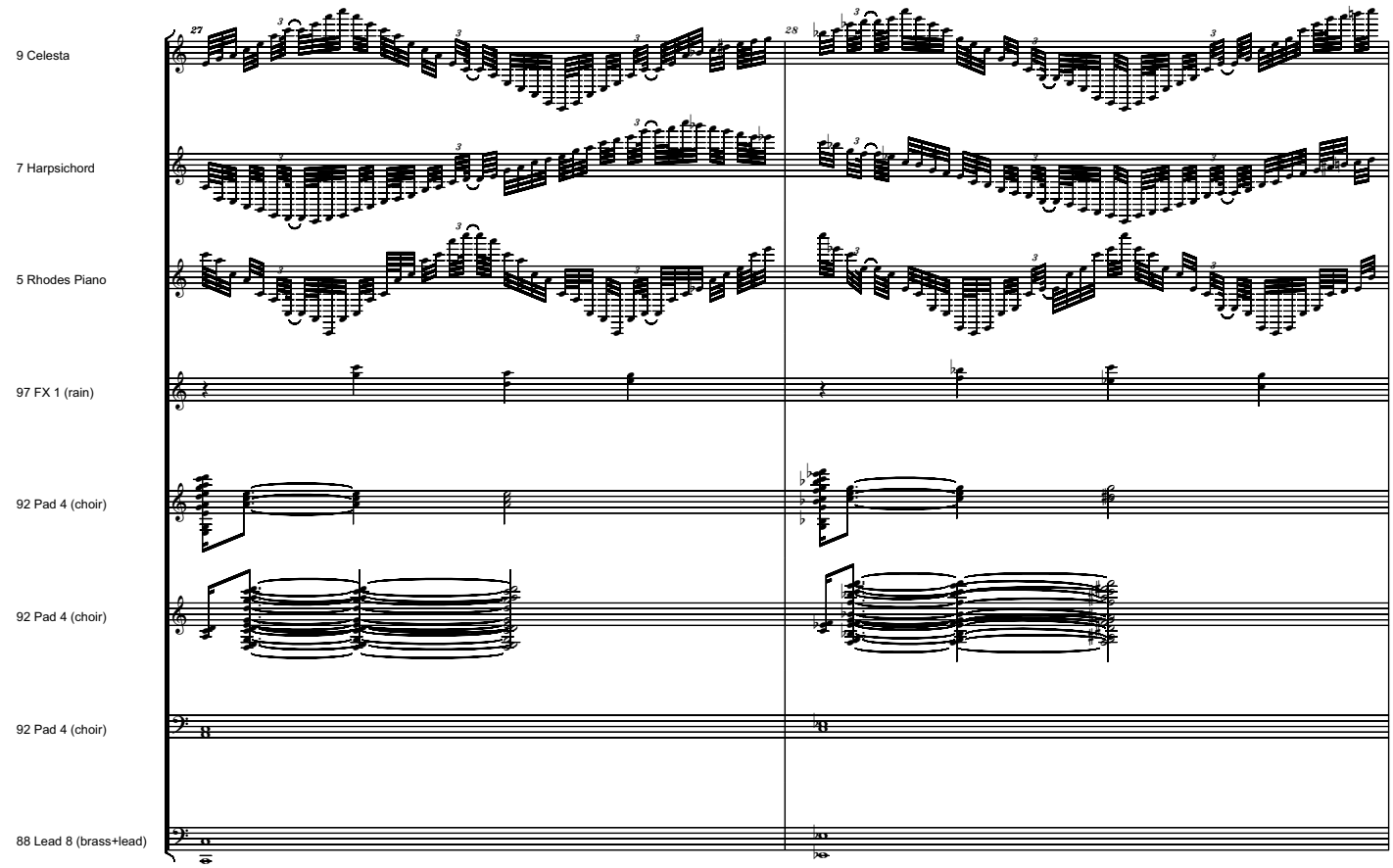

15
16
mf
mf
mf
mf
f
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
29
30


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
31
32
mf
mf
mf
mf


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


37
38
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


39
40
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
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5 Rhodes Piano
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88 Lead 8 (brass+lead)

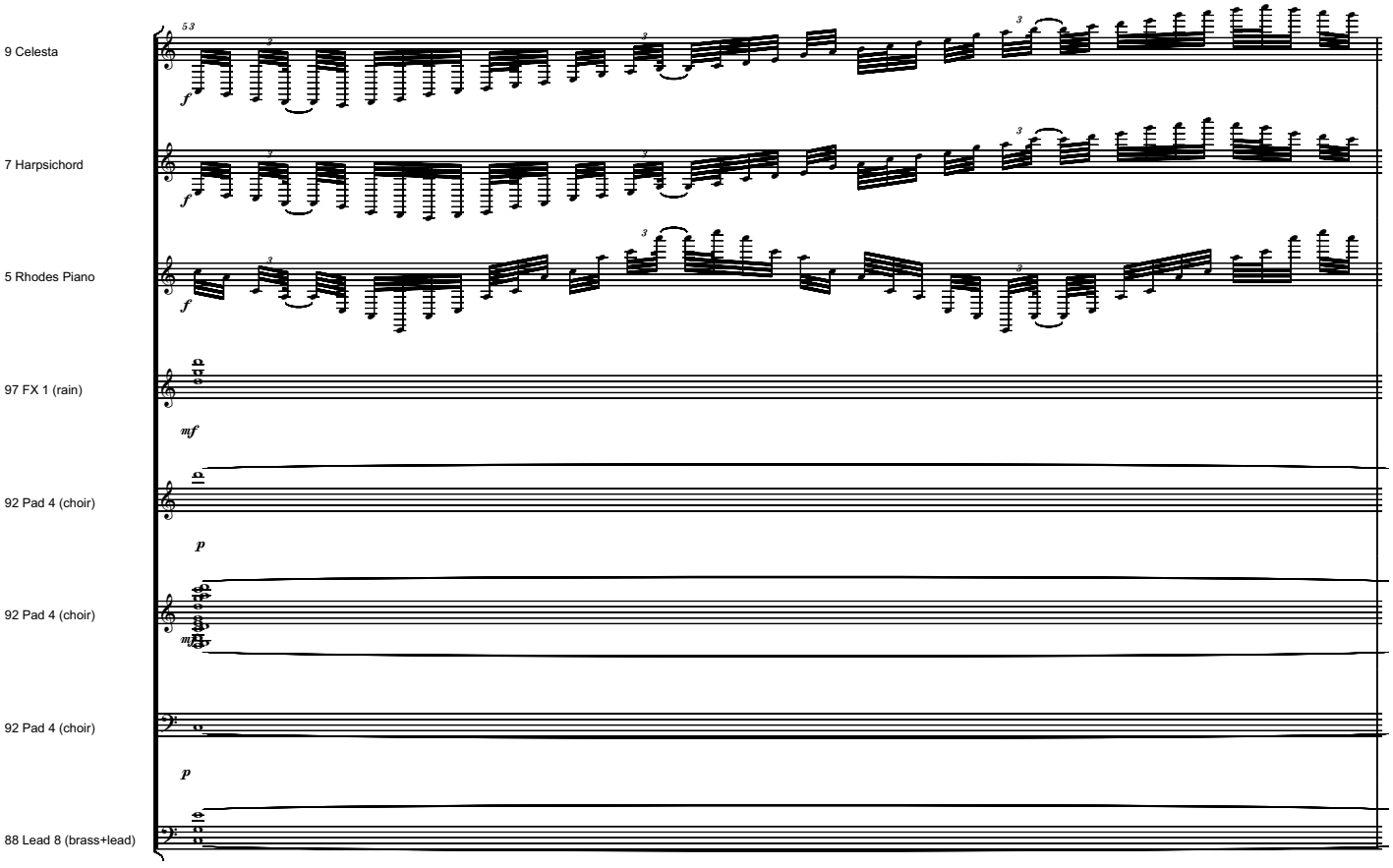

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88 Lead 8 (brass+lead)

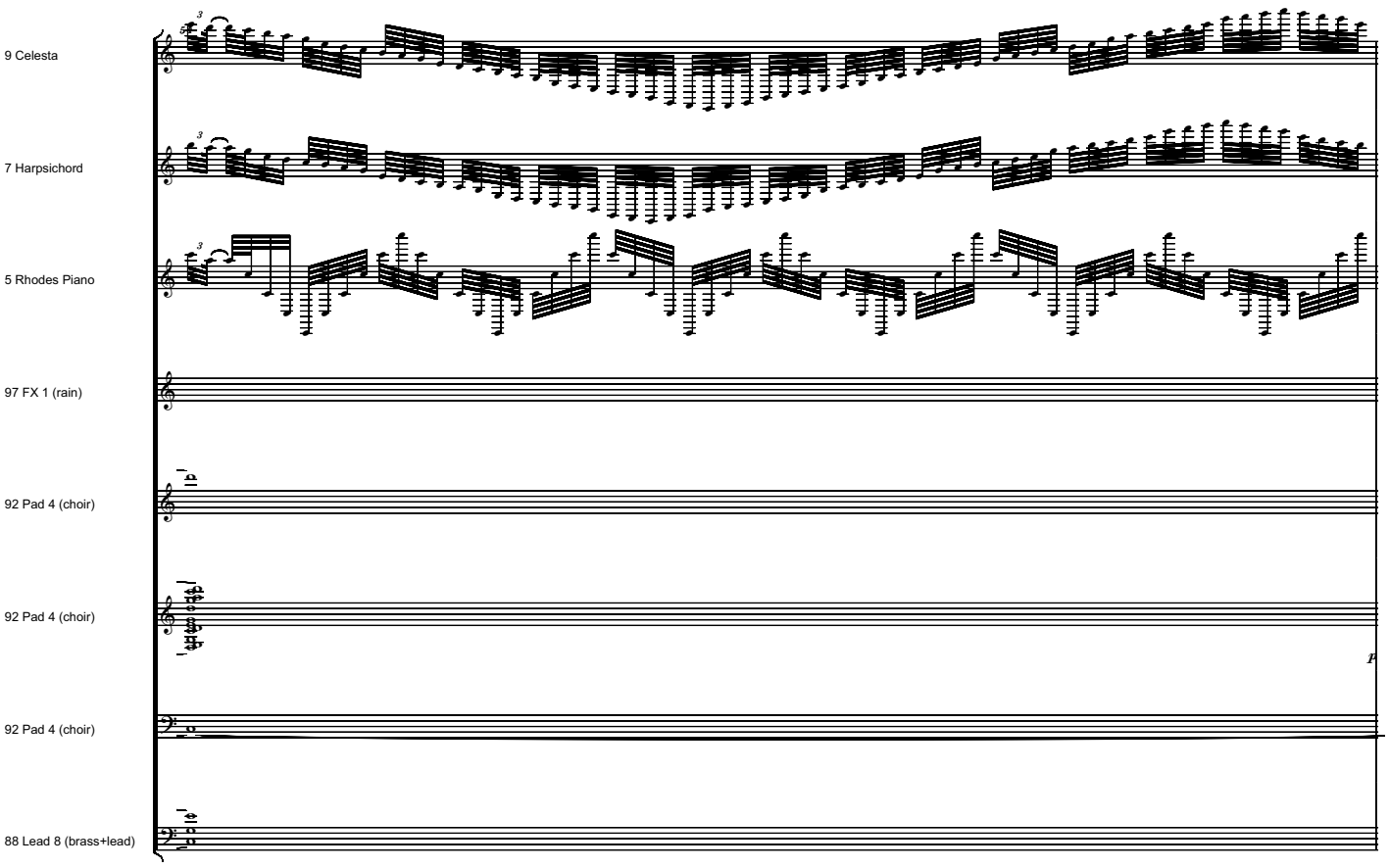

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9 Celesta
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5 Rhodes Piano
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92 Pad 4 (choir)
88 Lead 8 (brass+lead)

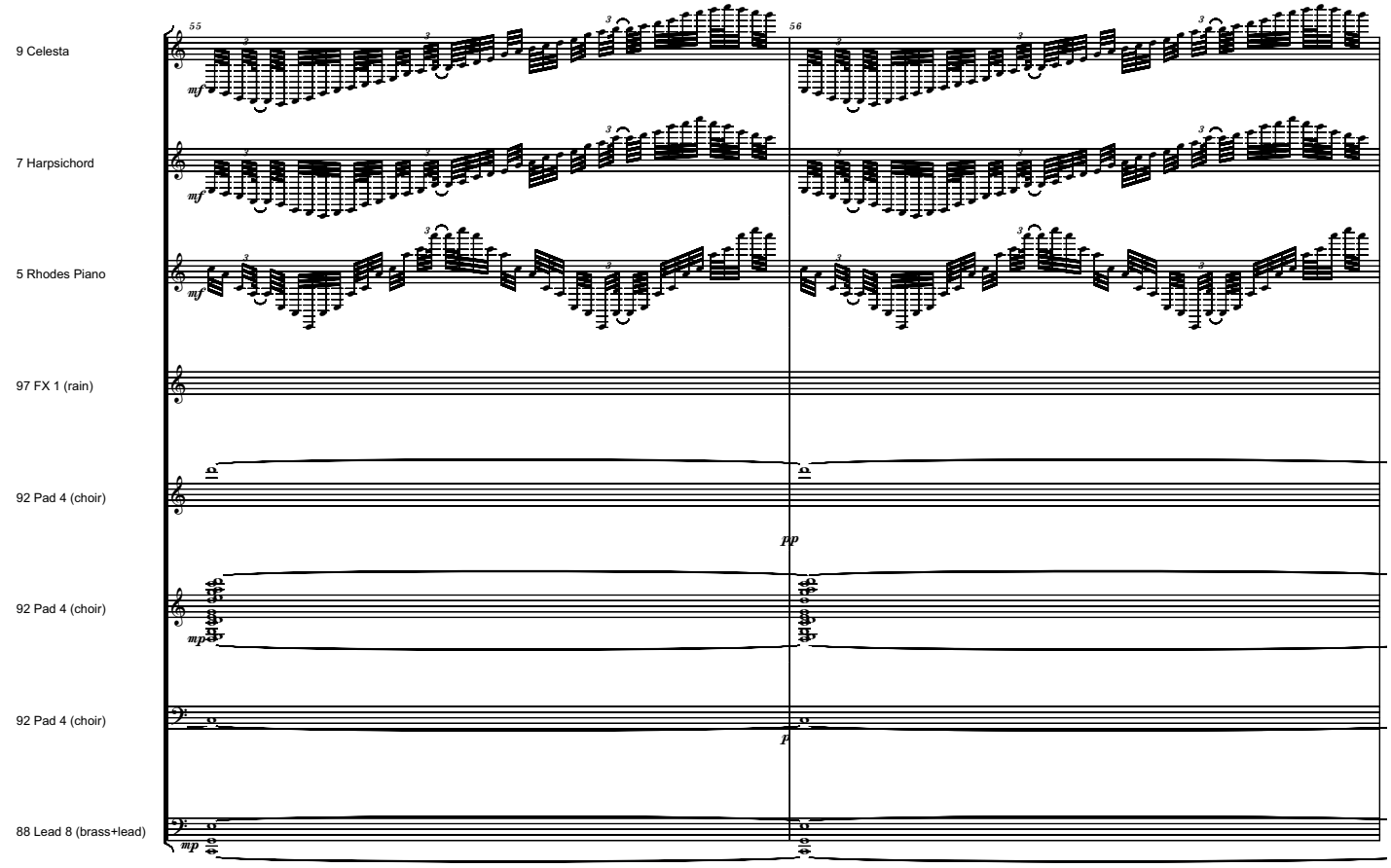

47
48
mf
mf
mf
mf
f
ff
9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
49
50

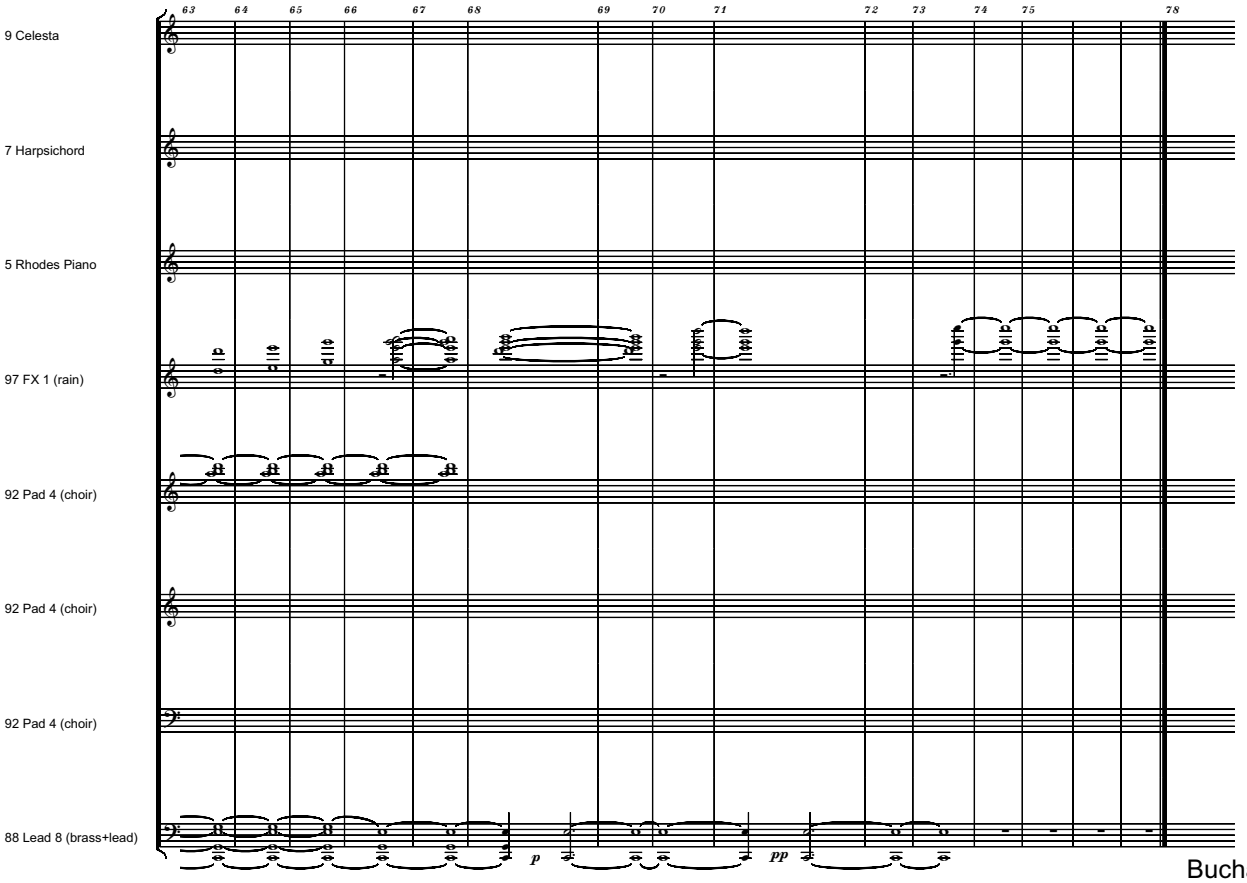

9 Celesta
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5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
51
52


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
55
56
mf
mf
mf
pp
mp
p
mp


9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
59
60
61
62
p
mp
p
pp
mp



Bucharest, 11 November 2013

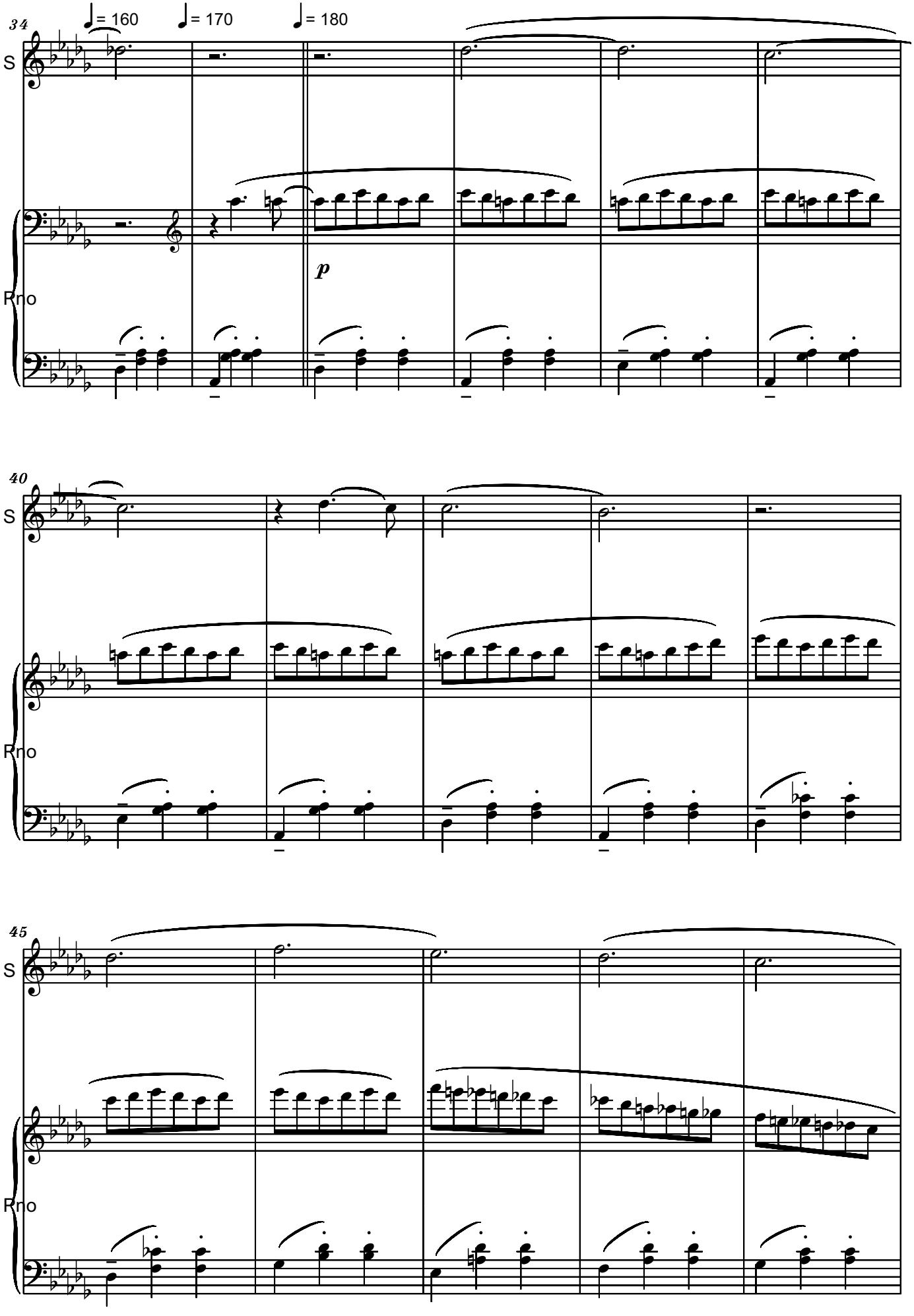
Molto Espressivo

SOUVENIR
To Liana

Serban Nichifor
(SABAM, ASCAP)




16
♩= 80
♩= 70
♩= 60
♩= 50
S
A
8 alta
Loco
ritardando
Rno
20
♩= 120
♩= 126
♩= 132
♩= 138
S
Sub. Piu Miosso, sempre precipitando poco a poco
Rno
mp
27
♩= 144
♩= 150
S
acc.
Rno


34
♩= 160
♩= 170
♩= 180
S
Rno
p
40
S
Rno
45
S
Rno


50
♩= 190
f
S
1.) A
2.) La,la,la
Rno
mf
f
mf
56
S
Rno
64
1
2
♩= 200
♩= 210
♩= 220
♩= 230
S
ff
A
f
Rno
precipitando
ff
f

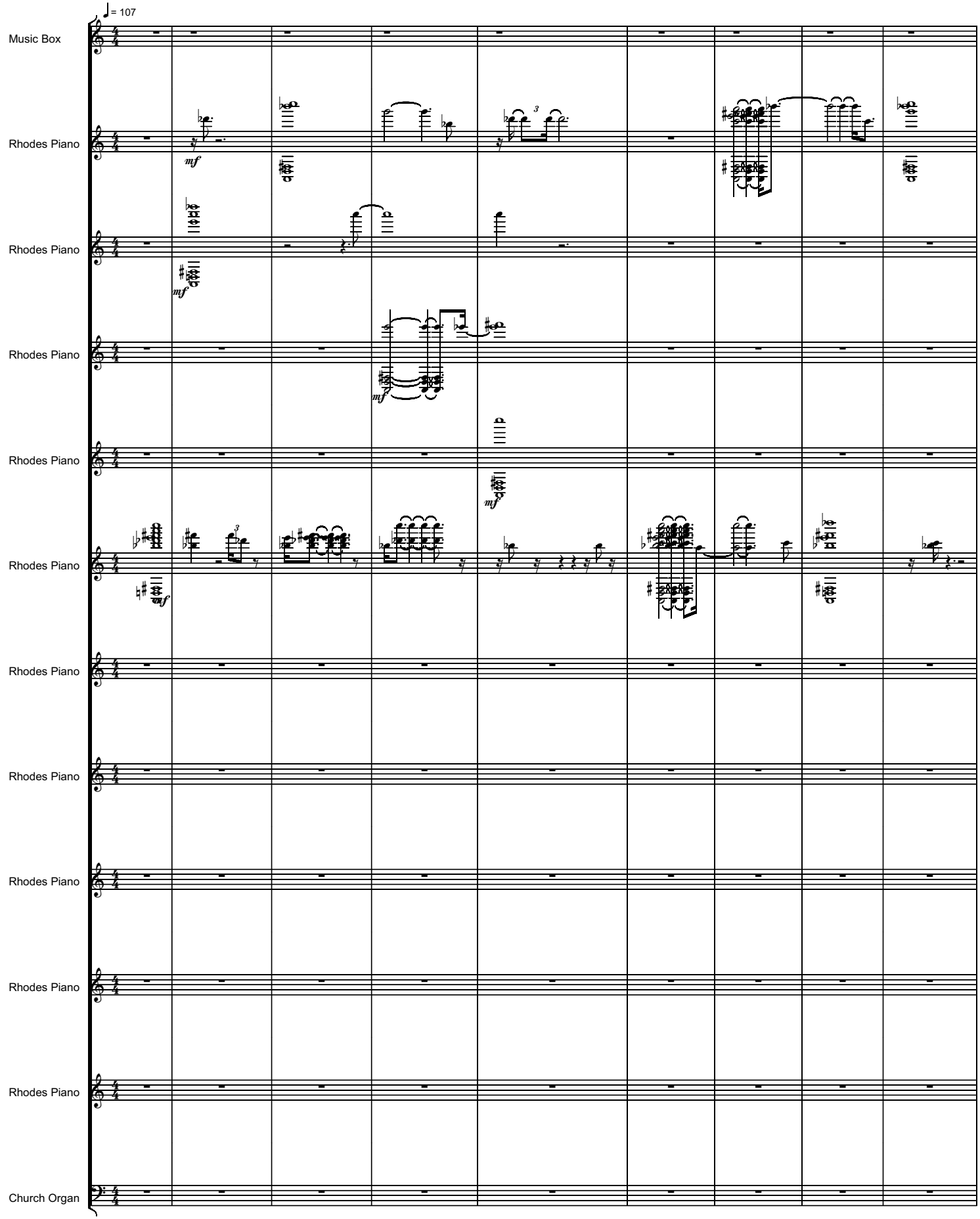


Bucharest,18.07.2013

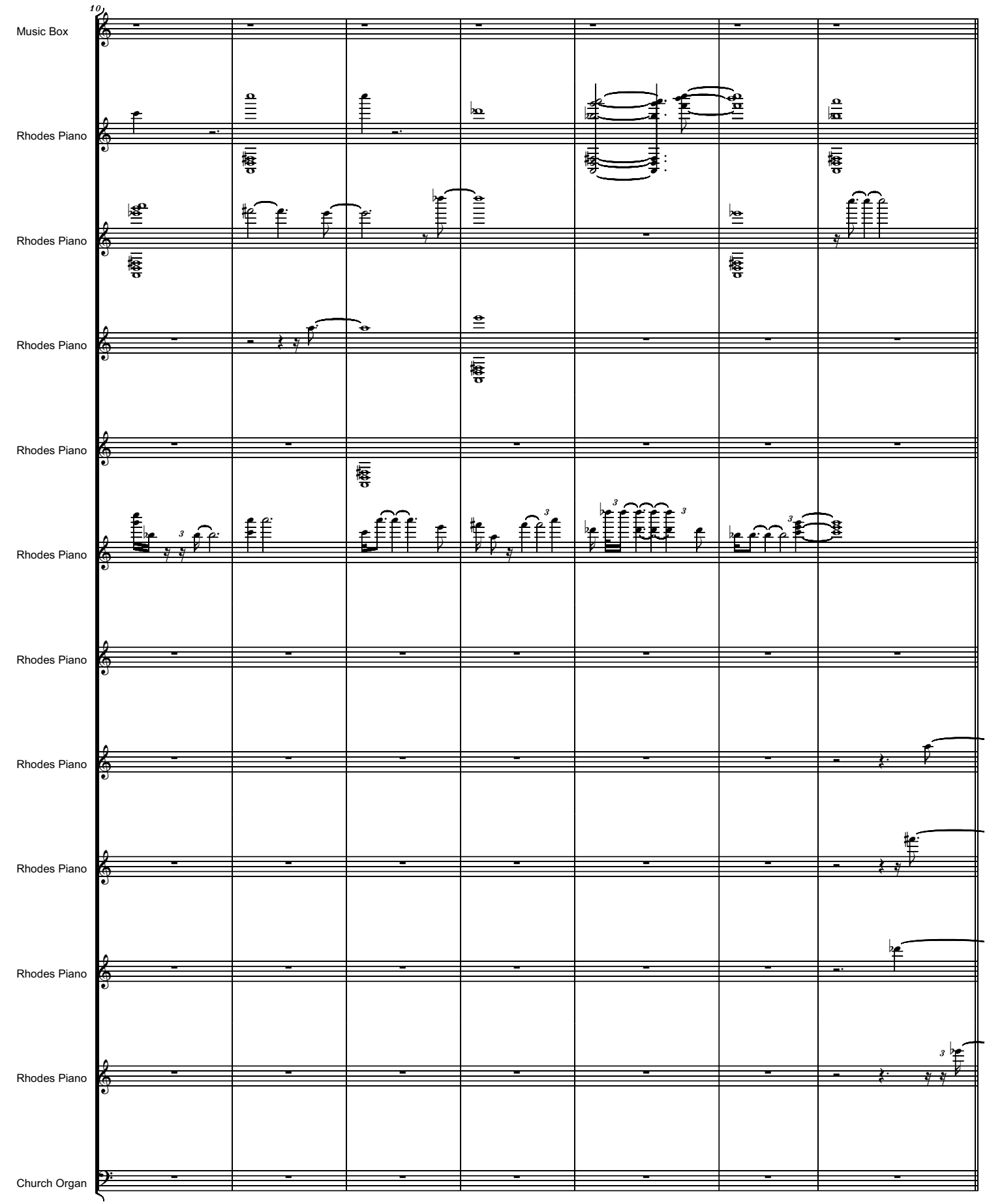
ET CUM SPIRITU TUO
II

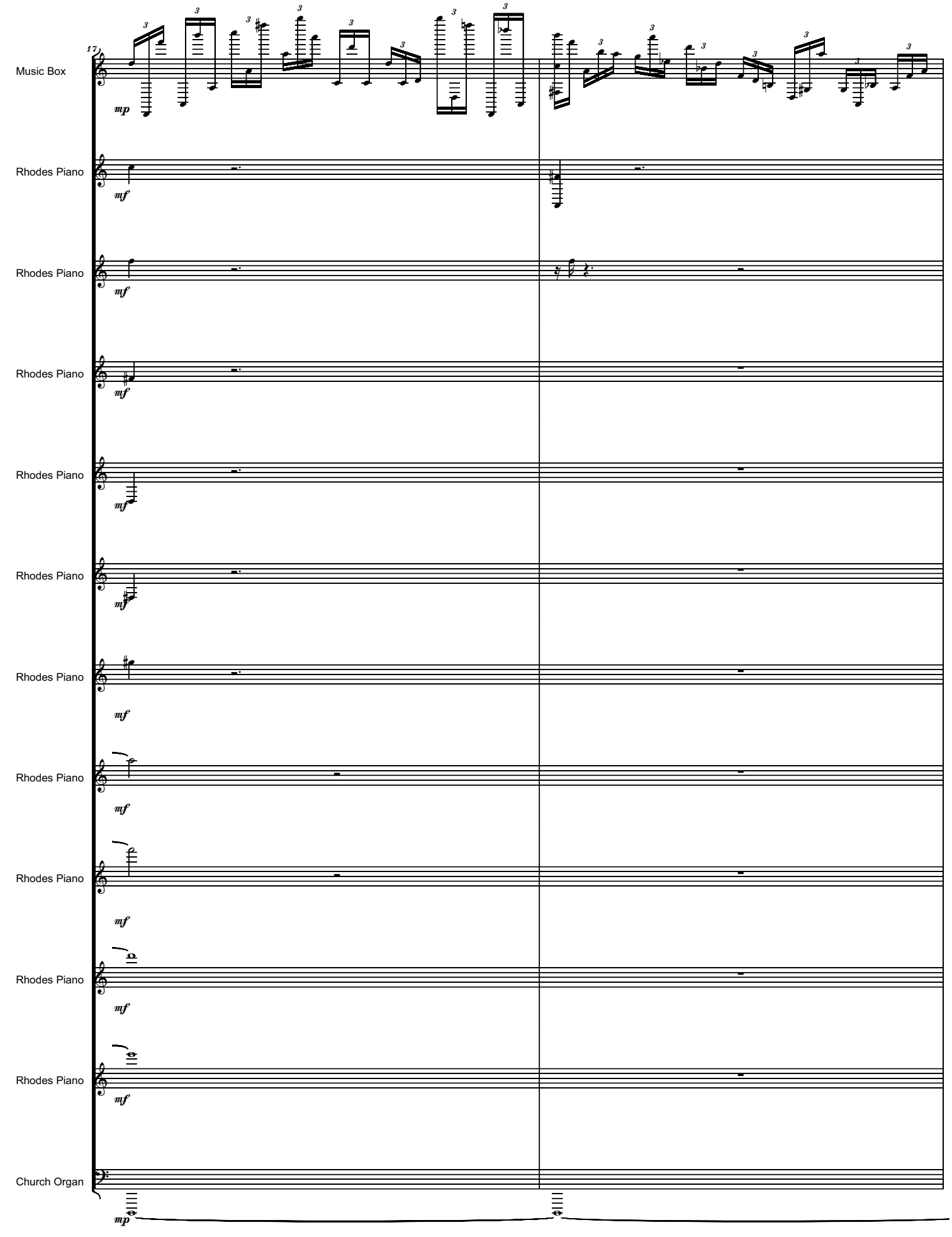
Serban Nichifor

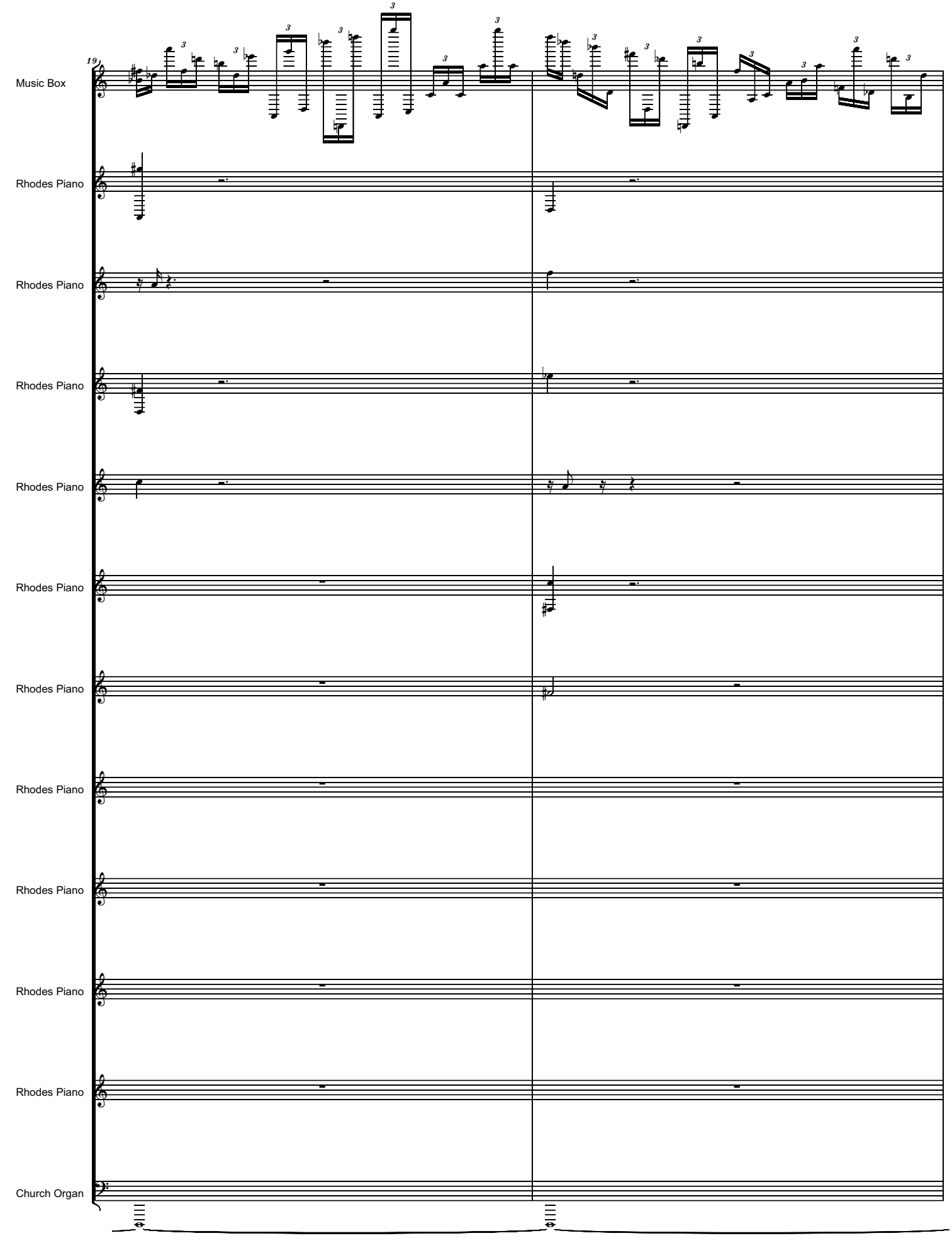
Allegretto

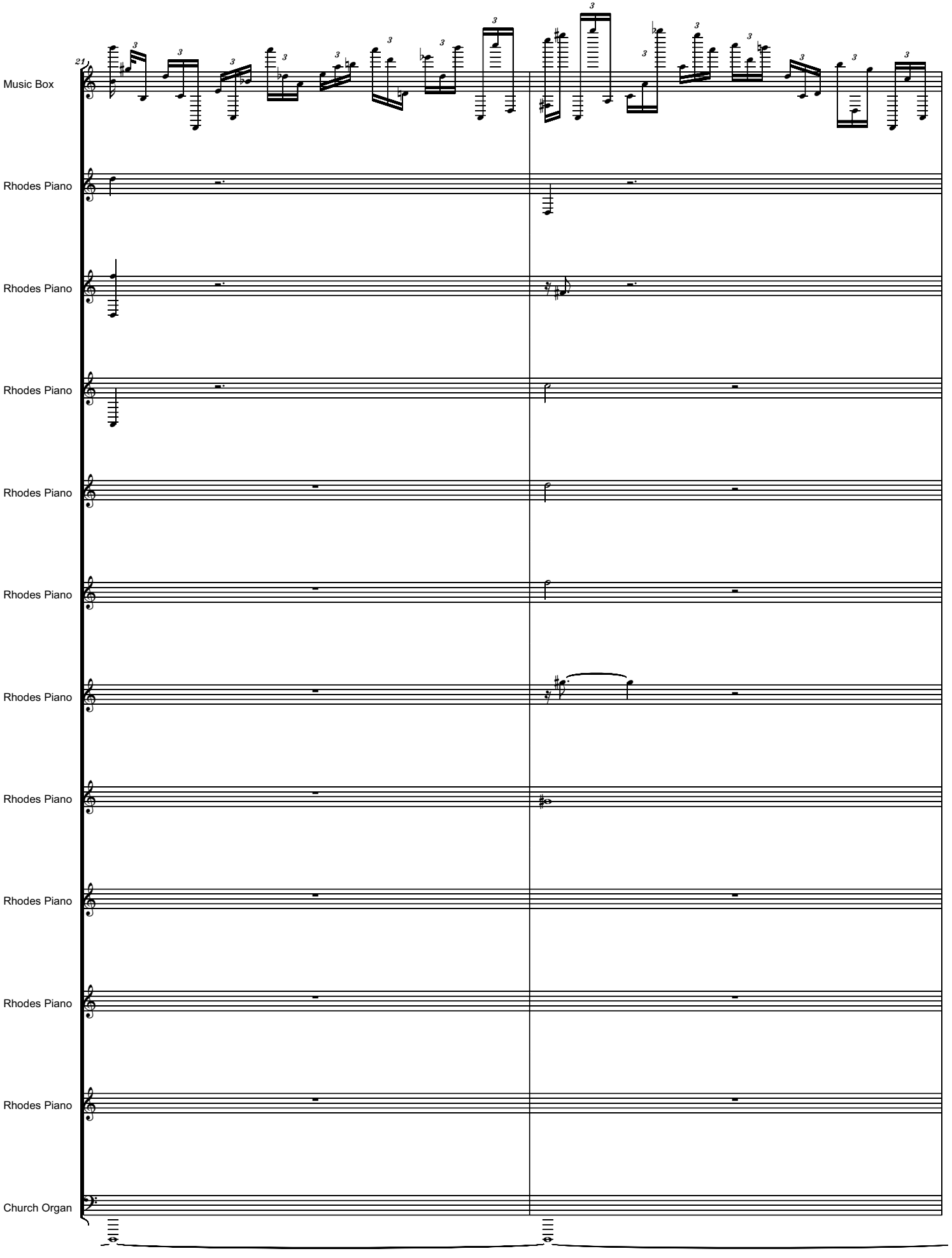


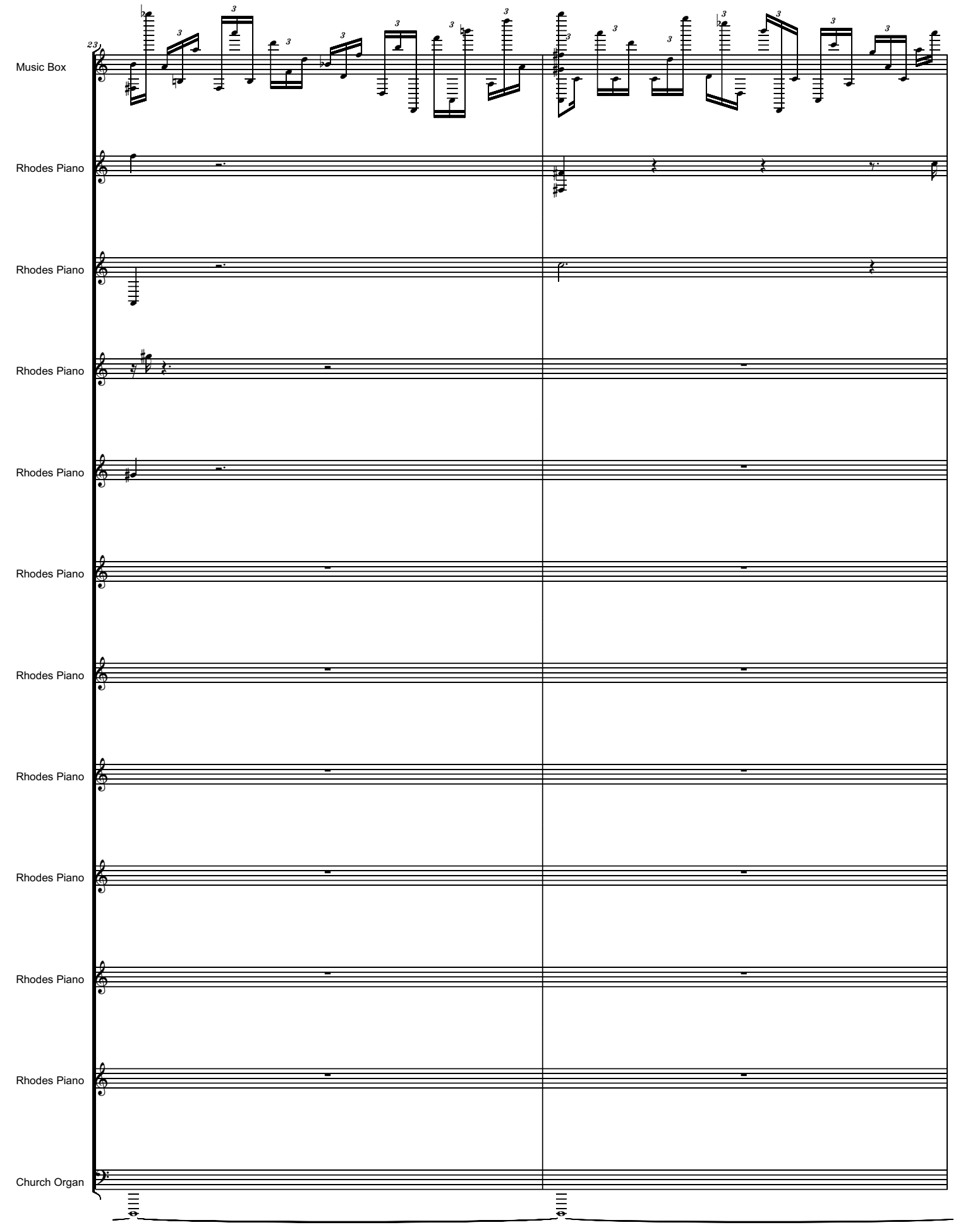
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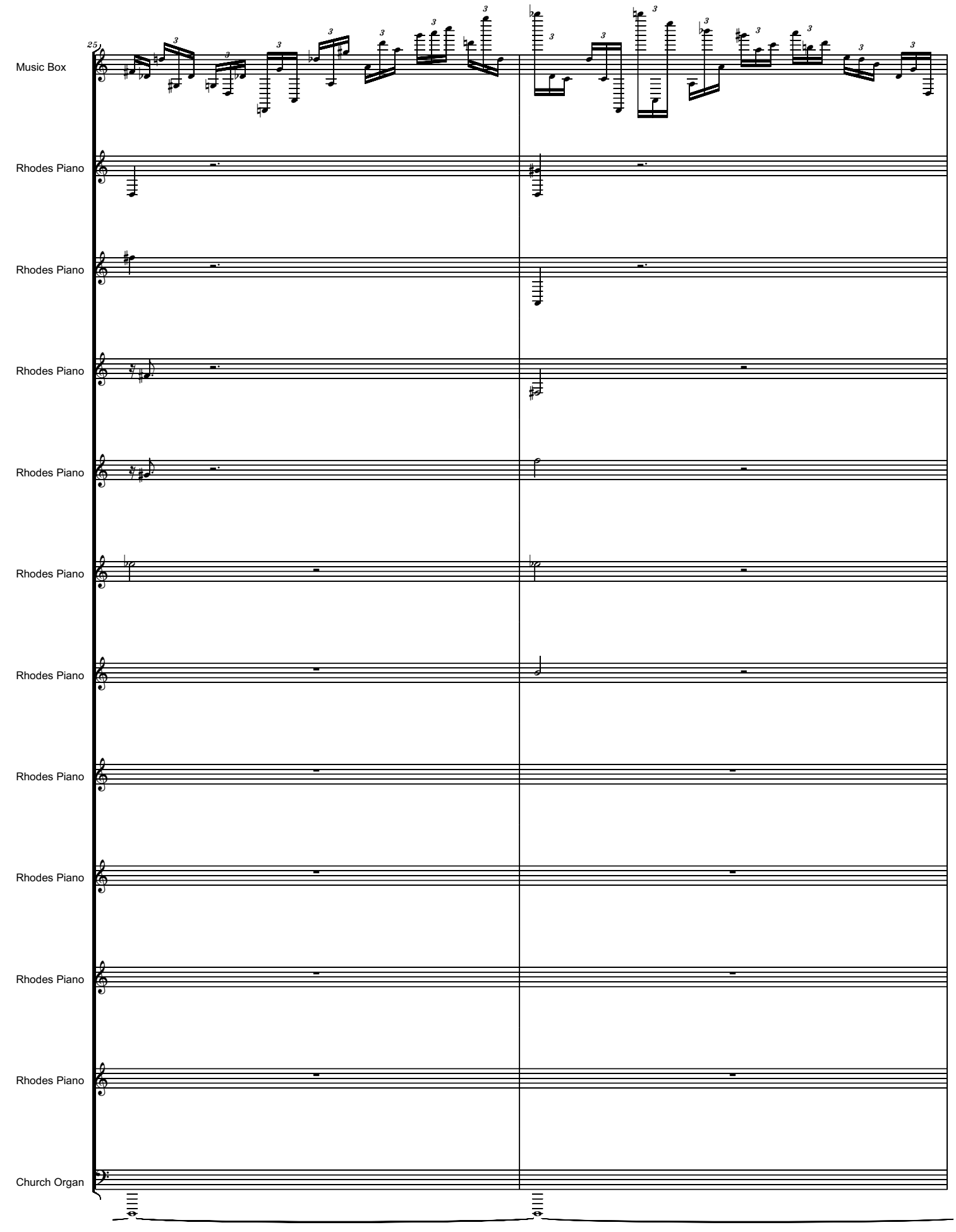

10
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ

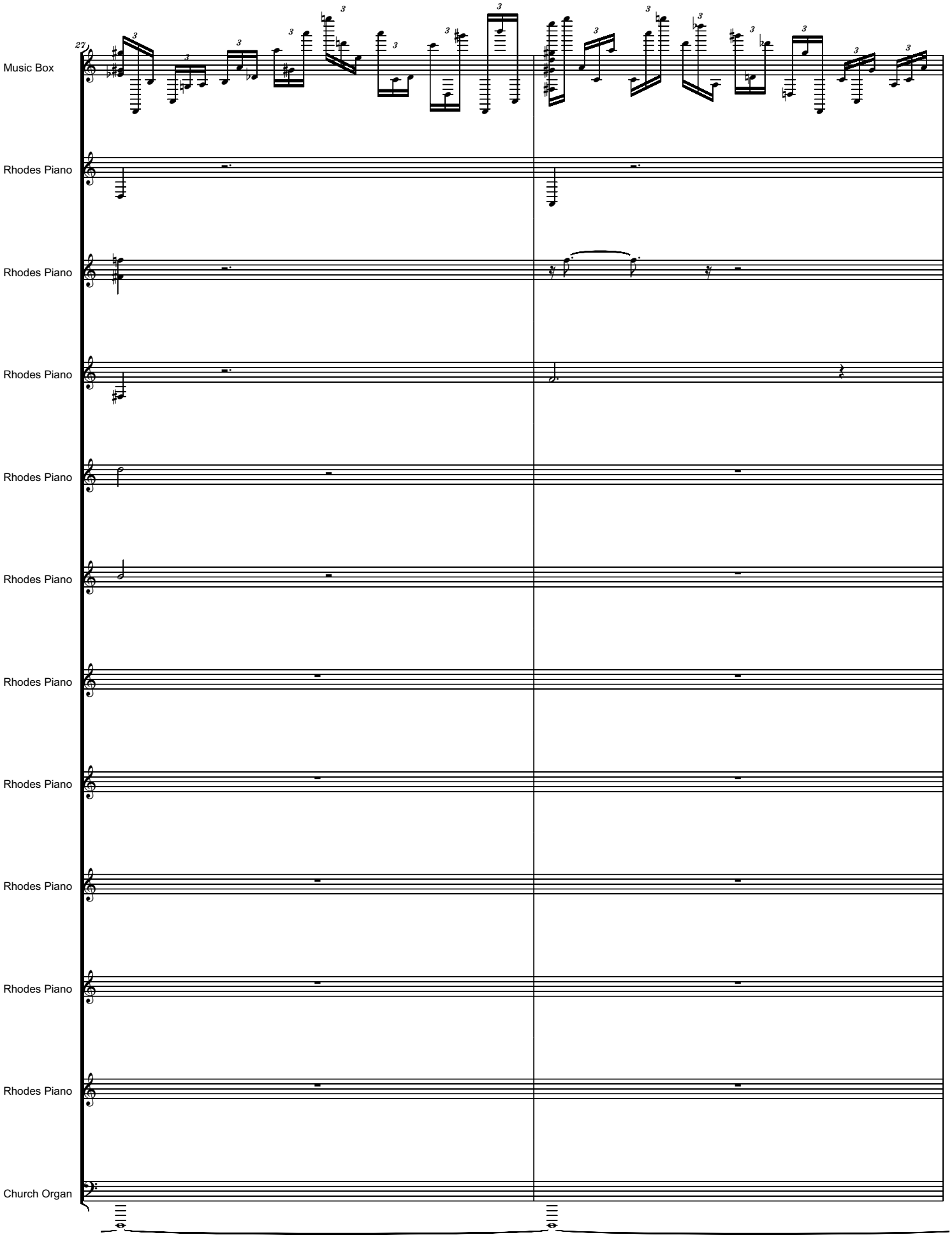

17
Music Box
mp
Rhodes Piano
mf
Rhodes Piano
mf
Rhodes Piano
mf
Rhodes Piano
mf
Rhodes Piano
mf
Rhodes Piano
mf
Rhodes Piano
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Rhodes Piano
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Rhodes Piano
mf
Rhodes Piano
mf
Rhodes Piano
mf
Church Organ
mp

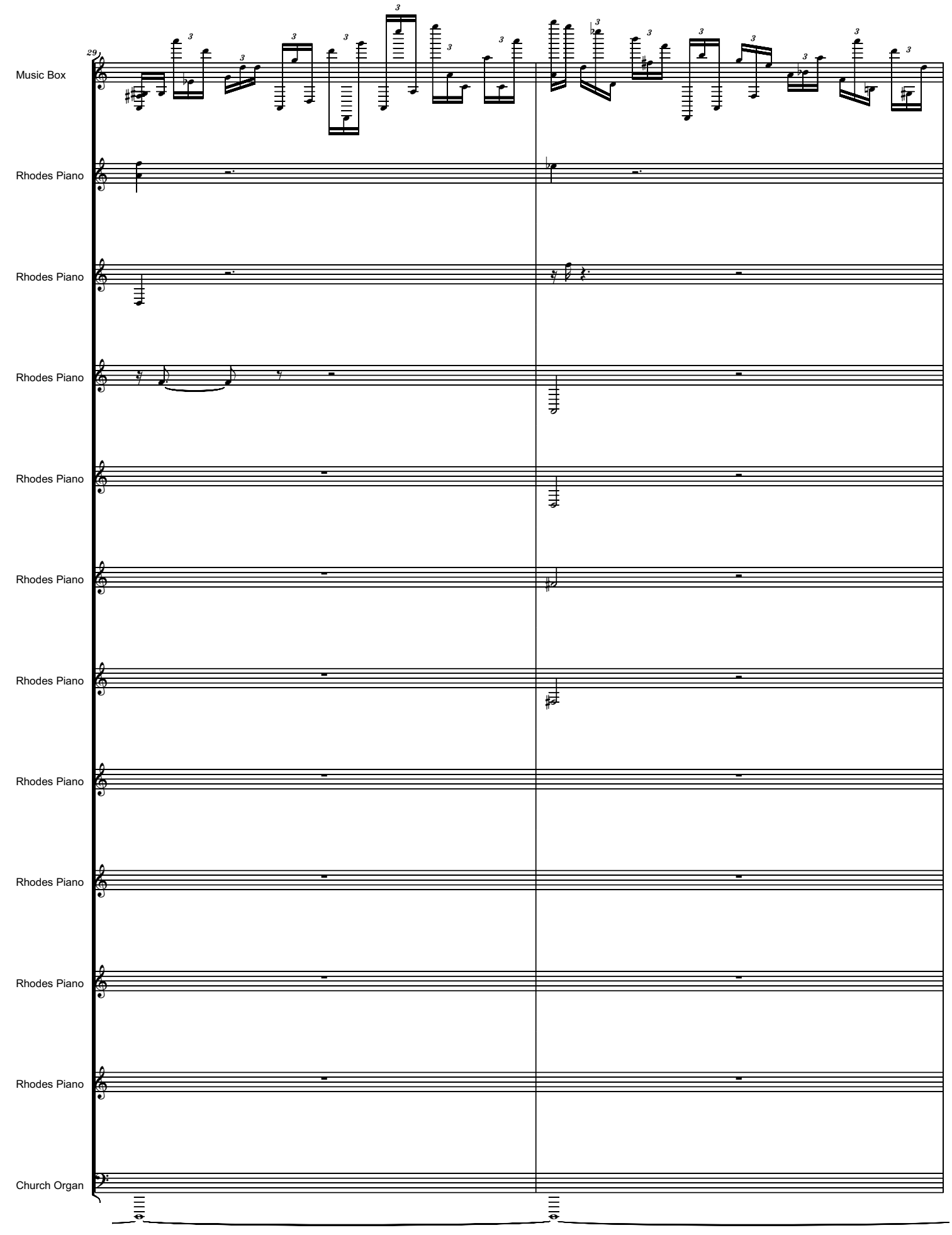

19
Music Box
Rhodes Piano
Rhodes Piano
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Rhodes Piano
Rhodes Piano
Church Organ

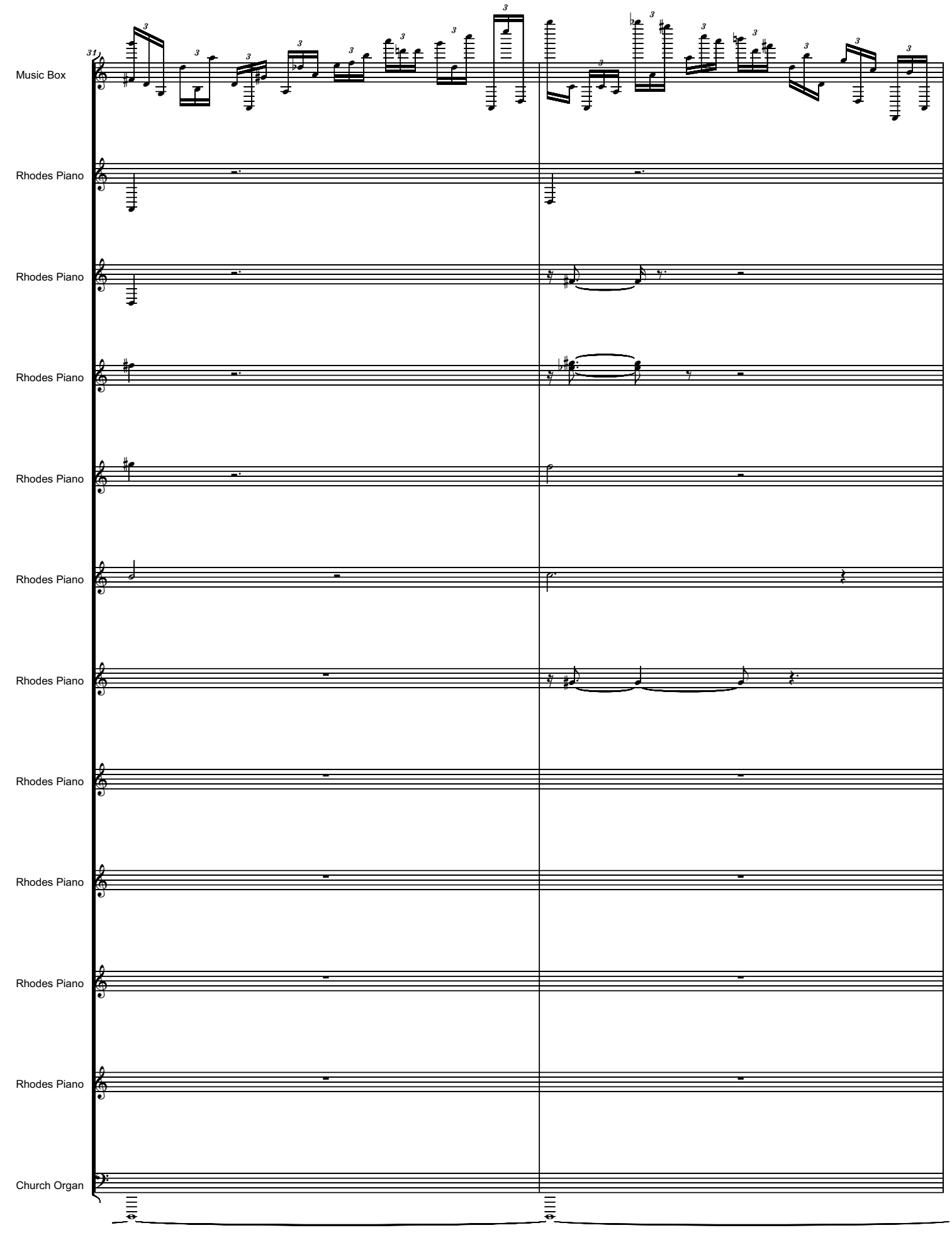

21
Music Box
Rhodes Piano
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Rhodes Piano
Rhodes Piano
Church Organ

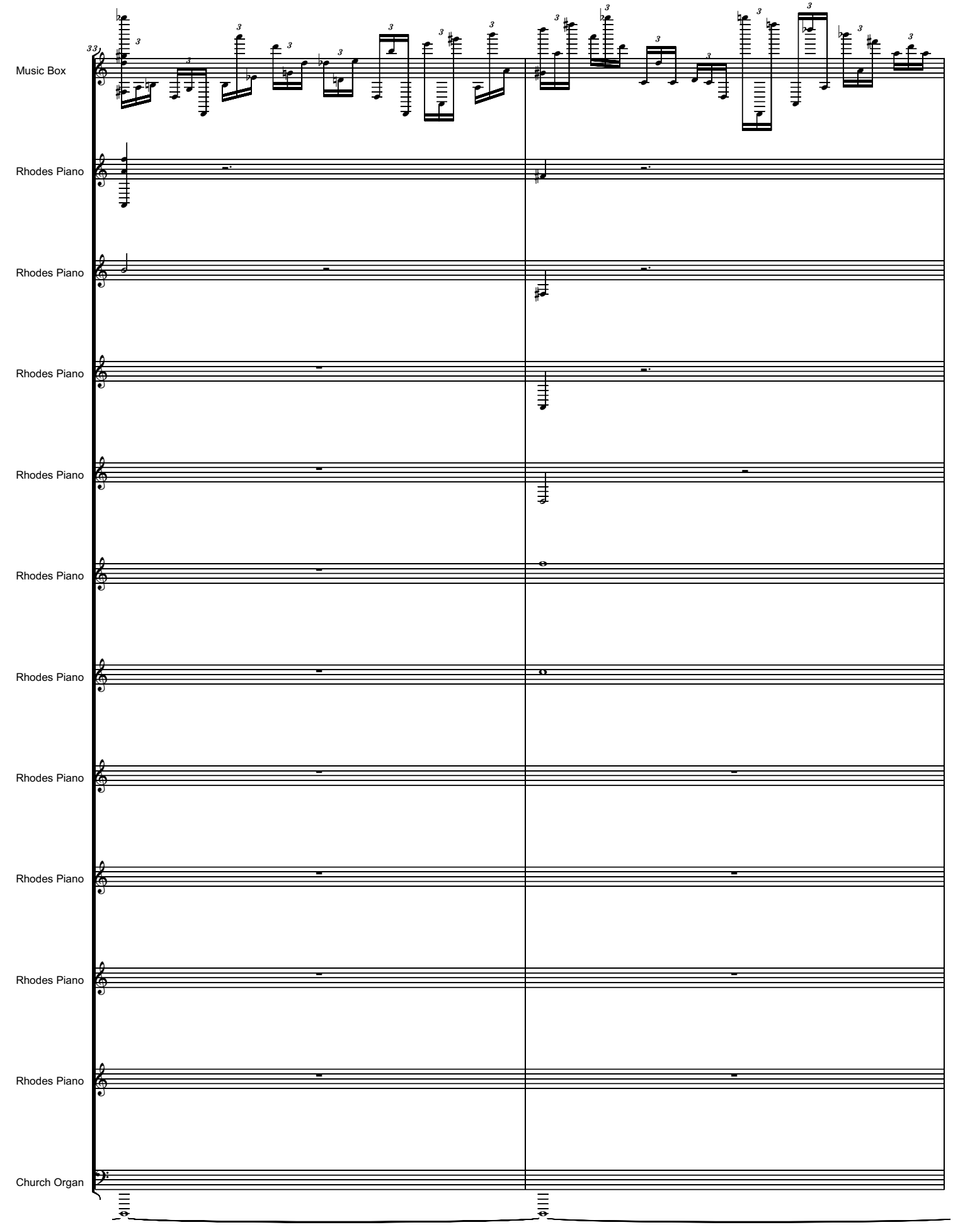

23
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

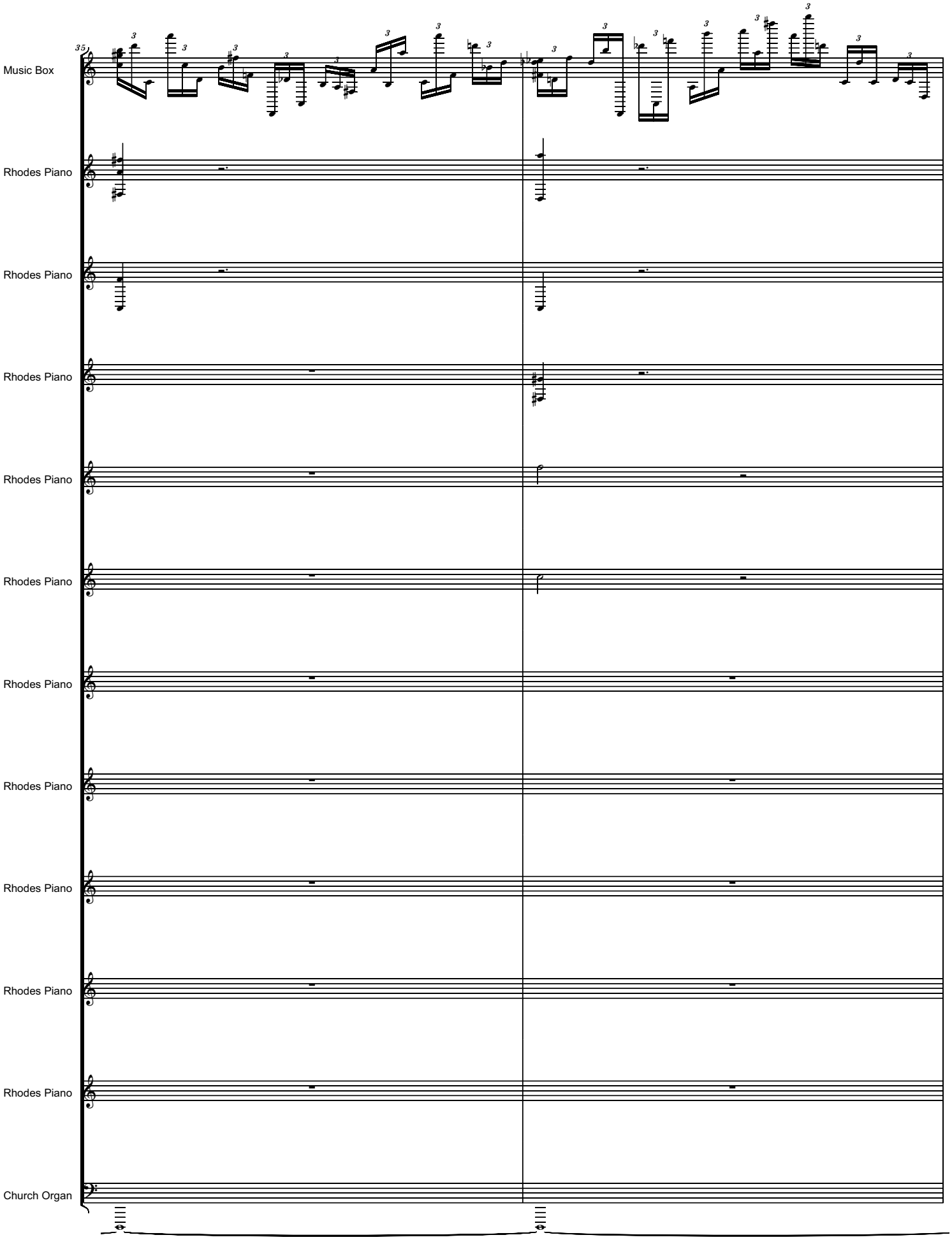

25
Music Box
Rhodes Piano
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Rhodes Piano
Rhodes Piano
Church Organ

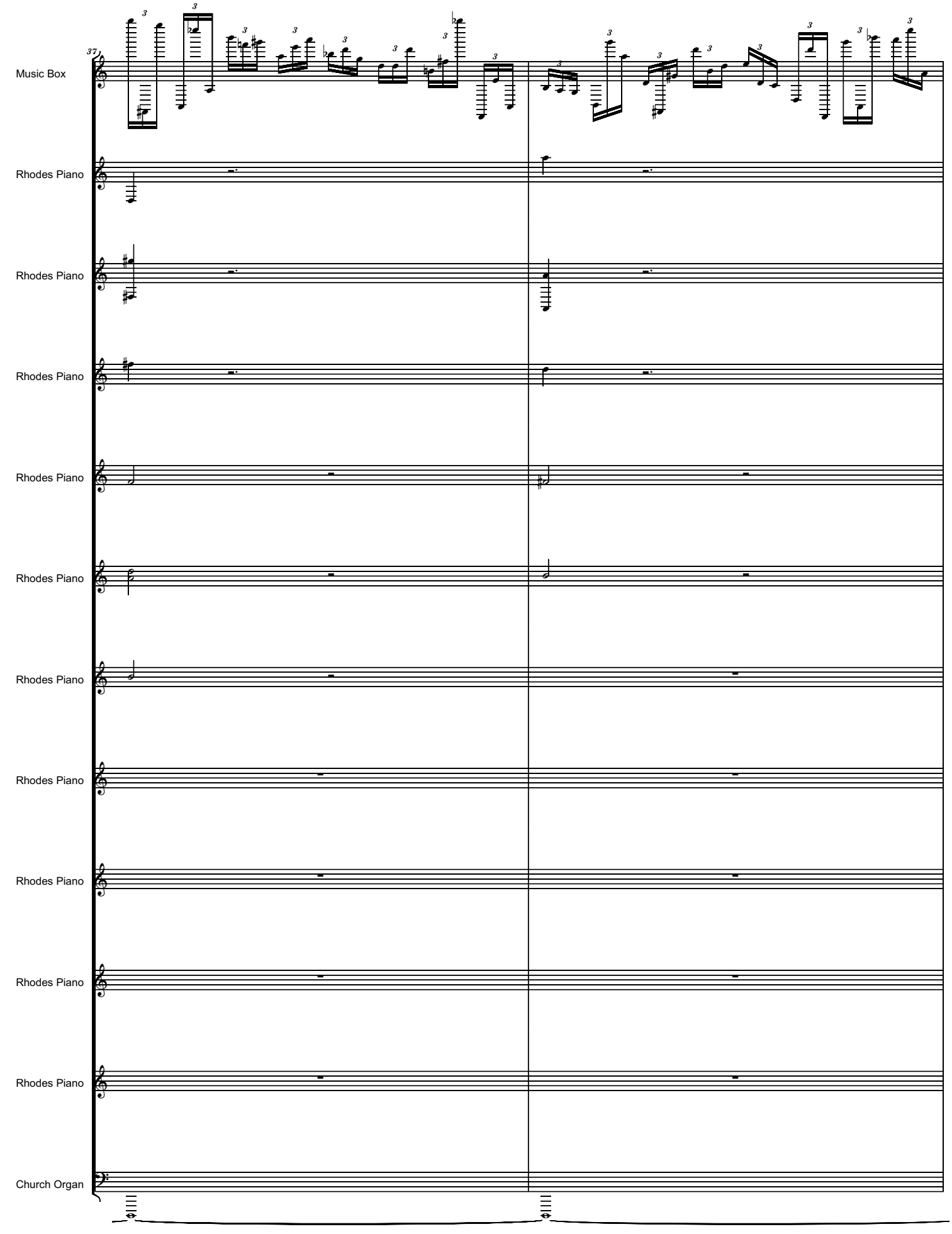

27
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

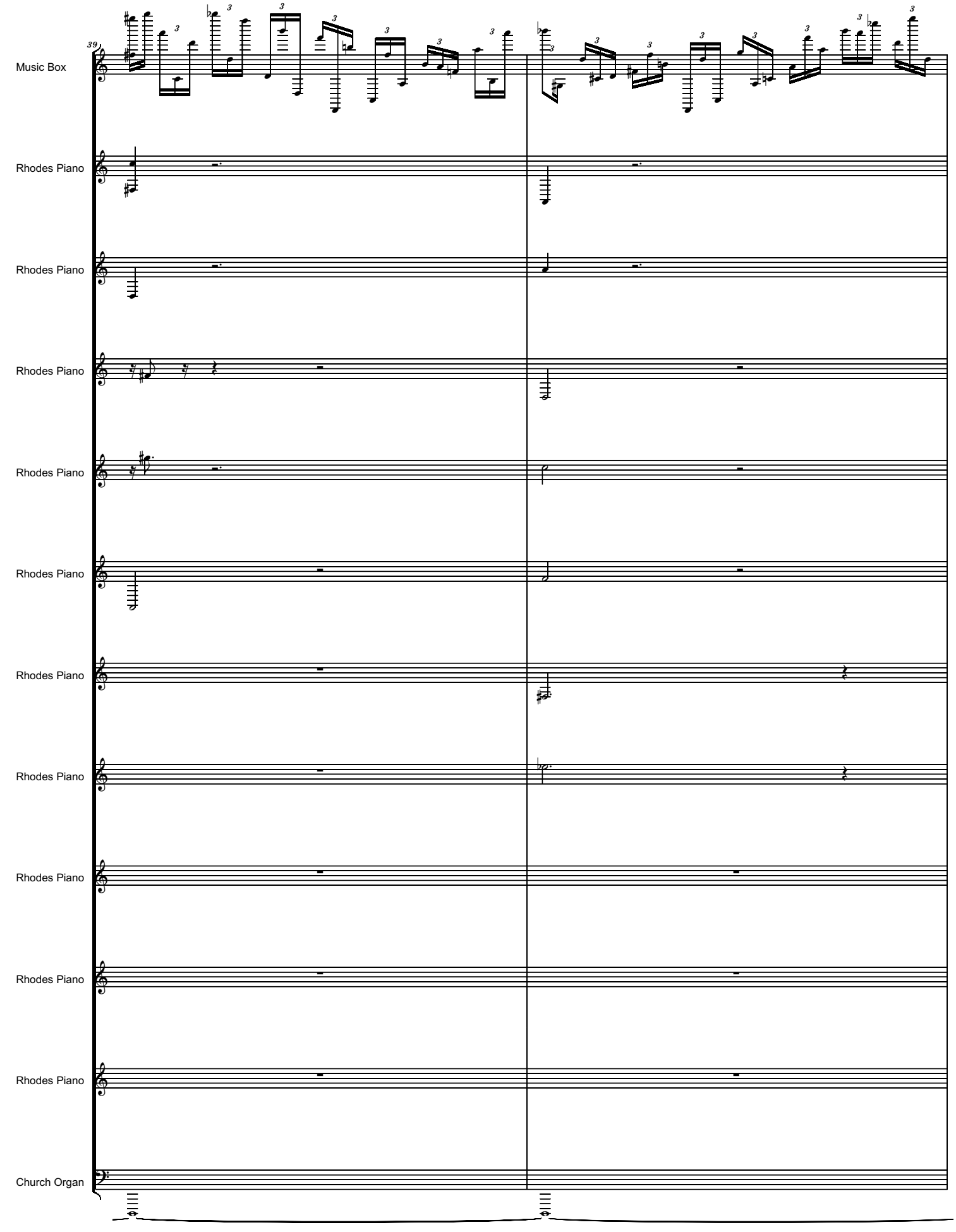

29
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

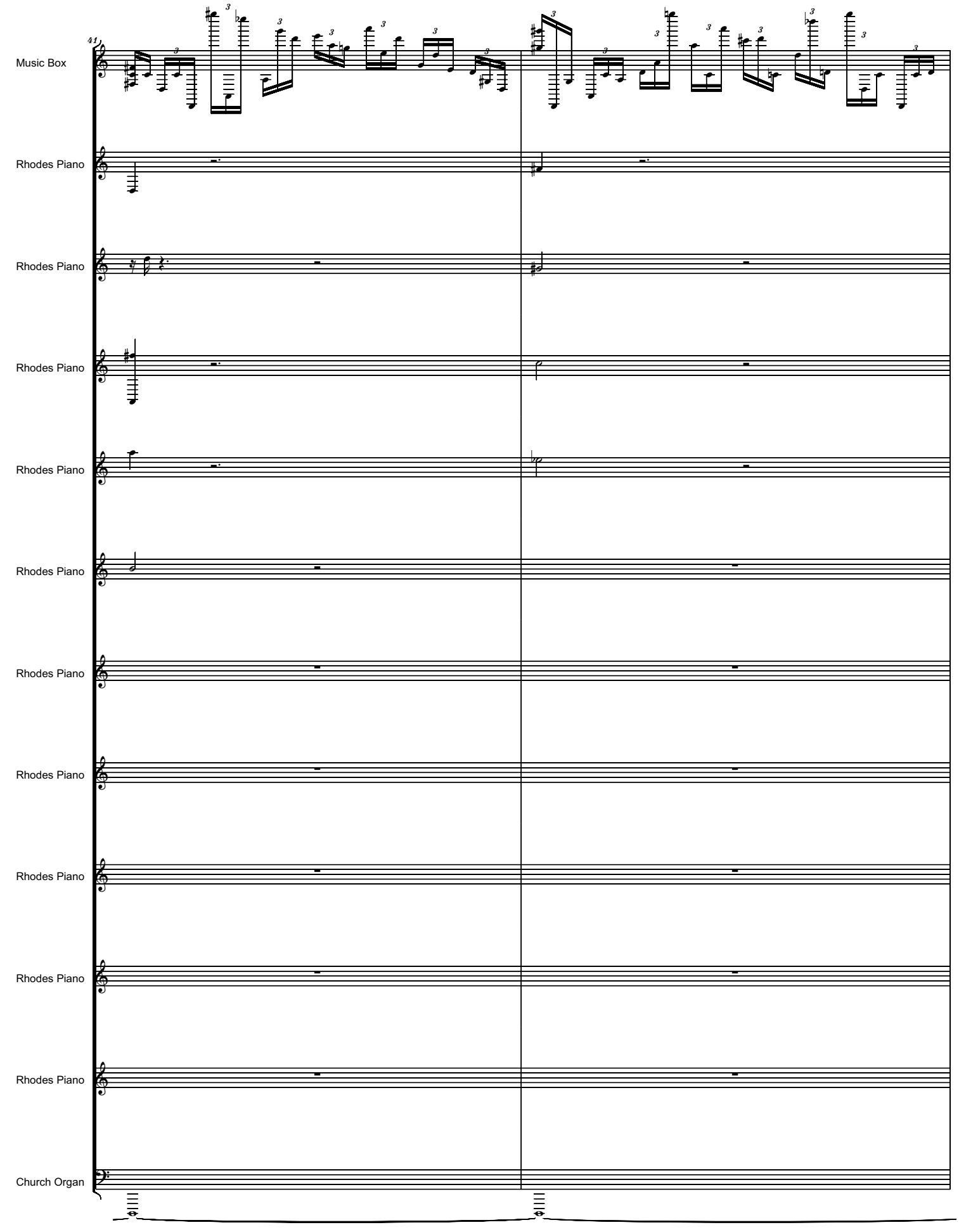

31
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

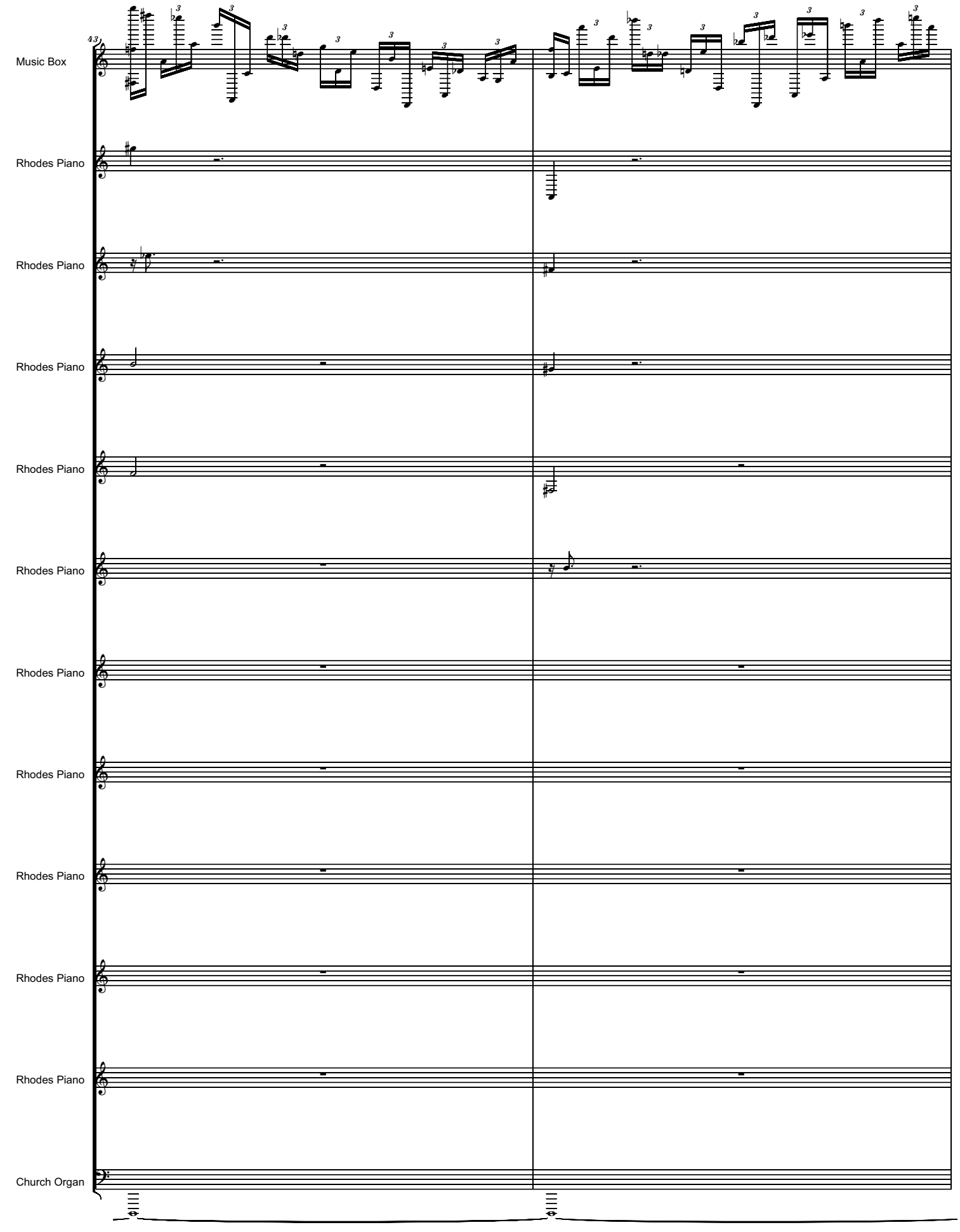

33
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

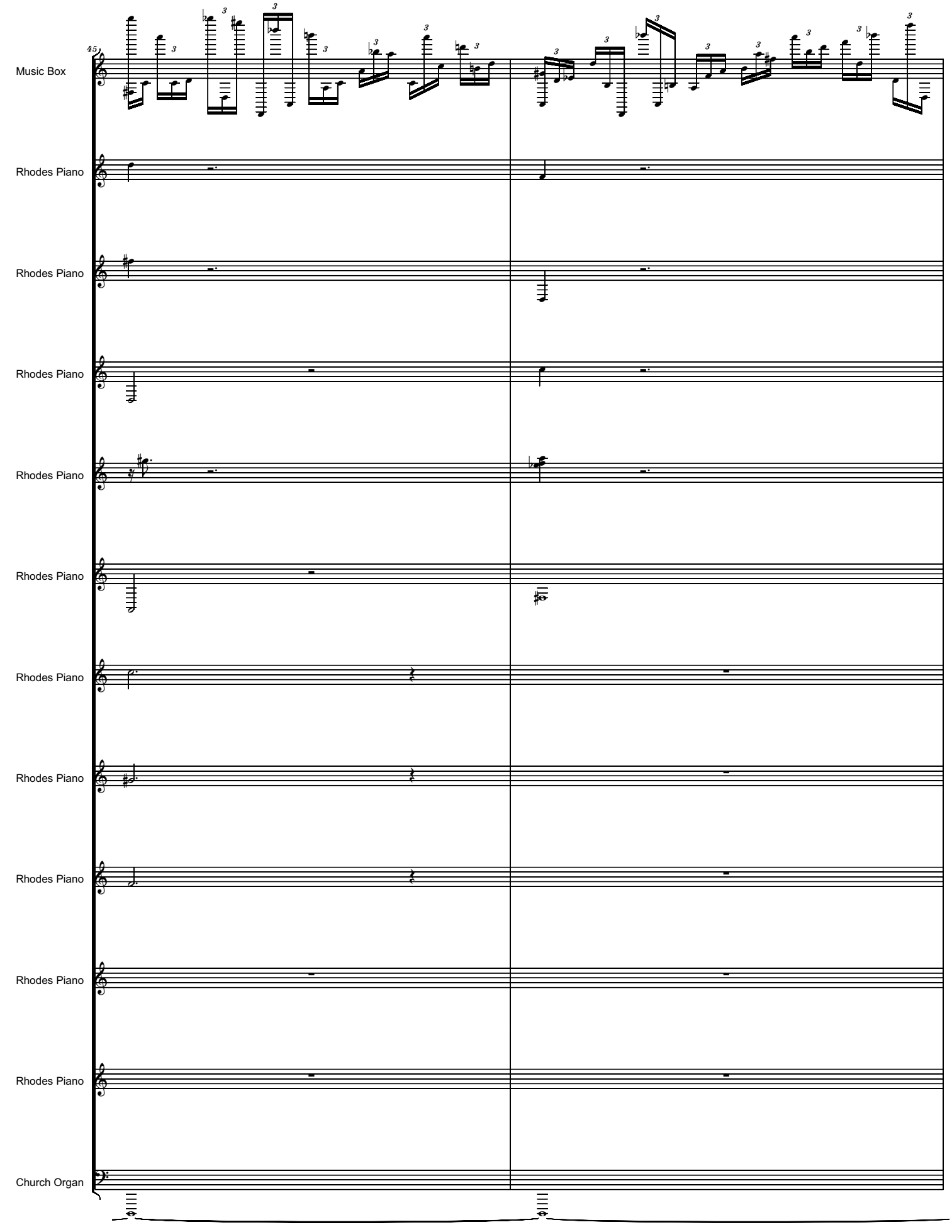

35
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

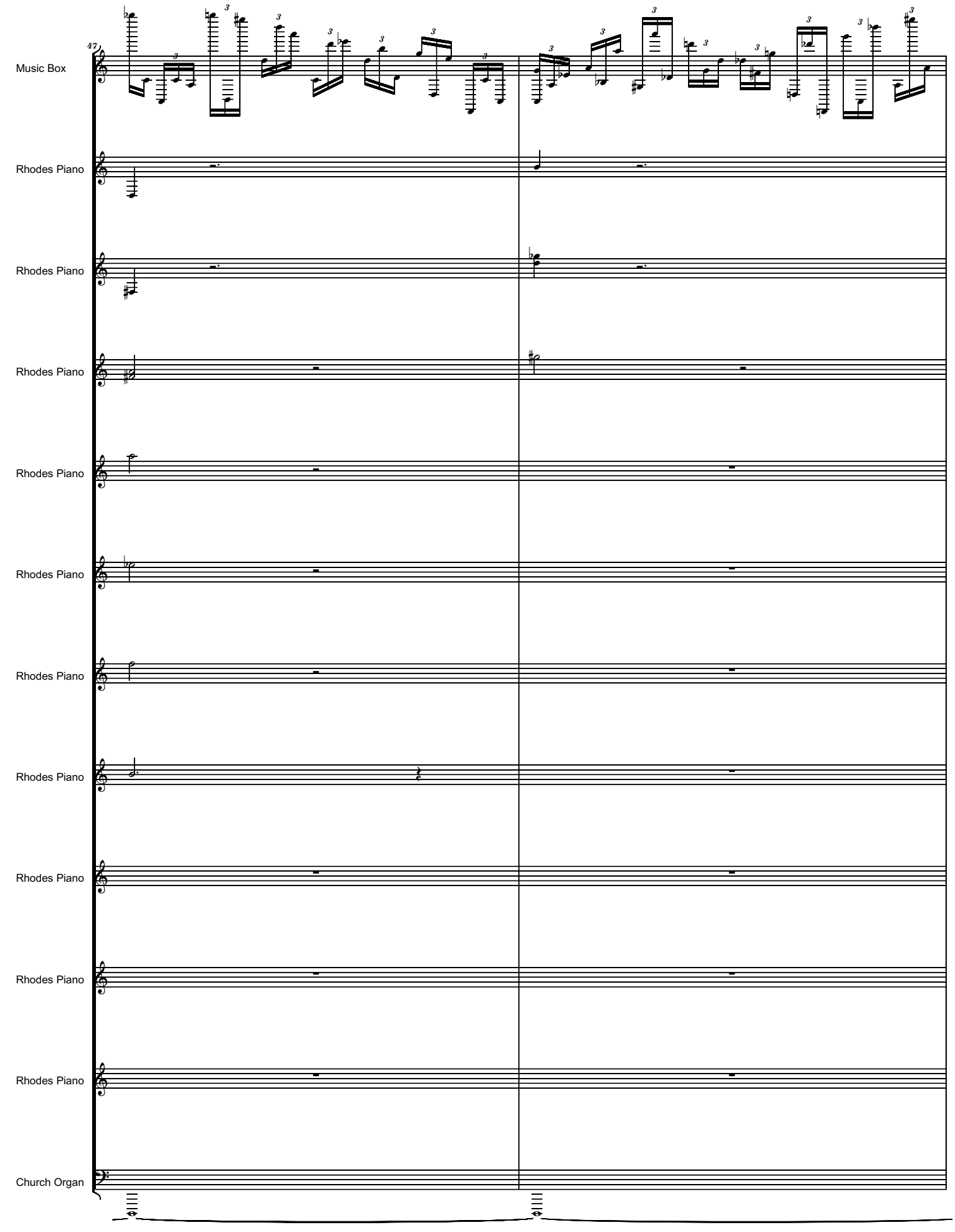

37
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

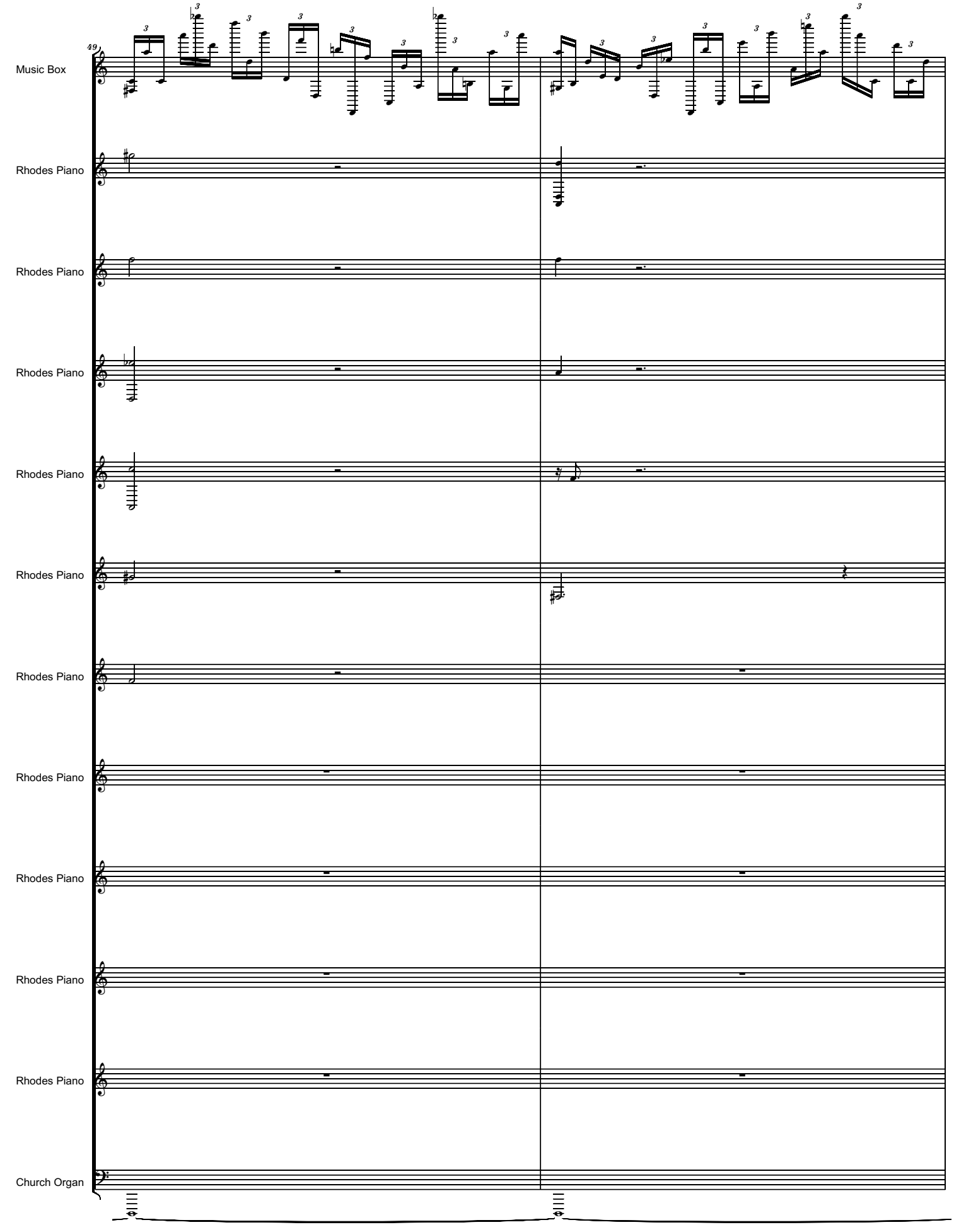

39
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Rhodes Piano
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Rhodes Piano
Church Organ

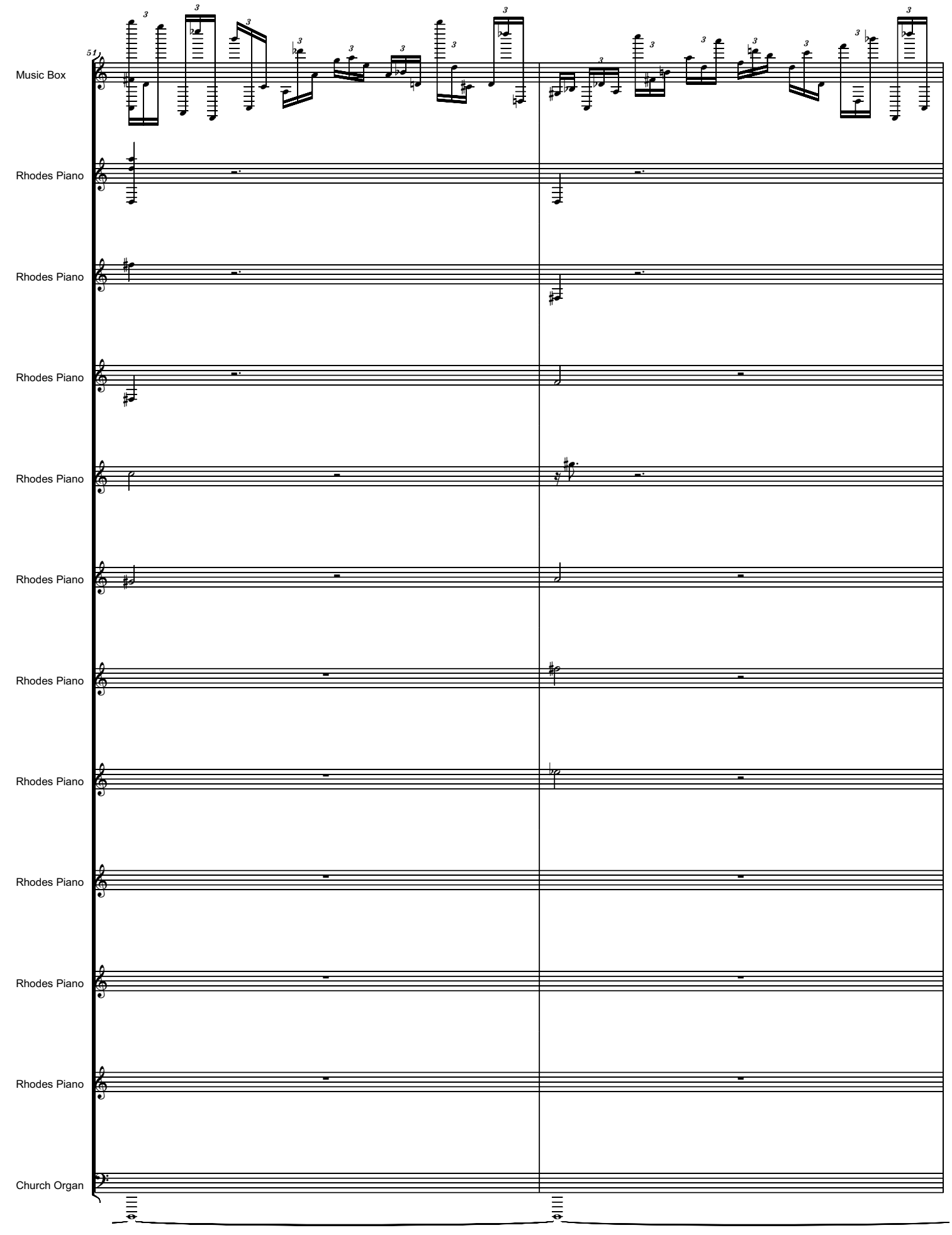

41
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

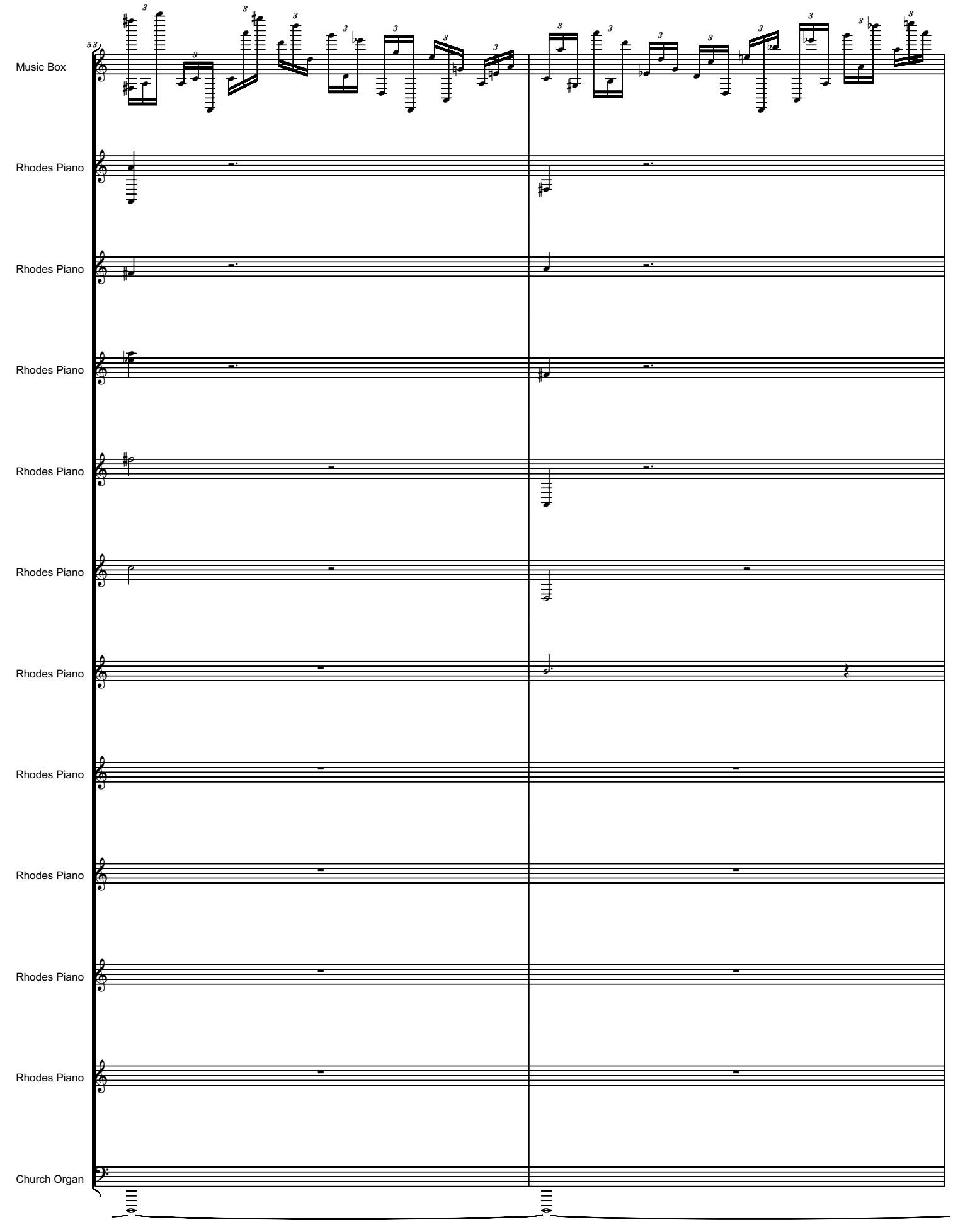

43
Music Box
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Rhodes Piano
Church Organ

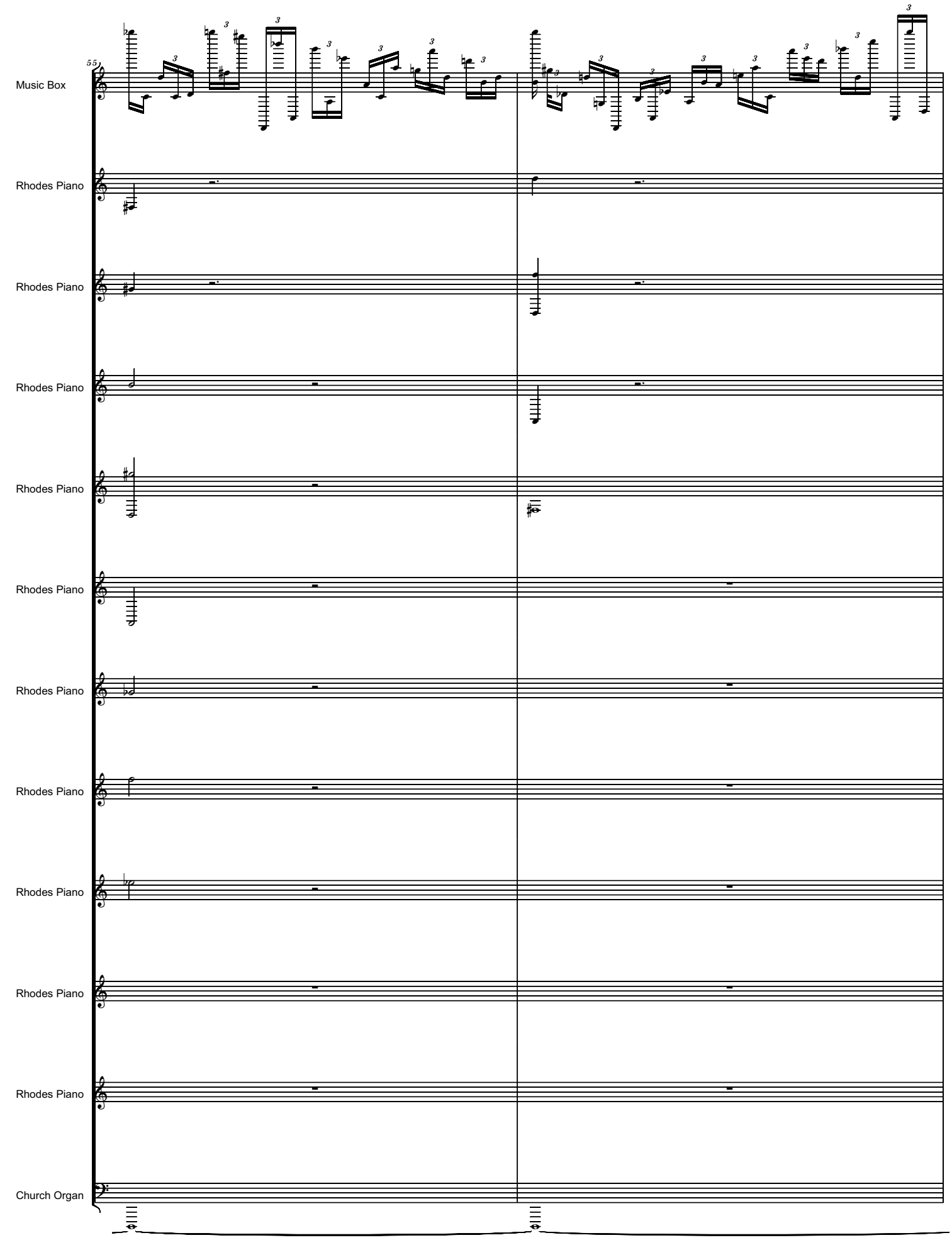

45
Music Box
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Rhodes Piano
Church Organ

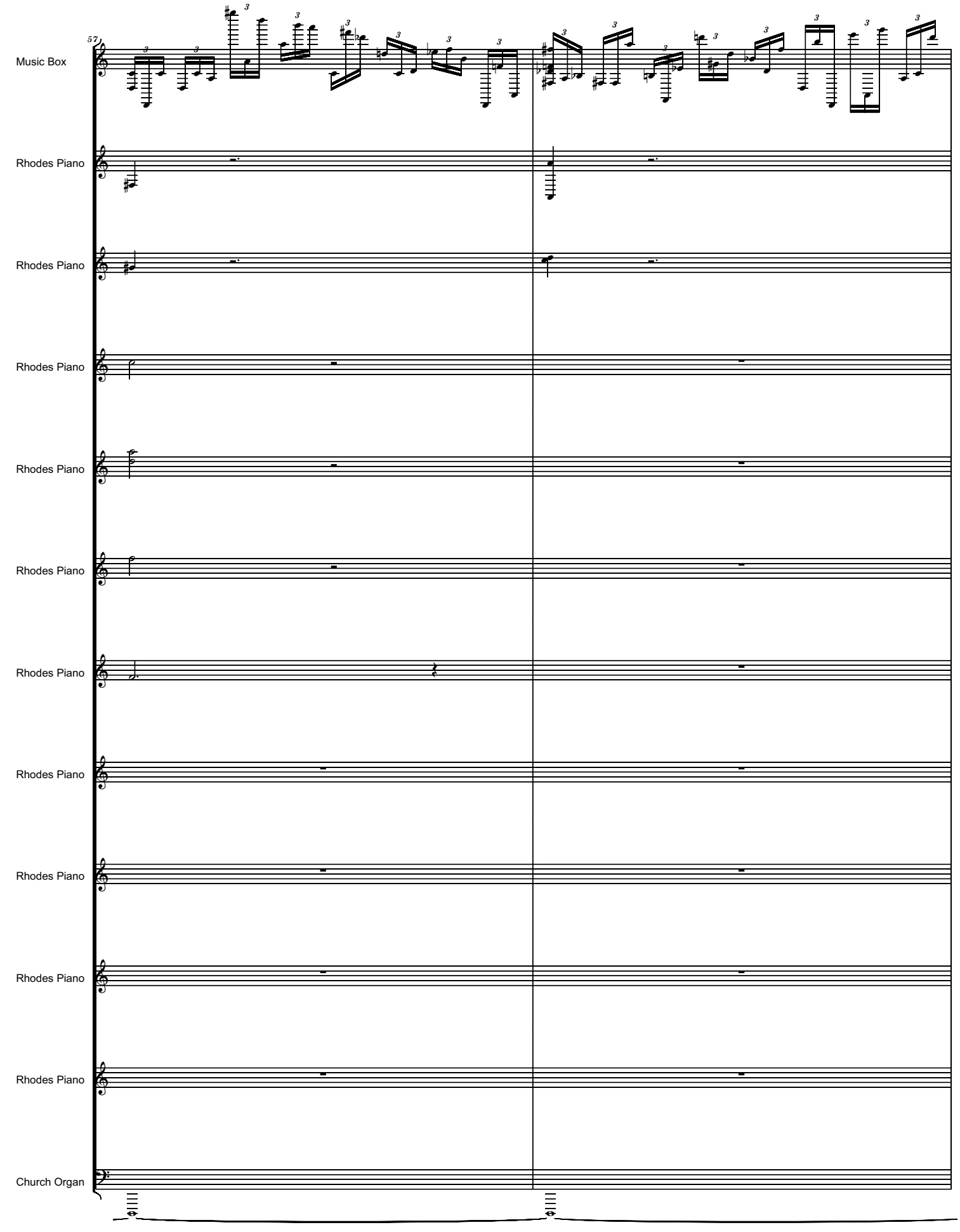

47
Music Box
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Rhodes Piano
Rhodes Piano
Church Organ

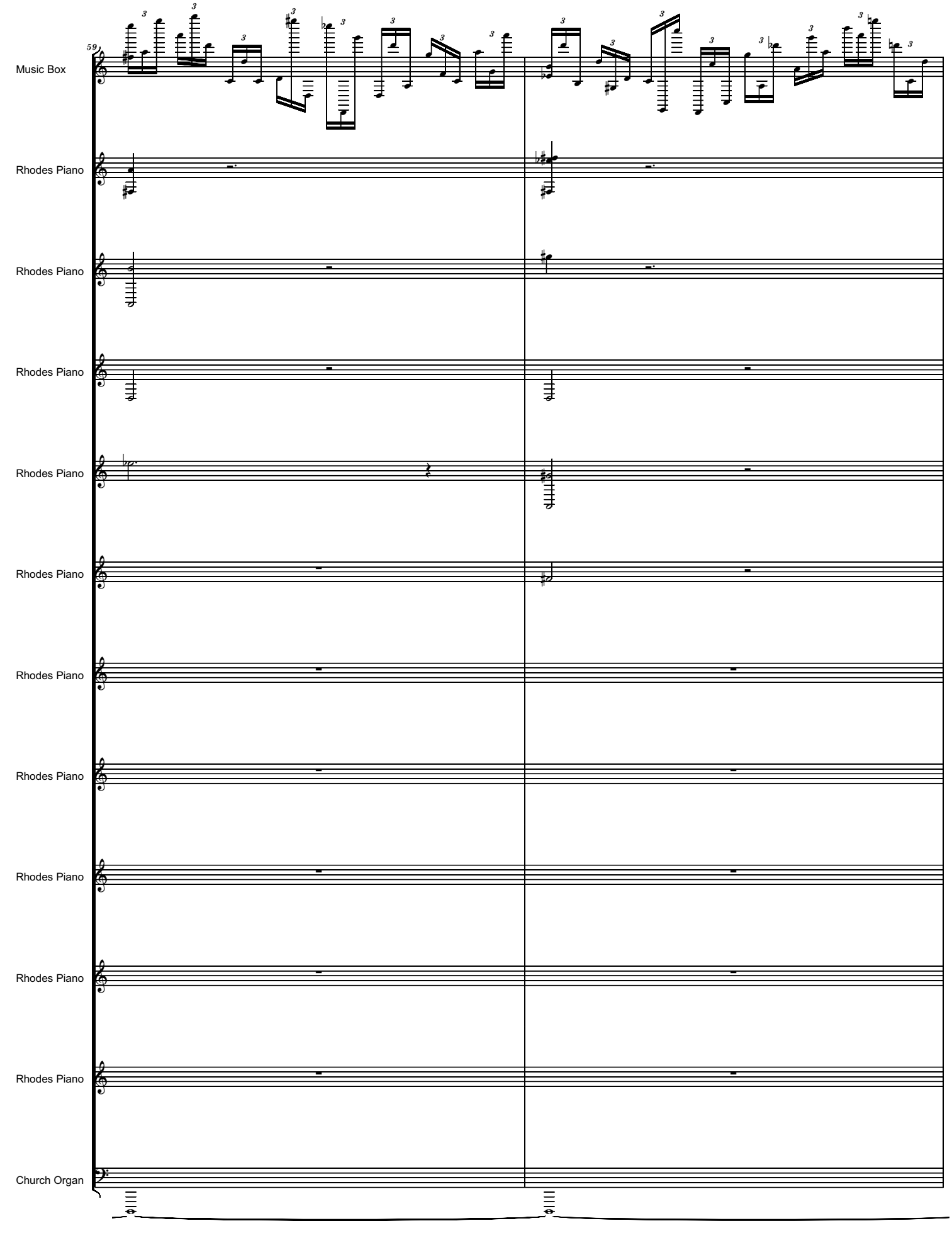

49
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

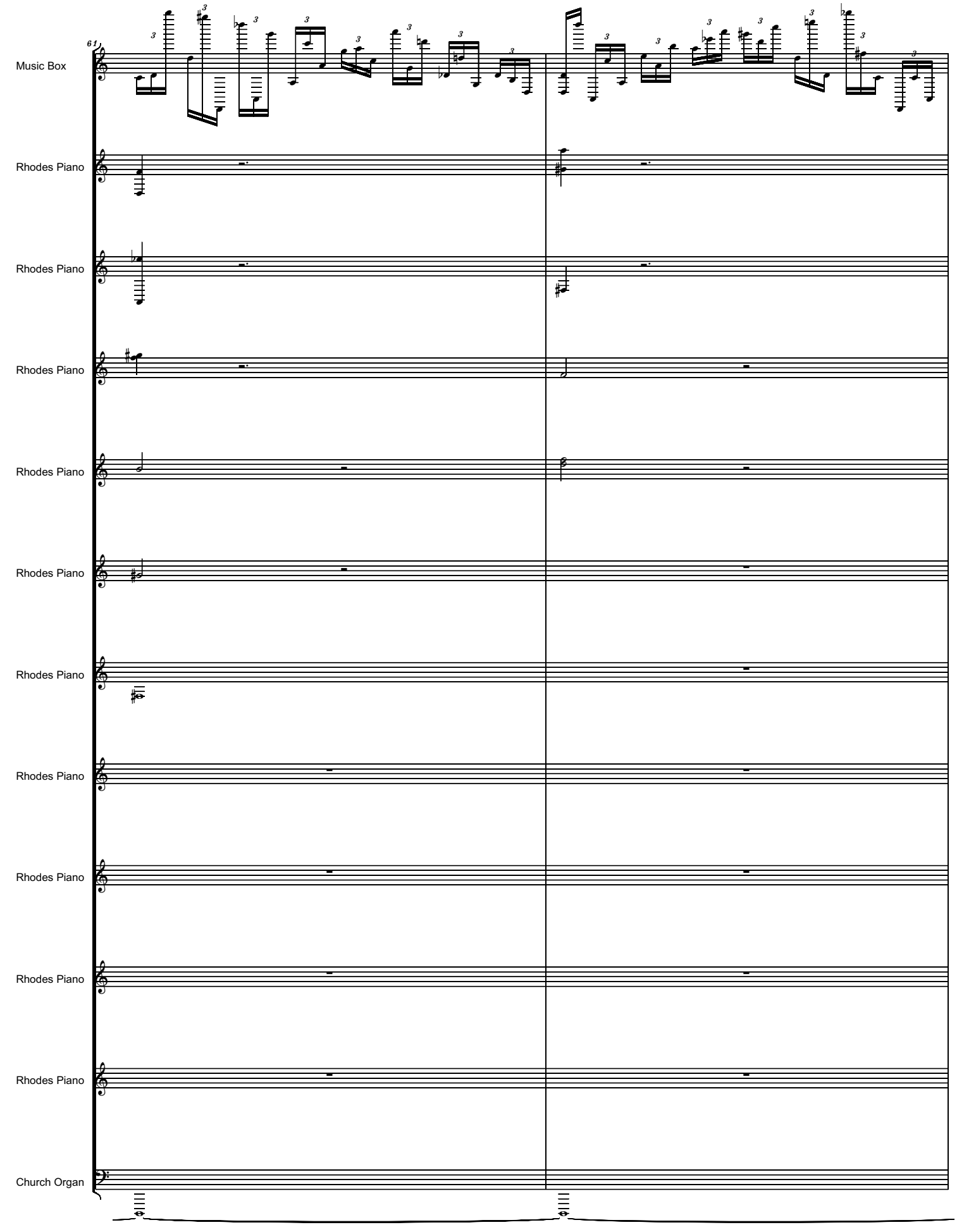

51
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

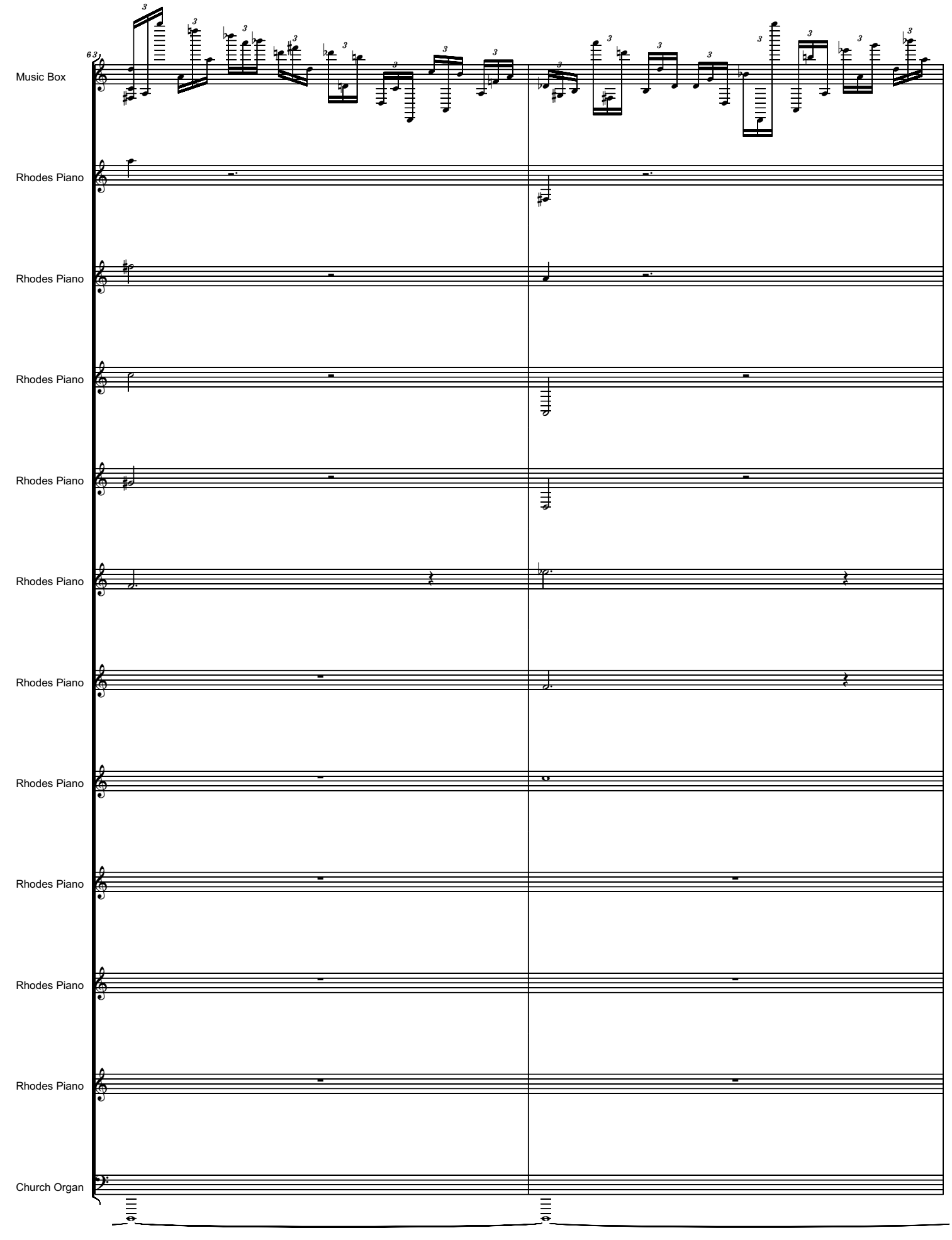

53
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

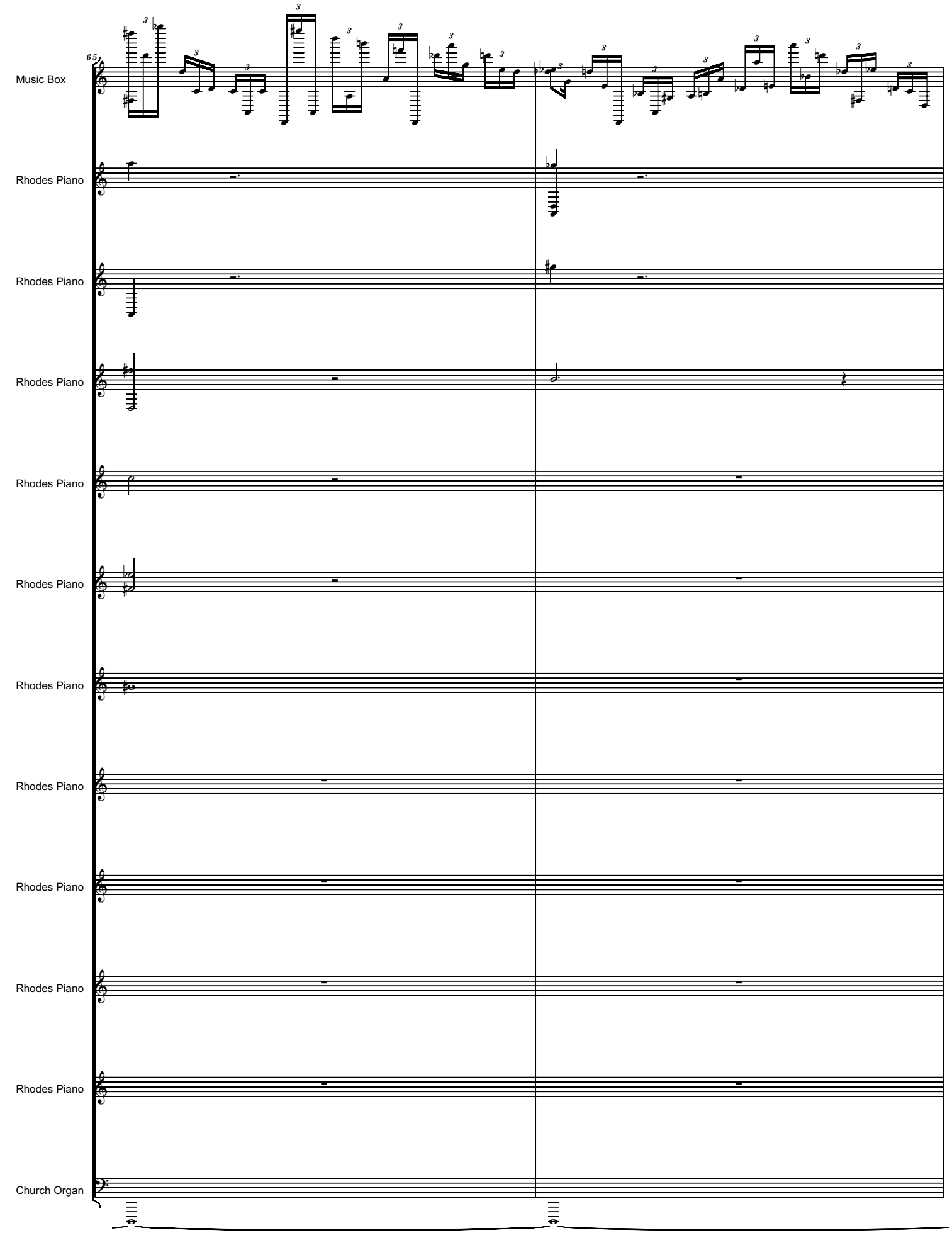

55
Music Box
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Rhodes Piano
Church Organ

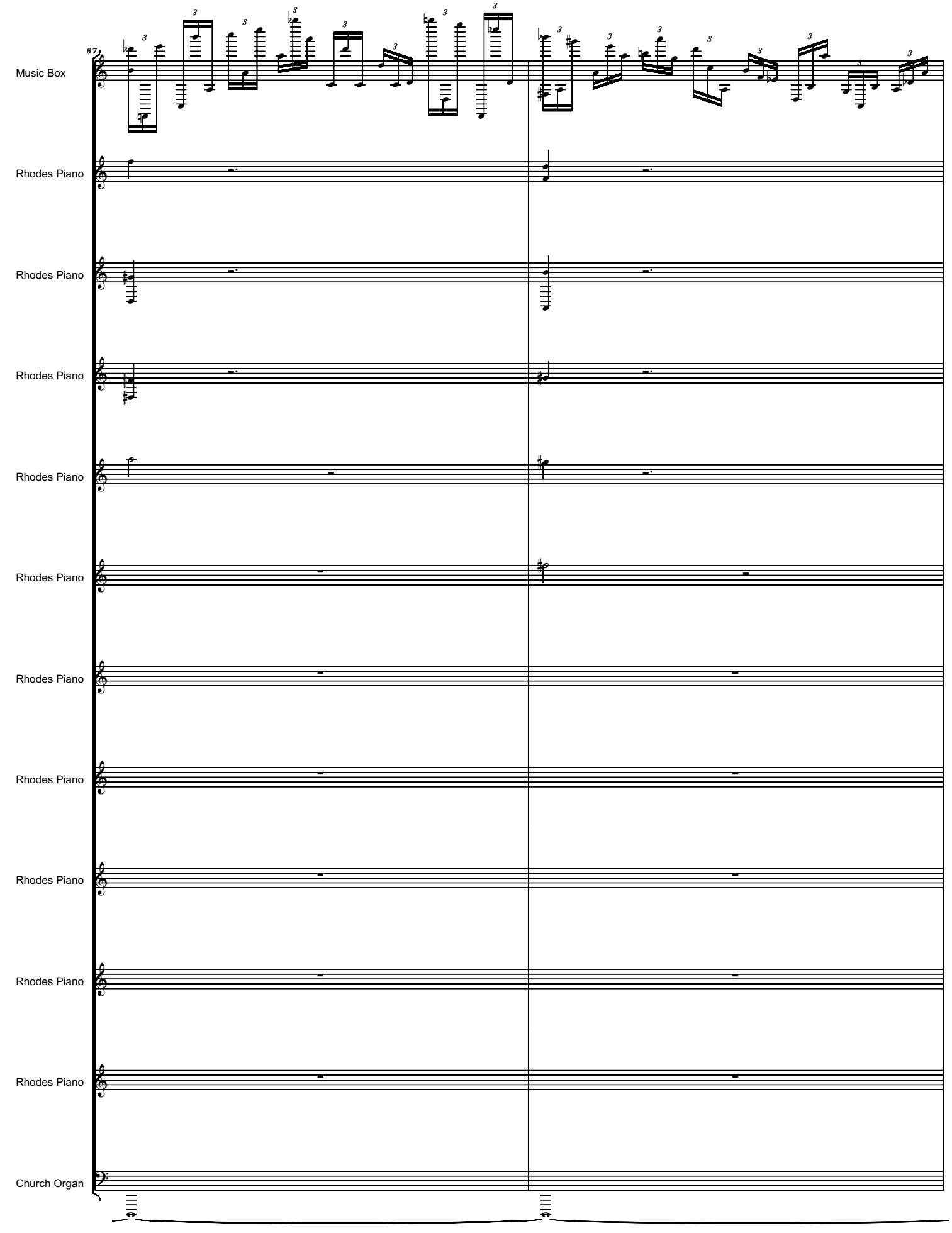

57
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

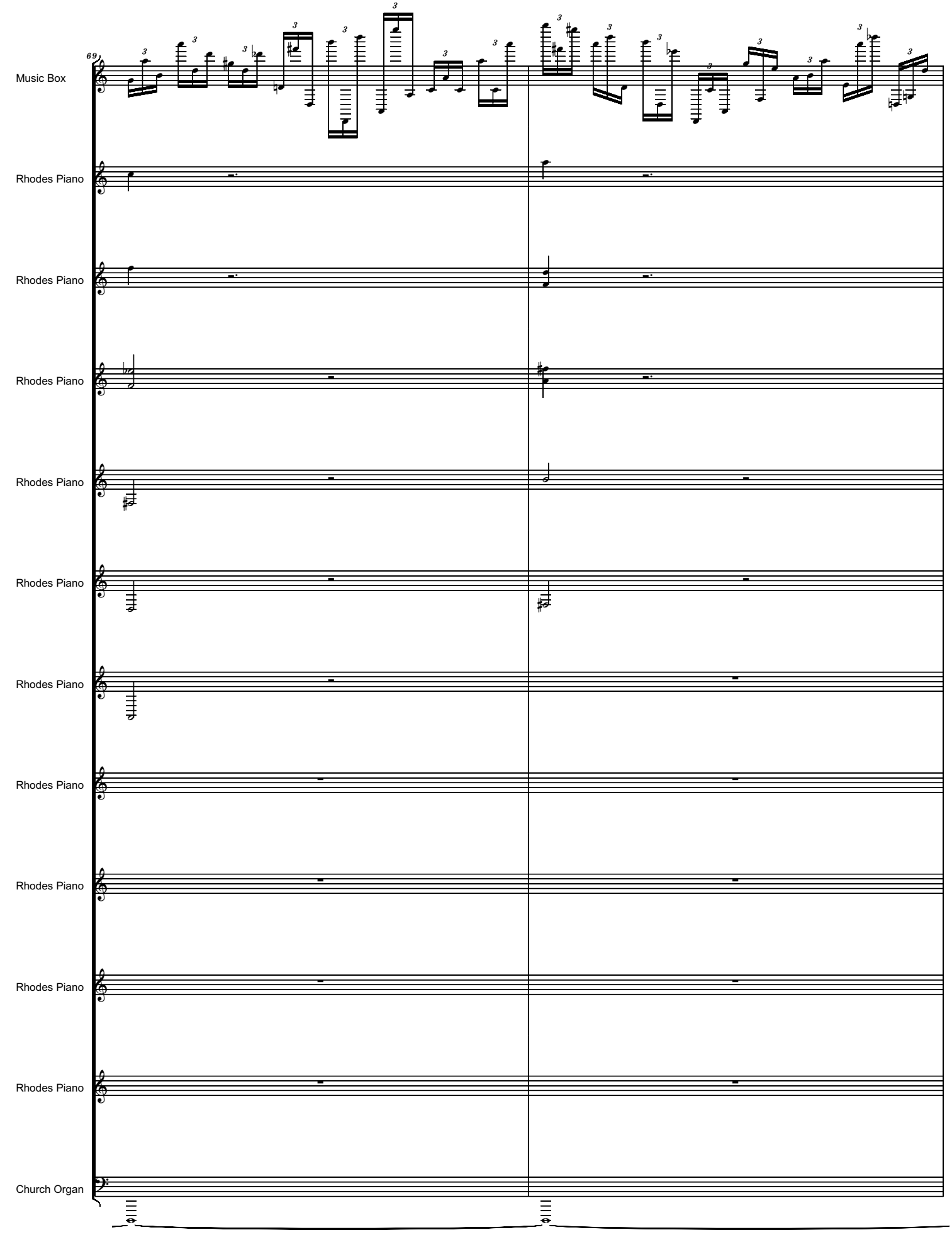

59
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

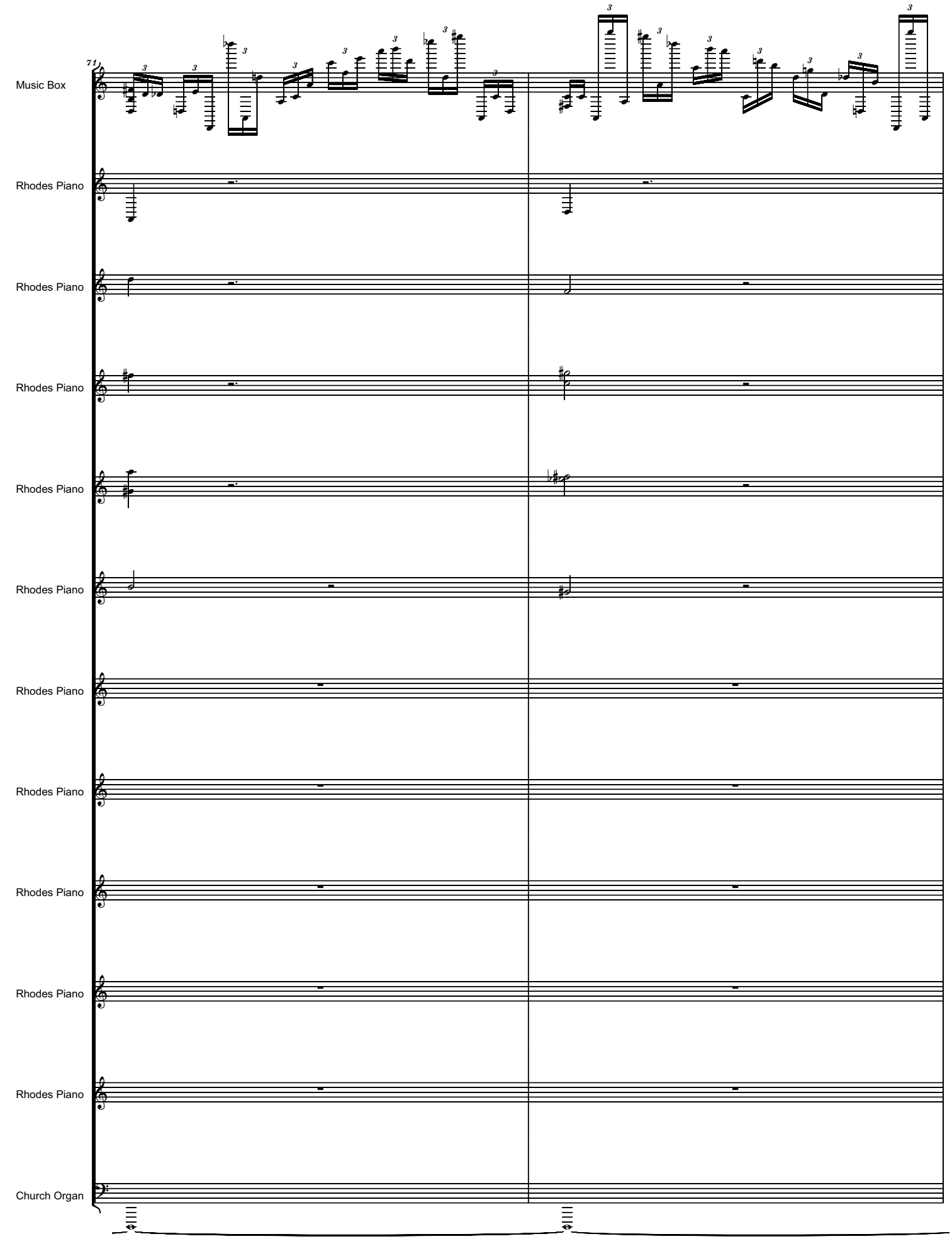

61
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

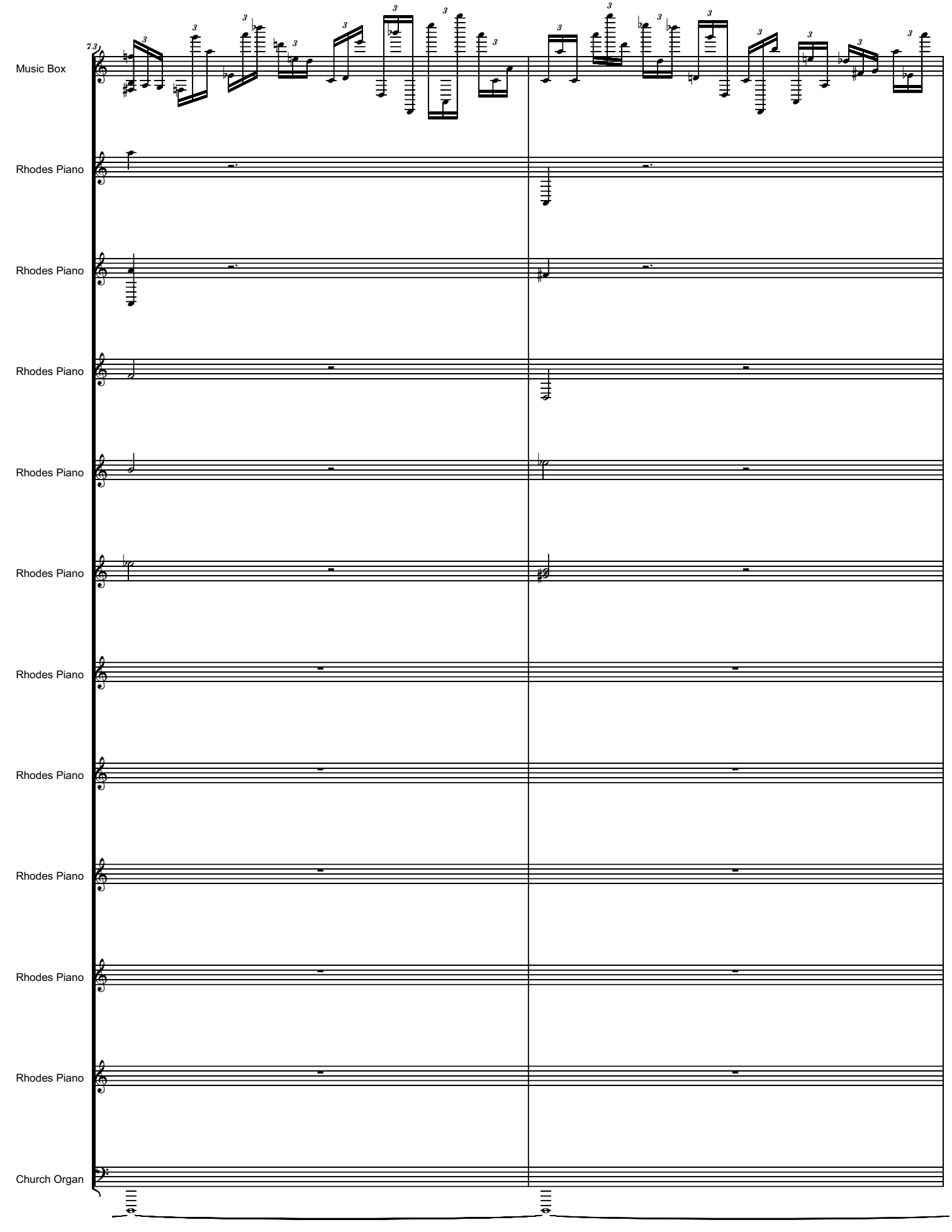

Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

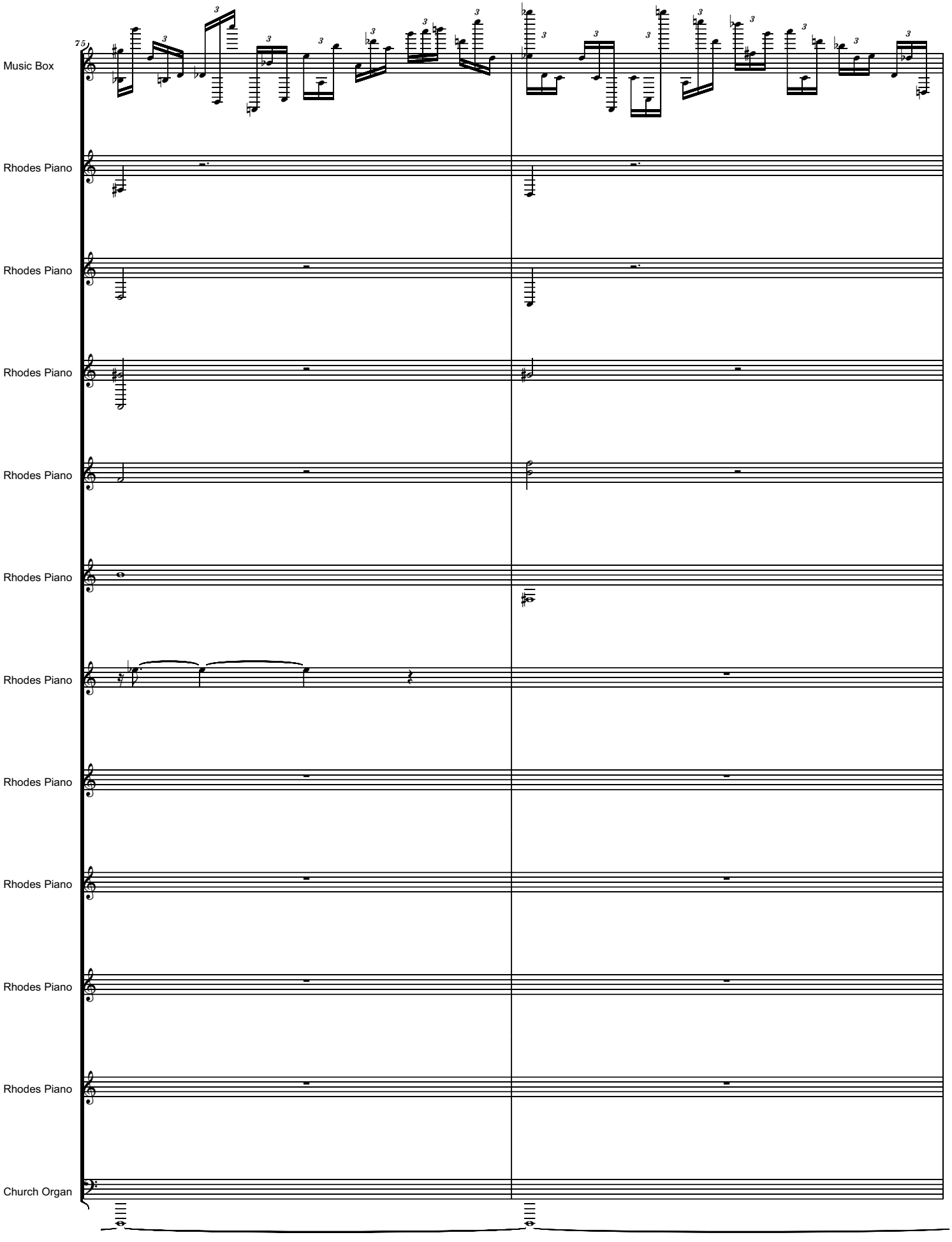

65
Music Box
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Church Organ

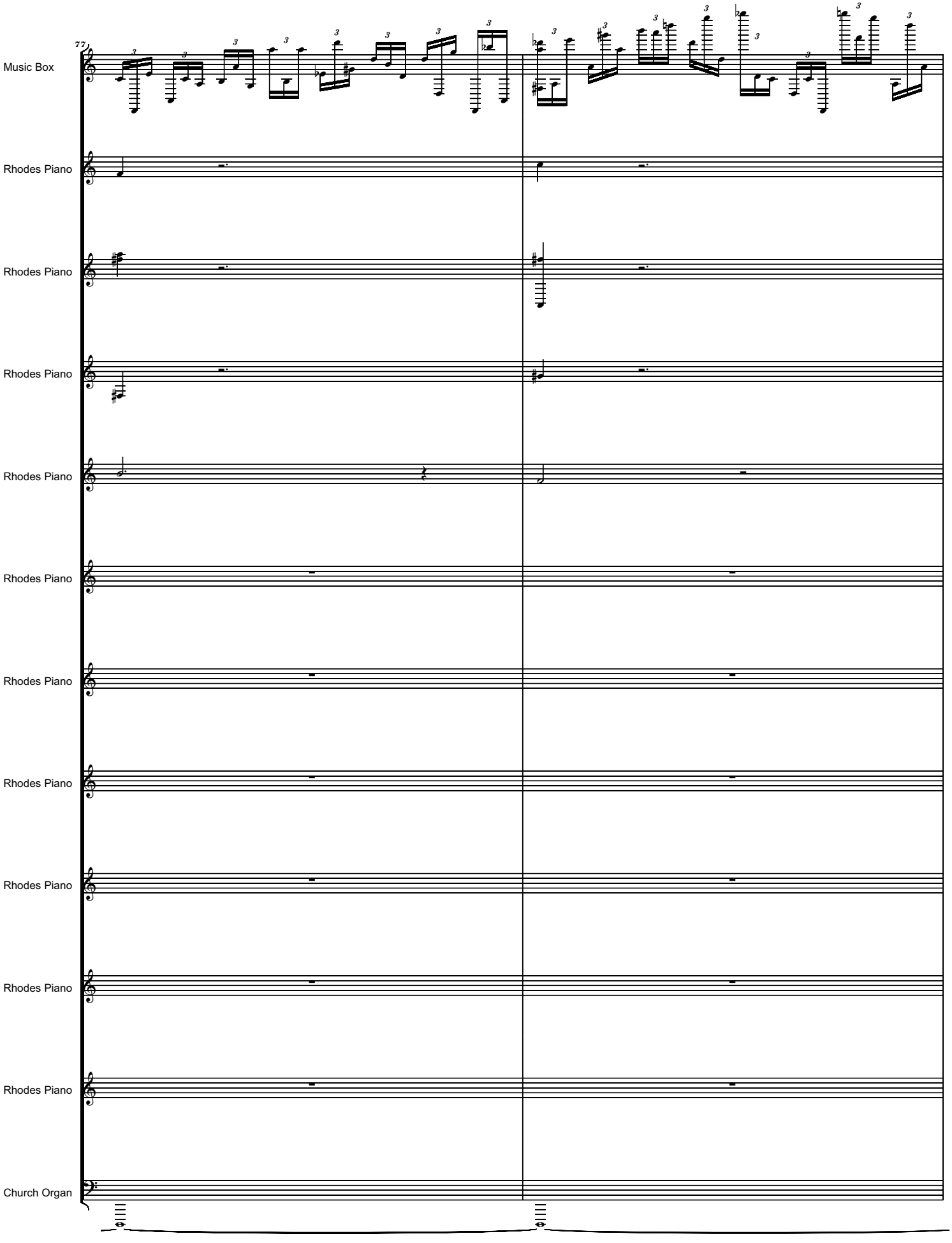

67
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

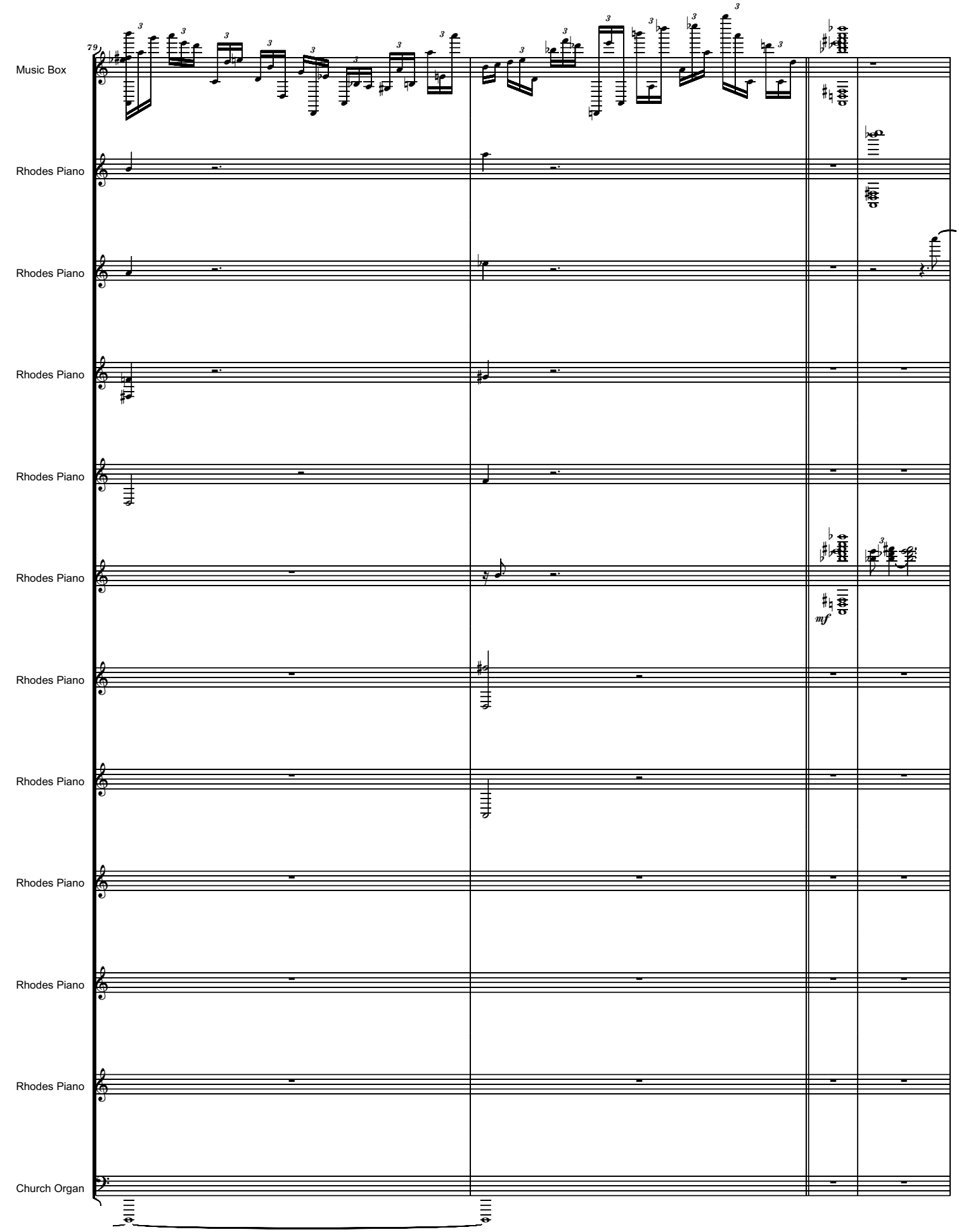

69
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

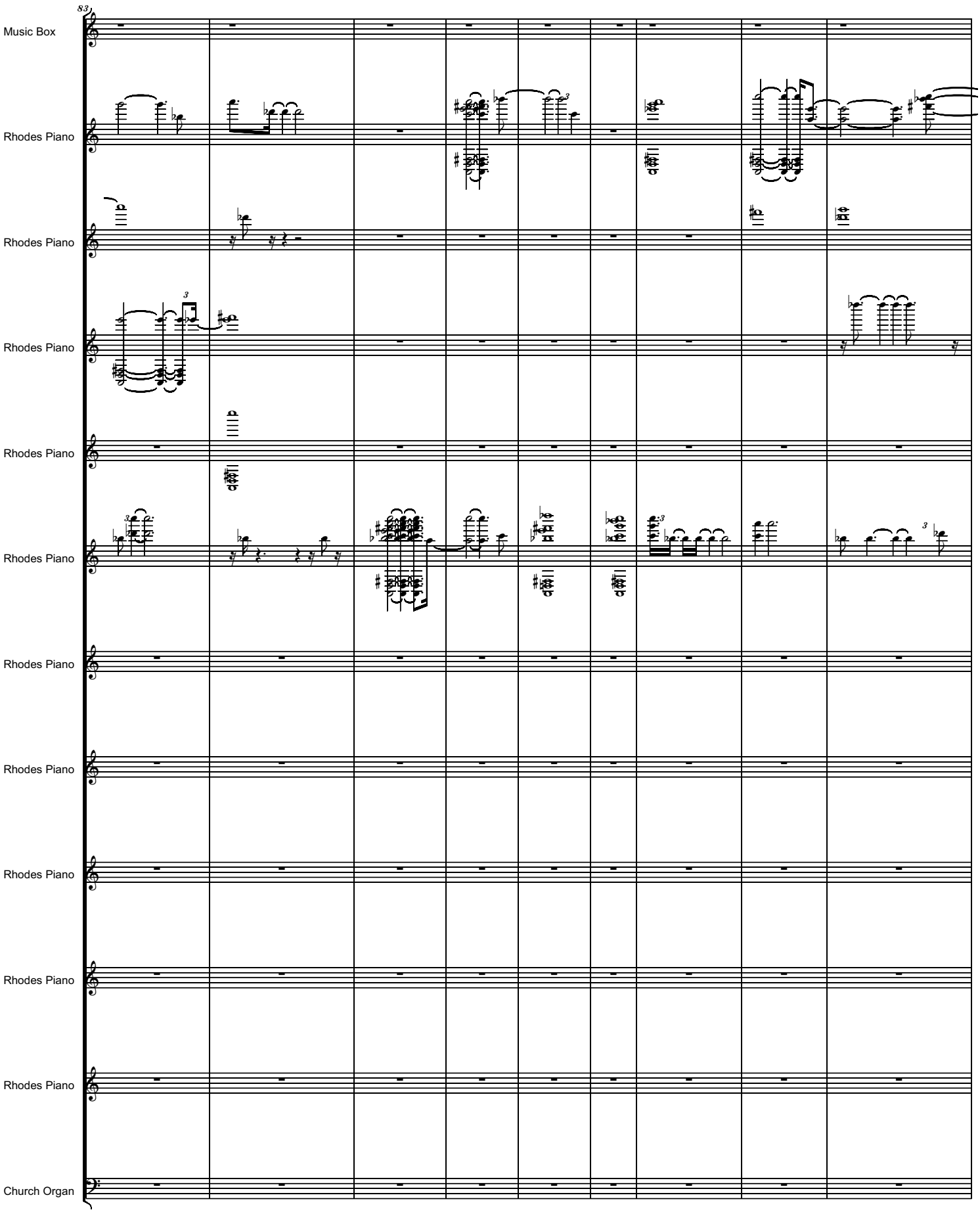

71
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ

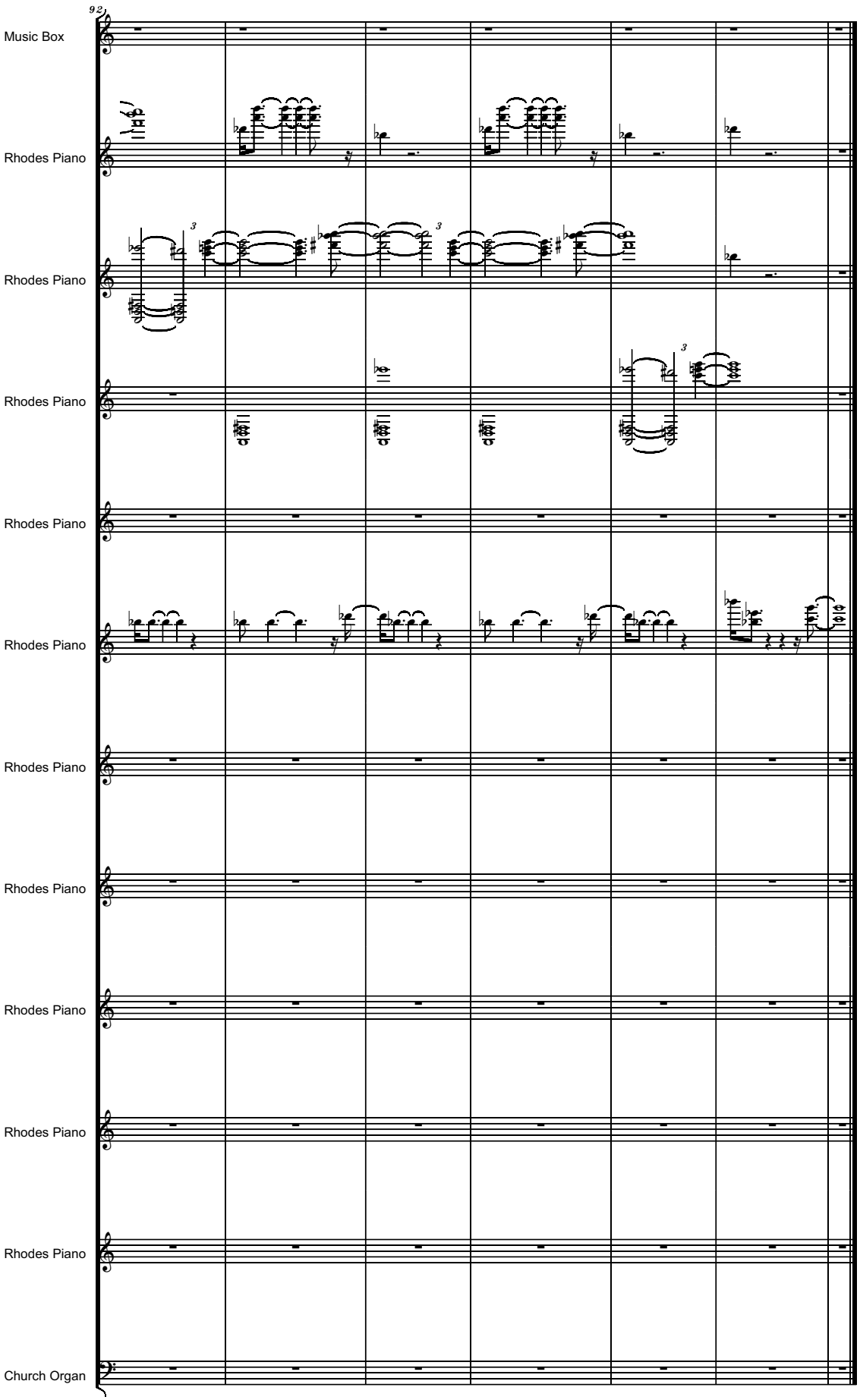

73
Music Box
Rhodes Piano
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Rhodes Piano
Church Organ


75
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


77
Music Box
Rhodes Piano
Rhodes Piano
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Rhodes Piano
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Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


79
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
mf
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


83
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ


92
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ

to my friends
Rich and Sue

FOUR MORMON SONGS
(Old Mormon Folklore, cca 1860)

Serban Nichifor
April 19, 2003

Moderato



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18
Flute
Cello
Pno
26
♩= 140
Sub.Allegro
"Blue Mountain"
Sub.Allegro
"Blue Mountain"
mf
mp
34


45
Flute
Cello
Pno
56
Flute
Cello
Pno
64
Flute
Cello
Pno


71
Flute
Cello
Pno
♩= 144
Piu Mosso
f
"Old Brigham Young"
mf
77
82


87
Vivo
= 150
"The Gospel News"
Flute
Cello
Pno
ff
ff
Vivo
"The Gospel News"
ff
f
92
Flute
Cello
Pno
97
Flute
Cello
Pno
crescendo
crescendo
crescendo


103
Flute
Cello
Pno
fff
fff
ff
gettato (meta arco, meta legno)
sempre crescendo
sempre crescendo
sempre crescendo
108
Flute
Cello
Pno
111
Flute
Cello
Pno
fz
fz
fz
fz

to my friends
Rich and Sue

FOUR MORMON SONGS
(Old Mormon Folklore, cca 1860)
Flute Part

Serban Nichifor
April 19, 2003

Moderato



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77
82
4
87
3
Vivo
"The Gospel News"
= 150
ff
ff
92
97
crescendo
103
sempre crescendo
fff
108
111
fz

to my friends
Rich and Sue

FOUR MORMON SONGS
(Old Mormon Folklore, cca 1860)
Cello Part

Serban Nichifor
April 19, 2003

Moderato



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77
82
87
Vivo
"The Gospel News"
♩= 150
ff
92
97
crescendo
103
sempre crescendo
fff
gettato (meta arco, meta legno)
108
111
fz

File: SerbanNichifor_GodBlessOurProphetDear_Cappella

God Bless Our Prophet Dear

Text: Bernard Snow, 1822-1894, alt.
Music: Serban Nichifor, b. 1954

Majestically



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IPI Name No. 46376567
IPI Base No. I-000391194-0

File: SerbanNichifor_GodBlessOurProphetDear_choirSATB

God Bless Our Prophet Dear

Majestically

Text: Bernard Snow, 1822-1894, alt.
Music: Serban Nichifor, b. 1954



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IPI Base No. I-000391194-0


Choir SA
On souls that thou wilt bless To choos in righ teous ness
As one u - ni - ted whole We has ten to the goal
So may we ev er stand, A firm and val iant band
Choir TB
Organ
1
♩=60
♩= 46
♩= 40
♩= 30
♪= 50
Choir SA
The bet ter part
We long to see
ter nal ly, e ter nal ly
Choir TB
Organ
ritardando

File: SerbanNichifor_GodBlessOurProphetDear_choir&Pf

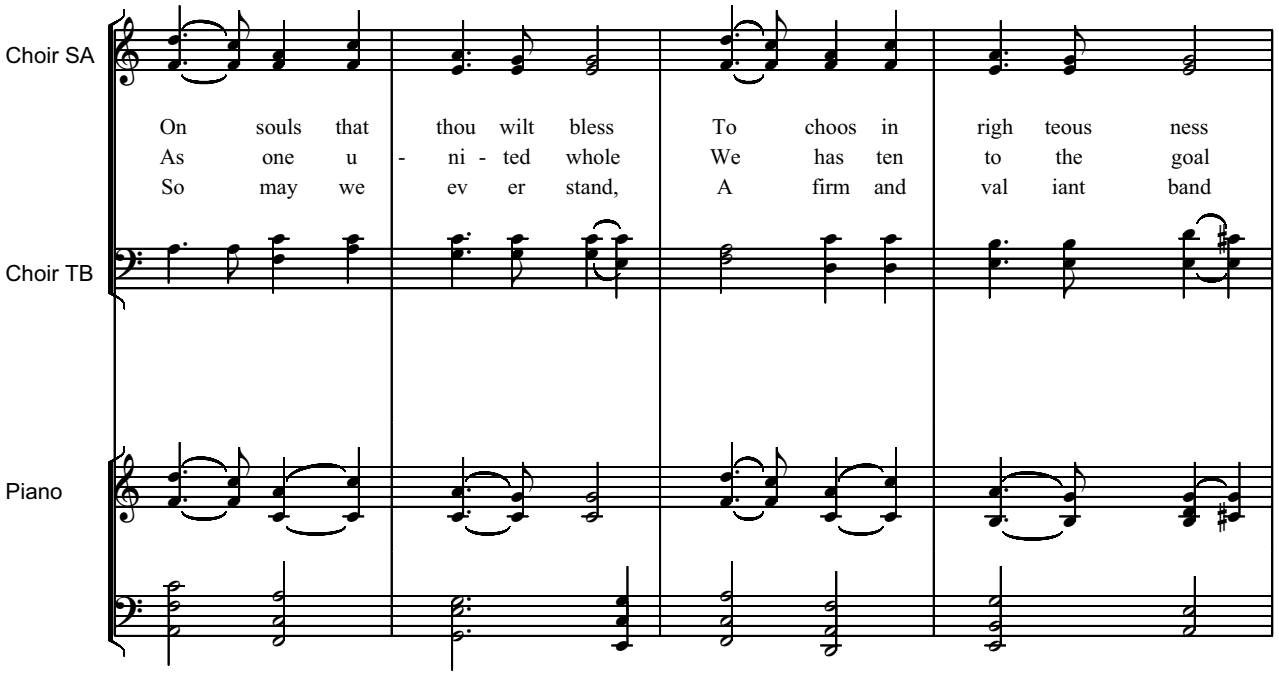
Majestically

God Bless Our Prophet Dear

Text: Bernard Snow, 1822-1894, alt.
Music: Serban Nichifor, b. 1954



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IPI Name No. 46376567
IPI Base No. I-000391194-0


Choir SA
On souls that thou wilt bless To choos in righ teous ness
As one u - ni - ted whole We has ten to the goal
So may we ev er stand, A firm and val iant band
Choir TB
Piano


1
♩=60
♩= 46
♩= 40
♩= 30
♪= 50
Choir SA
The bet ter part
We long to see
ter nal ly, e ter nal ly
Choir TB
Piano

File: God

God Bless Our Prophet Dear

Majestically

Text: Bernard Snow, 1822-1894, alt.
Music: Serban Nichifor, b. 1954



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IPI Name No. 46376567
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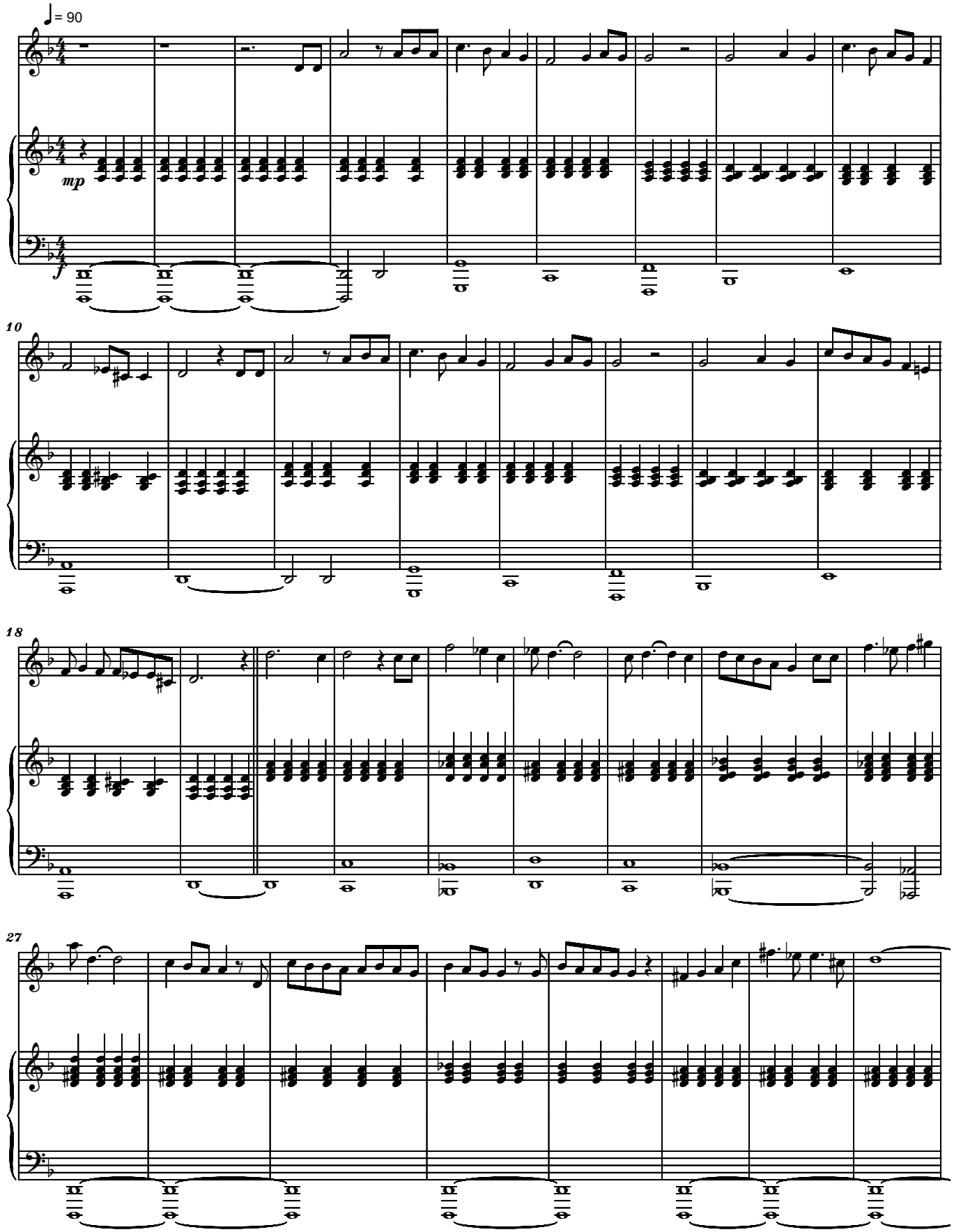


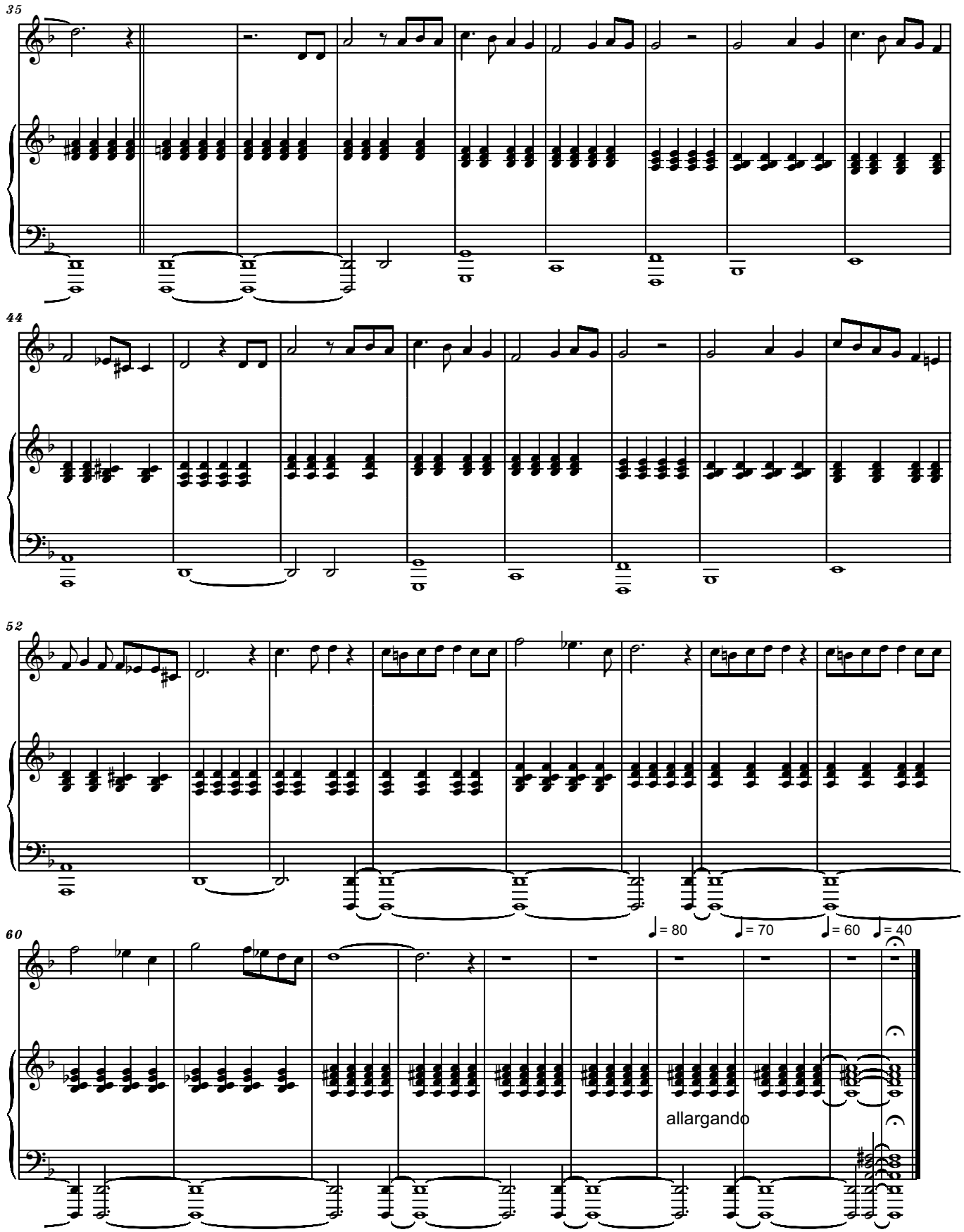
Doctrine and Covenants 107:22
3 Nephi 19:23

HOMAGE TO AVIHU MEDINA

1.) PRAISE JERUSALEM

Pioso **Serban Nichifor**




35
44
52
60
♩= 80
♩= 70
♩= 60
♩= 40
allargando

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

Serban Nichifor





March 21, 2013

HOMAGE TO AVIHU MEDINA

1.) PRAISE JERUSALEM

Pioso **Serban Nichifor**



HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

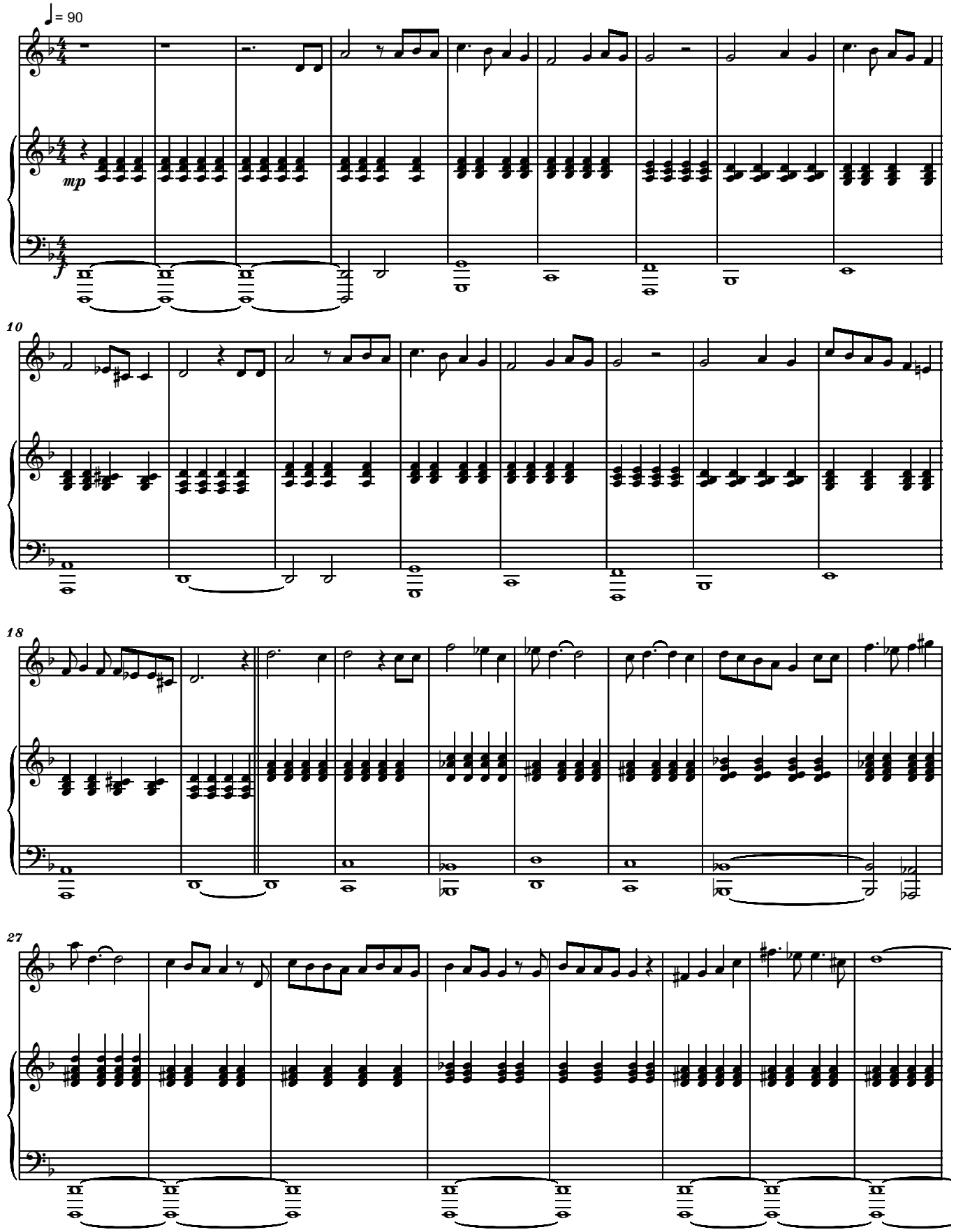
Serban Nichifor

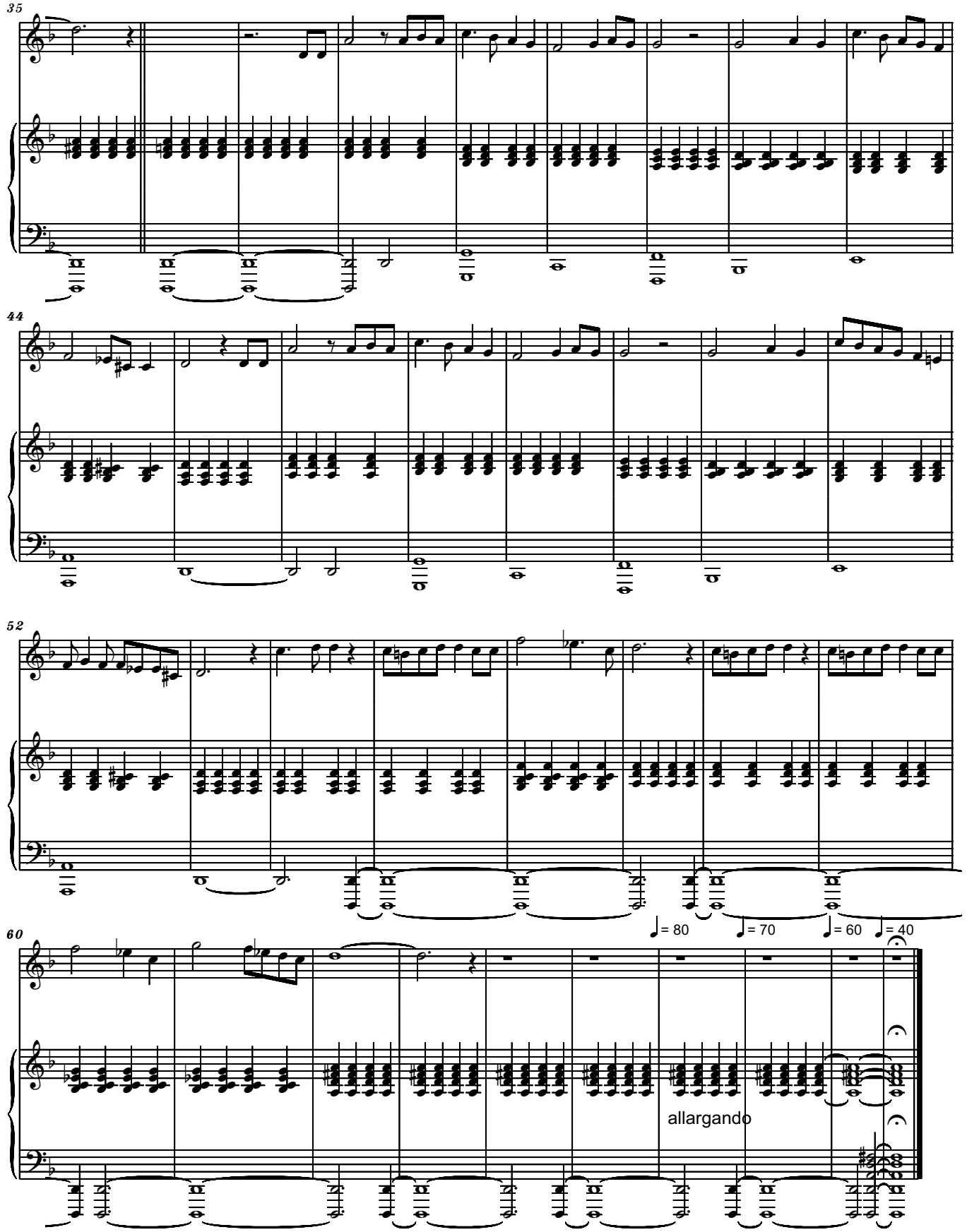


HOMAGE TO AVIHU MEDINA

1.) PRAISE JERUSALEM

Pioso **Serban Nichifor**




35
44
52
60
♩= 80
♩= 70
♩= 60
♩= 40
allargando

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

Serban Nichifor





March 21, 2013

HOMAGE TO AVIHU MEDINA

1.) PRAISE JERUSALEM

Pioso **Serban Nichifor**



HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

Serban Nichifor



To the clarinet virtuoso Michele Gingras,
and the marvellous Miami3 ensemble

HOMAGE TO AVIHU MEDINA

Pioso **1.) PRAISE JERUSALEM** **Serban Nichifor**




14
Cl.B
Vln.
Pf.
19
11
Cl.B
f
Vln.
mf
6
Pf.
mf


21
Cl.B
Vln.
Pf.
mf
22
Cl.B
Vln.
Pf.


24
Cl.B
Vln.
f
Pf.
29
Cl.B
6
Vln.
Pf.


33
Cl.B
Vln.
Pf.
ff
ff
mp
p
37
Cl.B
Vln.
Pf.
p


42
Cl.B
Vln.
Pf.
mf
mp
47
Cl.B
Vln.
Pf.


52
Cl.B
mf
Vln.
p
Pf.
58
Cl.B
mp
Vln.
Pf.
p


65
♩= 80
♩= 70
♩= 60
3
♩= 40
Cl.B
Vln.
Pf.
allargando
attacca

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN

Serban Nichifor




14
Cl.B
Vln.
Pf.
20
Cl.B
Vln.
Pf.
mf
gettato
25
Cl.B
Vln.
Pf.
simile


31
Cl.B
Vln.
Pf.
34
Cl.B
Vln.
Pf.
37
Cl.B
Vln.
Pf.


39
Cl.B
Vln.
Pf.
f
mf
43
Cl.B
Vln.
Pf.
49
Cl.B
Vln.
Pf.
f
mf


55
Cl.B
Vln.
Pf.
gett.
f
mf
61
Cl.B
Vln.
Pf.
f
quasi glissando
66
Cl.B
Vln.
Pf.
7
fff
fff
fff
10 Dec. 2013

HOMAGE TO AVIHU MEDINA
1.) PRAISE JERUSALEM
Pioso **Clarinet in B-flat** **Serban Nichifor**

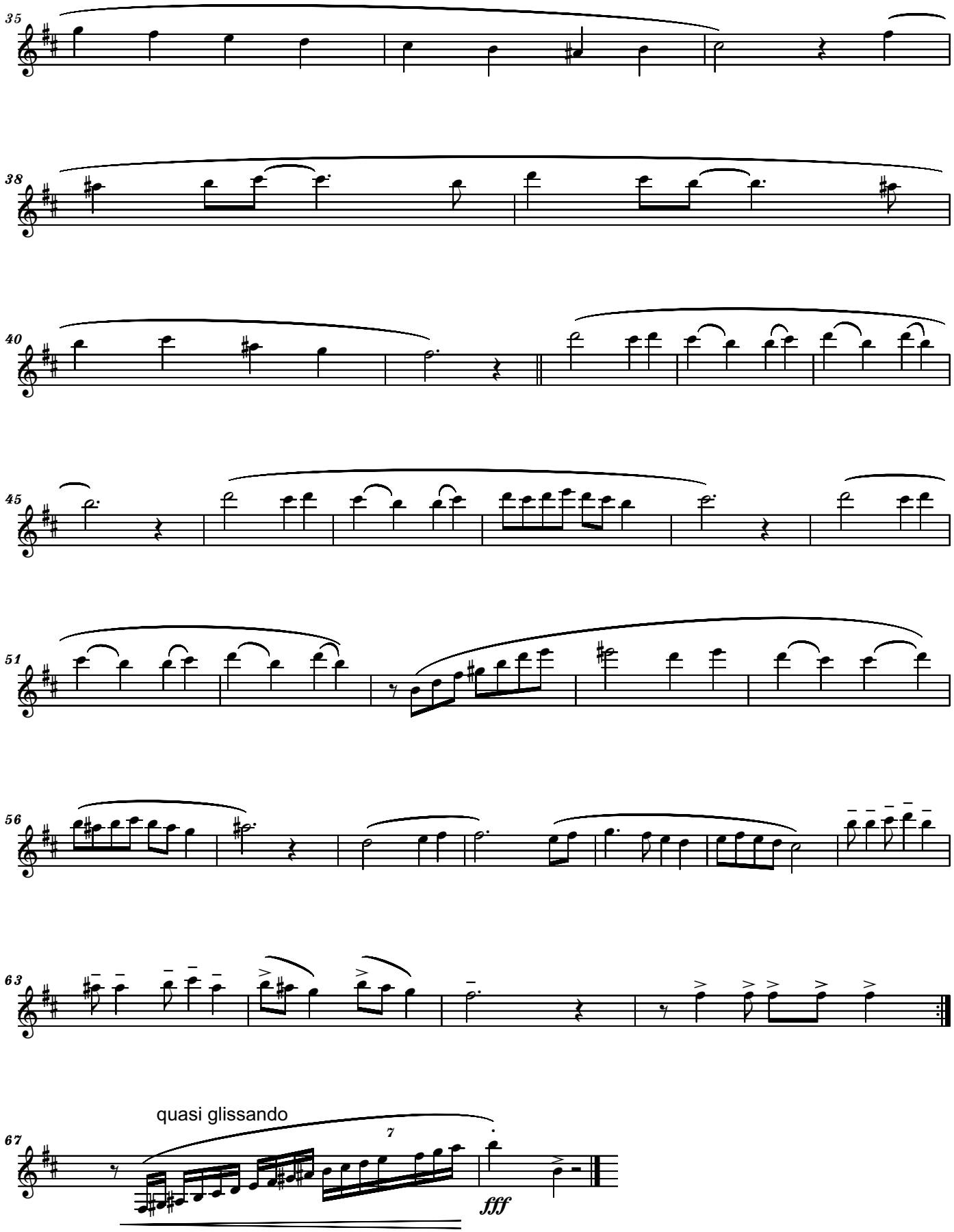



37
42
47
52
mf
58
64
mp
♩= 80
♩= 70
♩= 60
3
69
♩= 40

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN
Clarinet in B-flat

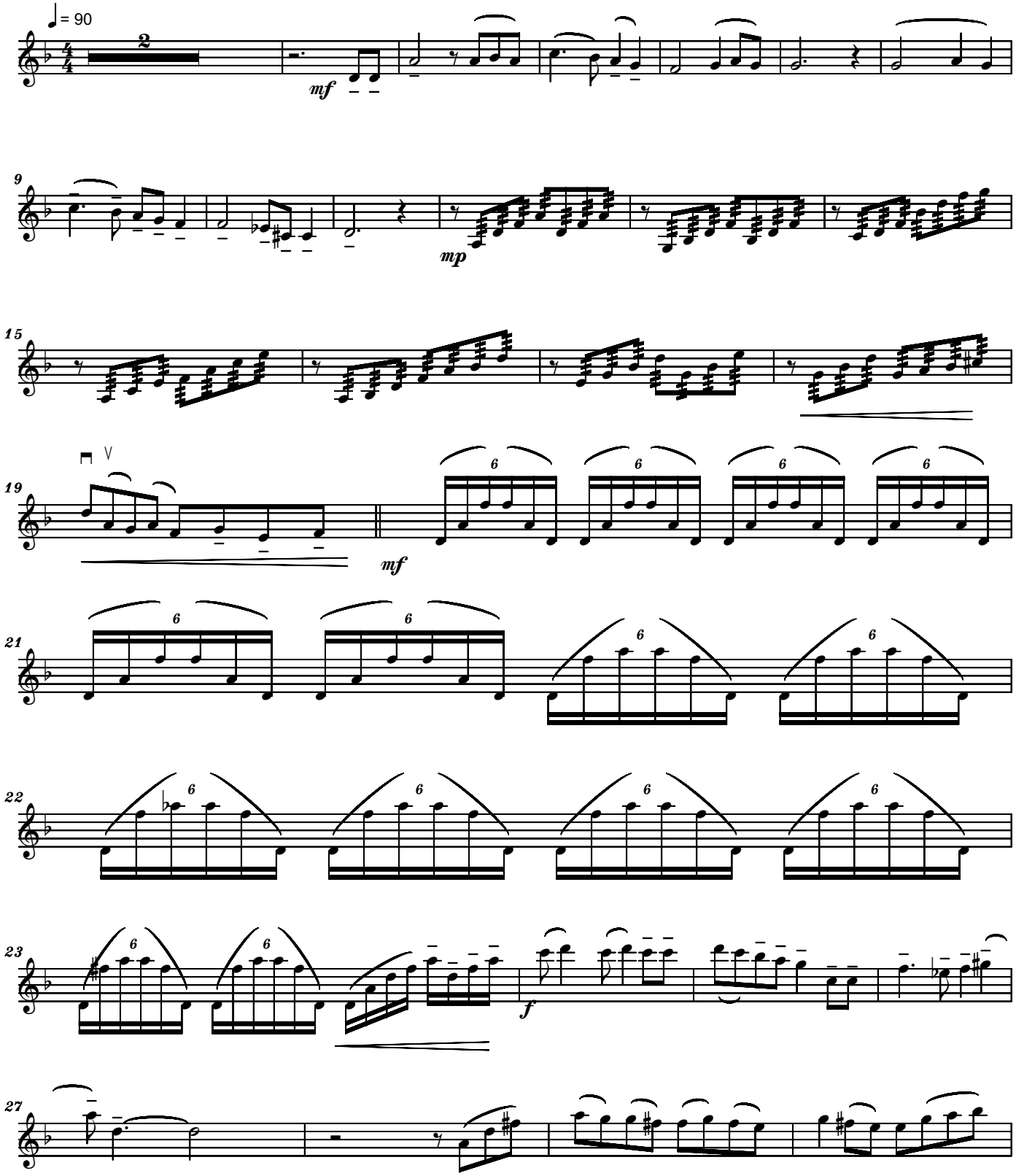
Serban Nichifor




35
38
40
45
51
56
63
67
quasi glissando
7
fff

HOMAGE TO AVIHU MEDINA
1.) PRAISE JERUSALEM

Pioso **Violin** **Serban Nichifor**




31
34
ff
p
40
45
mf
50
p
56
62
♩= 80
♩= 72
♩= 60
68
♩= 40

HOMAGE TO AVIHU MEDINA
2.) THE FLOWER IN MY GARDEN
Violin

Serban Nichifor




35
38
41
47
53
58
gett.
65
68
fff

Timing: ≈ 3'

Horn Call Rag

- Two Step -

Șerban Nichifor (1986)

Motto: "Dont play this piece fast, It is never right to play Ragtime fast!"
Scott Joplin

INTRO. Dedicated to Maestro Nicolae Lipoczi

Horn

Misterioso (♩≈ 130)

sub. ff violento (loco)

*) Piano

pp eco

sub. ff violento

secco

Rubato, quasi Cadenza

Hn.

(loco)

ff

sub. mp eco

Pno.

Poco Esitando (♩≈ 90)

mp misterioso

p misterioso e leggierissimo

poco

10

in ottone (cuivrez)

sub. ff sonoro

poco a poco animando ---------- Poco Giocoso (♩=118)

normale

Hn.

Pno.

sub. f

dolce

sub. mf leggiero

Hn.

Pno.

20

Hn.

Pno.

Sempre Più Mosso (♩=132)

Hn.

(frullato)

13

molto

fff violento

Pno.

fff violento

sub. mf dolce


Hn.
Pno.
poco marcato
molto allargando
poco a poco
crescendo
molto
l.v.
l.v.
Maestoso (♩=86)
30
ff molto espressivo
f
poco pesante


Sub. Poco Più Mosso (♩=108)
Hn.
Pno.
sub. mf scherzando
sub. mp
scherzando
secca
40
sub. f marcato
sub. mp
poco a poco crescendo
poco a poco animando ---> Deciso (♩=132)
ff
f


50
Hn.
Pno.
Hn.
Pno.
Sub. Allegro con brio (♩ ≈ 152)
(loco)
Hn.
ff sonoro
pesante
sonoro
Pno.
f
poco a poco affrettando
(loco)
Hn.
pesante
Pno.
poco
sfz


(sempre affrettando)
Vivace (♩≈174)
60
Hn.
Pno.
f ritmico
poco a poco affrettando
Veloce (♩≈182)
70
sub. ff quasi grido
sub. mp marcato
sffz
sub. fp molto
sffz
sub. p leggiero


Hn.
Pno.
sub. ff
quasi grido
9
sub. mp marcato
sub. sfffz
sub. P leggiero
(loco)
sub. ff pesante
(ma in tempo!)
sffz glissando
(tasti bianchi)
ff pesante
sub. sffz
poco a poco
affrettando
13
molto
Prestissimo (♩≈208)
80
ff sonoro
ff

Sub. Dolce e Nostalgico, molto Rubato (♩.≈54)



Bucureşti,
22-VIII-1986

TIMING: 3'30" (cca) For Nicolae Lipoczi

HORN CALL RAG

-TWO-STEP-

MOTTO: "Dont play this piece fast,
it is never right to play Ragtime fast!"
SCOTT JOPLIN

SERBAN NICHIFOR
(1986)

INTRO.



*)- The Horn score is written in F (effect: 5♮) both in 𝄞 and 𝄢.
**)- with Bass and Drums - ad libitum (see annex).


2.-
Poco Esitando (♩~90)
HORN
mp misterioso
PIANO
p misterioso e leggierissimo
poco
(loco)
in ottone (cuivrez)
sub. ff sonoro
10
sub. ff sonoro
poco a poco animando
Poco Giocoso (♩~118)
normale
sub. f
dolce
sub. mf leggiero


HORN
IANO
Bb
C
G+5#
C7b
F6
9b
C+5#
F6
8
9
F+5#
(F7b)
Bb
20
Sempre più mosso (♩~132)
(frullato)
13
molto
fff violento
Db7b
E7
8va
fff
violente
sub. mf dolce
8va


HORN
PIANO
A7
D7
poco marcato
molto allargando
C#7
D7
poco a poco
G7
crescendo
molto
Ab 7b
l.v.
l.v.
Maestoso (♩~86)
ff molto espressivo
30
Db7b
Bb°7b
Db7b
f
poco pesante


HORN
PIANO
Bb o 7b
Eb o 7b
Ab 7b
Sub. poco più mosso (♩~108)
sub. mf scherzando
Db 7b
Ab 7b
Ab 7b
D7#
sub. mp
scherzando
secco
B o 7b
40
D7#
B o 7b
sub. f marcato
sub. mp
sub. f marcato


HORN
PIANO
sub. mp
poco a poco crescendo
D
poco a poco animando
Deciso (♩= 132)
50


HORN
PIANO
sfz
Sub. Allegro con brio (♩~152)
(loco)
f sonoro
pesante
sonoro
mf
poco a poco affrettando
pesante
poco


8.. (sempre affrettando)
Vivace (♩~174)
HORN
PIANO
F
60
(C7b)
F7b — 6 — 7 — 6
f ritmico
Db7b
F7b — 6 — 6b — 5
G7
poco a poco affrettando
(G7)
Db7b
C7b
F


Veloce (♩~182)
HORN
PIANO
70
sub. mp marcato
sub. ff quasi grido
sub. fff molto
sub. fff z
sub. p leggiero
sub. mp marcato
sub. ff quasi grido
sub. fff z
sub. p leggiero
(loco)
sub. ff pesante
(ma in tempo!)
gl. tasti bianchi
sub. fff z
ff pesante


HORN
PIANO
13
molto
C#+ B+ C#+ B+
C7b
D 7 6b 3
D# 6# 5# 3#
E<6b
Prestissimo (♩~208)
ff sonoro
F
Db7b
80
F
ff
Sub. dolce e nostalgico, molto rubato (♩~54)
sons d'echo
molto
mp lontano
13
D7 E°7 6 Fo6 3b (F#<5b 6) G9 7
3
p dolce
poco

poco a poco allargando

Sub. Mosso, quasi CADENZA
[R. Strauss, „Till Eulenspiegel"]

HORN

poco

p (con spirito)

13b
10b
C 7b
3b

F 6

PIANO

(loco)

sub. ff

secco

90

(C7 F)

8va

sub. ff

secco

sub. ff

Șerban Nichifor

București, 22-VIII-1986

Dedicated to Maestro Nicolae Lipoczi

HORN (in F)

TIMING: 3'30" (cca)

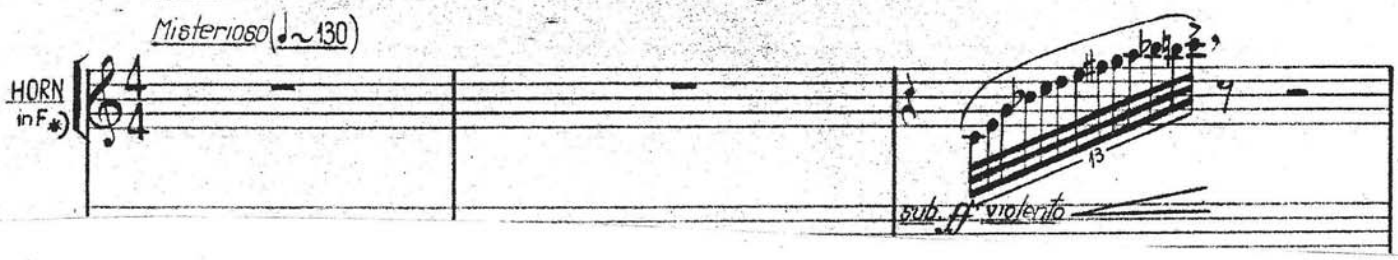
HORN CALL RAG

-TWO-STEP-

MOTTO: "Dont play ~~this piece fast~~,
it is never right to play Ragtime fas
SCOTT JOPLIN

SERBAN NICHIFOR

INTRO.







*)- The Horn score is written in F (effect: 5th) both in 𝄞 and 𝄢.


10
(loco)
in ottone (cuivrez)
sub. ff sonoro
poco a poco animando
Poco Giocoso (♩~118)
normale
sub. f
dolce
20
Sempre più mosso (♩~132)
(frullato)
13
molto fff violento
molto allargando


30
Maestoso (♩~86)
ff molto espressivo
Sub. poco più mosso (♩~108)
sub. mf scherzando
40
poco a poco crescendo
poco a poco animando
Deciso (♩~132)
ff
50


Sub. Allegro con brio (♩~152)
(loco)
f sonoro
pesante
sonoro
poco a poco affrettando
pesante
(sempre affrettando)
Vivace (♩~174)
60
f ritmico
poco a poco affrettando
Veloce (♩~182)
70
Sub. ff quasi grido
sub. mp marcato
sub. ff quasi grido
sub. mp marcato


(loco)
sub. ff pesante
(ma in tempo!)
13
molto
Prestissimo (♩~208)
ff sonoro
80
Sub. dolce e nostalgico, molto rubato (♩~54)
sons d'echo
molto
mp lontano
poco a poco allargando
poco
Sub. Mosso, quasi CADENZA
[R. Strauss, „Till Eulenspiegel"]
p (con spirito)
90
(loco)
sub. ff
secco

HORN
(see score in F!)

Dedicated to Maestro Nicolae Lipoczi

Șerban Nichifor

HORN CALL RAG

- Solo Score in C -





Uniunea Compozitorilor
20


Sub. Allegro con brio (♩ v 152)
Sonoro
pesante
Sonoro
poco a poco affrettando
pesante
D7
E6
E#0
F# 6
<5
G7
C7b
60
sempre affrettando
Vivace (♩ v 174)
F
C7b
F7b — 6 — 7 — 6
Db
F7b — 6 — 6b — 5
G
(G)
Db7b
poco a poco affrettando
70
Veloce (♩ v 182)
gliss.
C7b
F
sub. ff
quasi gridato
sub. mf
F
F7b
F
F7b
F
F7b
F
F7b
marcato
gliss.
sub. ff
quasi gridato
Bb7b
sub. mf
marcato
Bb7b
Bb7b
B7b
B7b
Bb7b
Bb7b
Bb7b


G7
C#+ B+ C#+ B+ C#+ B+ C7b
D7 6b 3
D# 6# 5# 3#
13
E<6
glissando
molto
sub. ff pesante (ma in tempo)
Pastissima (♩.v208)
80
F
ff sonoro
Db7b
F
Sub. Dolce e nostalgico, molto rubato (♩.v54)
D7
Eo7
Fo6
F#<54
molto
G13 7
mP lontano
13b 10b C7b
poco
poco a poco allargando
Sub. Mosso, y van Cadenza [R. Strauss, "Till Eulenspiegel"]
F9 6
P (con spirito)
90
sub. ff
Secco
(C7 F)

BASS (ad libitum)

Șerban Nichifor

HORN CALL RAG




Poco Più Mosso (♩v 108)
sub. f marcato
40
sub. f
f
poco a poco animando
Deciso (♩v 132)
ff
50
Sub. Allegro (♩v 152)
con brio
sffz
f subito
poco a poco affrettando
poco
60
f
Vivace (♩v 174)
sempre affrettando
2
Veloce (♩v 182)
70
sub. P leggiero
sffz P sub.
sffz
Sempre affrettando
Prestissimo (♩v208)
80
ff sub. Rubato
90
sub. ff secco

DRUMS (ad libitum)

Șerban Nichifor

HORN CALL RAG

INTRO.- Misterioso (♩= 130)

Poco Esitando (♩= 90)

DR.

ff secco

Poco Giocoso (♩= 118)

C.B. 2 W.B.

mp leggiero

20

W.B.

B.D.

Tp. Cym.

DR.

mf molto

Sempre Più Mosso (♩= 132)

sub. mp

allargando

poco a poco crescendo

Maestoso 3 Cyms (♩= 86)

30

l.v.

mf

Poco Più Mosso (♩= 108)

C.B. 2 W.B.

40

sub f marcato

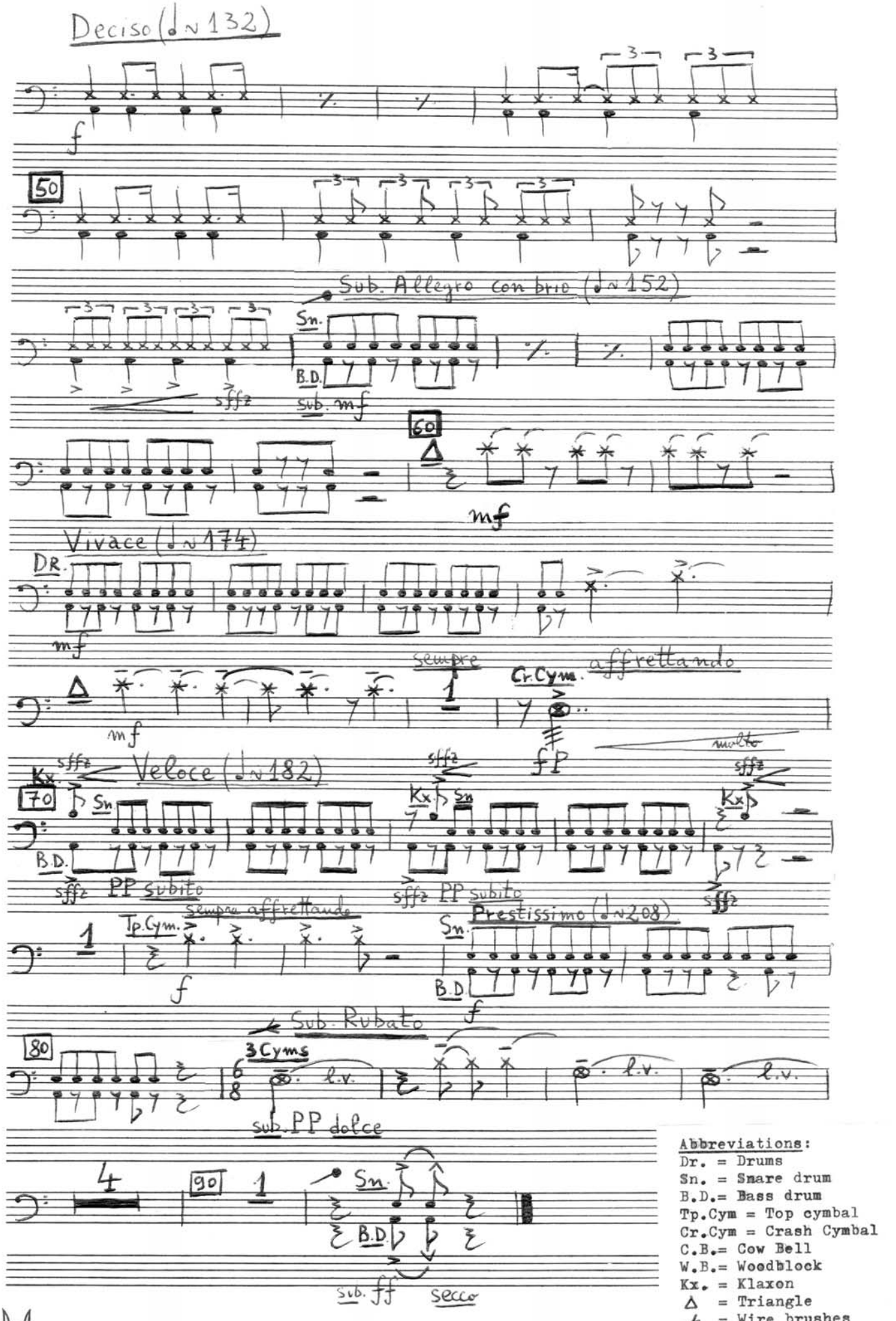
sub f

Tp. Cym.

poco a poco animando

DR.

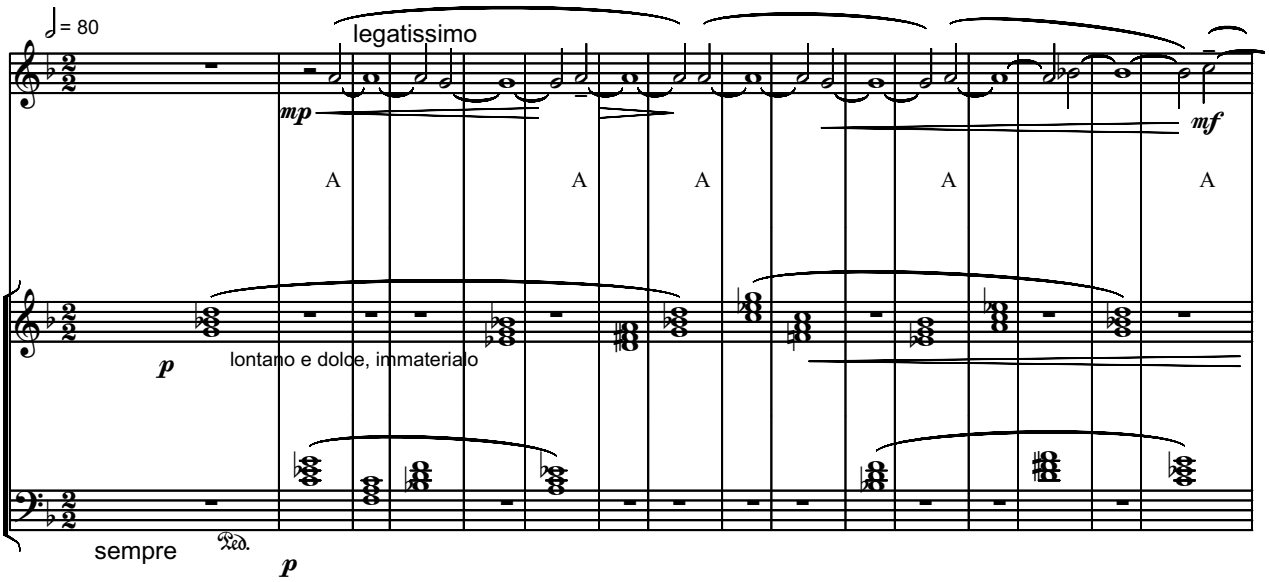
f

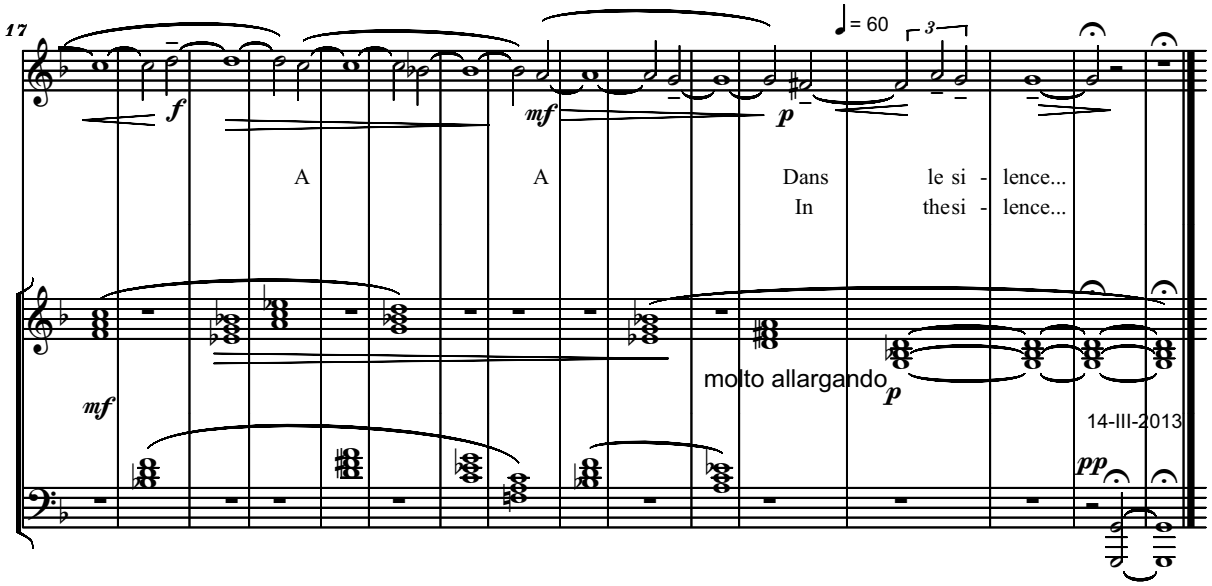

Deciso (♩≈132)
50
Sub. Allegro con brio (♩≈152)
Sn.
B.D.
sub. mf
60
mf
Vivace (♩≈174)
Dr.
mf
sempre
affrettando
Cr.Cym.
fp
molto
Veloce (♩≈182)
Kx.
70
Sn
B.D.
PP subito
sempre affrettando
Tp.Cym.
Prestissimo (♩≈208)
Sub. Rubato
80
3 Cyms
l.v.
sub. PP dolce
90
sub. ff secco
Abbreviations:
Dr. = Drums
Sn. = Snare drum
B.D.= Bass drum
Tp.Cym = Top cymbal
Cr.Cym = Crash Cymbal
C.B.= Cow Bell
W.B.= Woodblock
Kx. = Klaxon
Δ = Triangle
= Wire brushes
= Sticks

In Memoriam Eugène Van Itterbeek
IN THE SILENCE...
- from the poem "Bientôt"/"Soon" by Eugène Van Itterbeek -
for Soprano and Piano

Estatico, molto rubato

Serban Nichifor



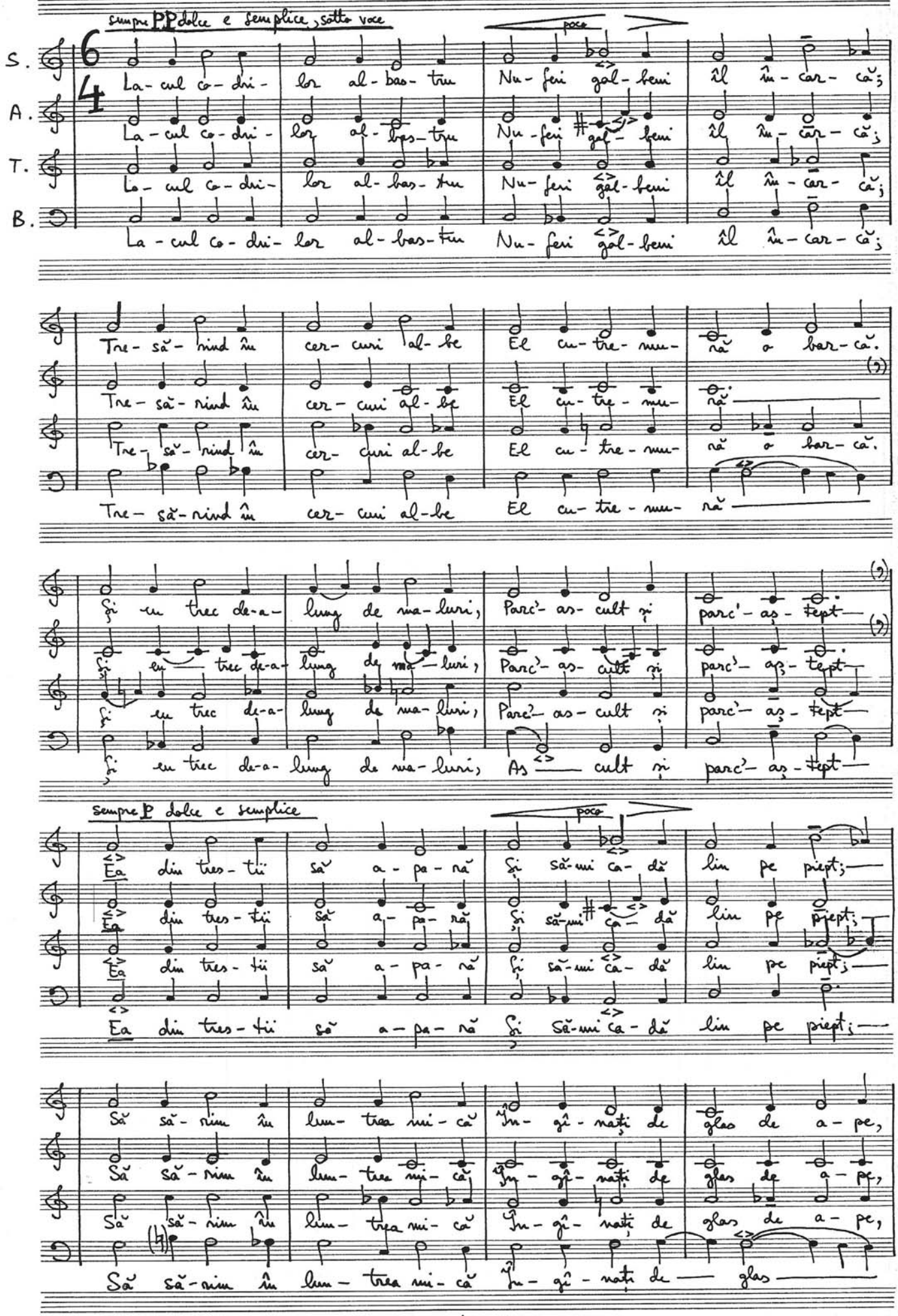


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Andante cantabile (♩=ca 92)

LACUL

Versuri de Mihail Eminescu
Muzica de Şerban Nichifor



Și să scap din nu — nă cîr - nua Și la - pe - ți - le

Și să scap din nu - nă cîr - nua Și la - pe - ți - le

Și — să scap din nu — nă cîr - nua Și la - pe - ți - le să-mi sca - pe;

Și să scap din nu — nă cîr - nua — Și la - pe - ți - le să-mi sca - pe;

sub. mf dolce e semplice poco

Să plu - tim cu - prinși de far - mec Sub lu - mi - na blîn - dei lu - ne -

Să plu - tim cu - prinși de far - mec Sub lu - mi - na blîn - dei lu - ne

Să plu - tim cu - prinși de far - mec Sub lu - mi - na blîn - dei lu - ne

Să plu - tim cu - prinși de far - mec Sub lu - mi - na blîn - dei lu - ne

mP dolce e semplice poco rall.

Vîn - tu'n tres - tii lin fos - neas - că, Un - du - ioa - sa a - pă su - ne!

Vîn - tu'n tres - tii lin fos - neas - că, Un - du - ioa - sa

Vîn - tu'n tres - tii lin fos - neas - că, Un - du - ioa - sa a - pă

Vîn - tu'n tres - tii lin fos - neas - că, Un - du - ioa - sa — a - pă — su - ne!

P ritardando molto PP

Dar nu vi - ne... Și — gu - na - tic în za - dar sus - pin

(dolcissimo) sus - pin

sus - pin și su - făr

(dolcissimo) sus - pin și su - făr

PP mP molto

Meno mosso (♩=ca 69) rallentando poco

PPP fontano, esitando, quasi memorando

Lîn - gă la - cul cel al - bas - tru în - căr - cat cu flori

Lîn - gă la - cul cel al - bas - tru în - căr - cat cu flori de nu - făr.

Lîn - gă la - cul cel al - bas - tru în - căr - cat cu flori de nu - făr.

Lîn - gă la - cul cel al - bas - tru în - căr - cat cu flori

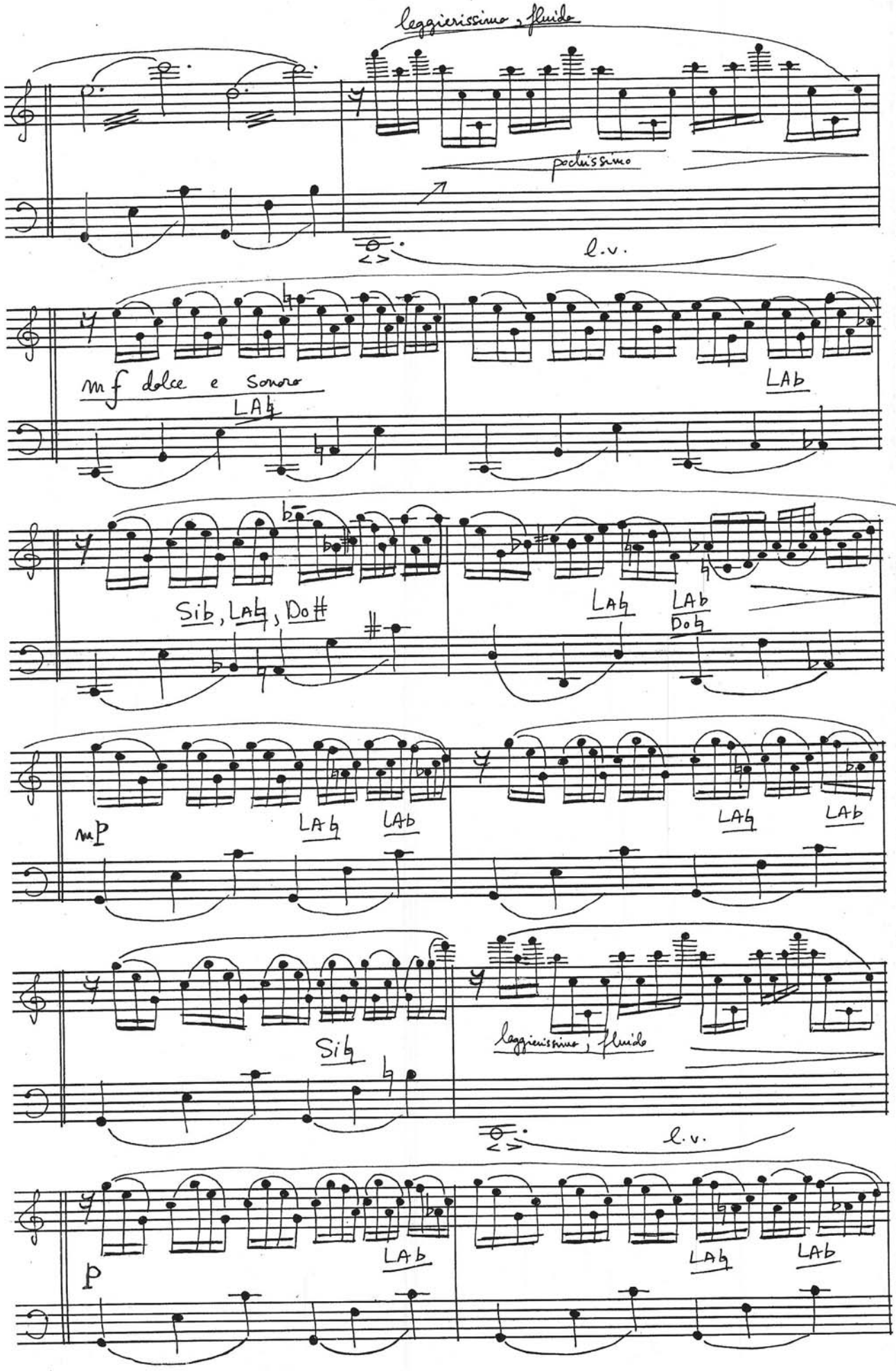
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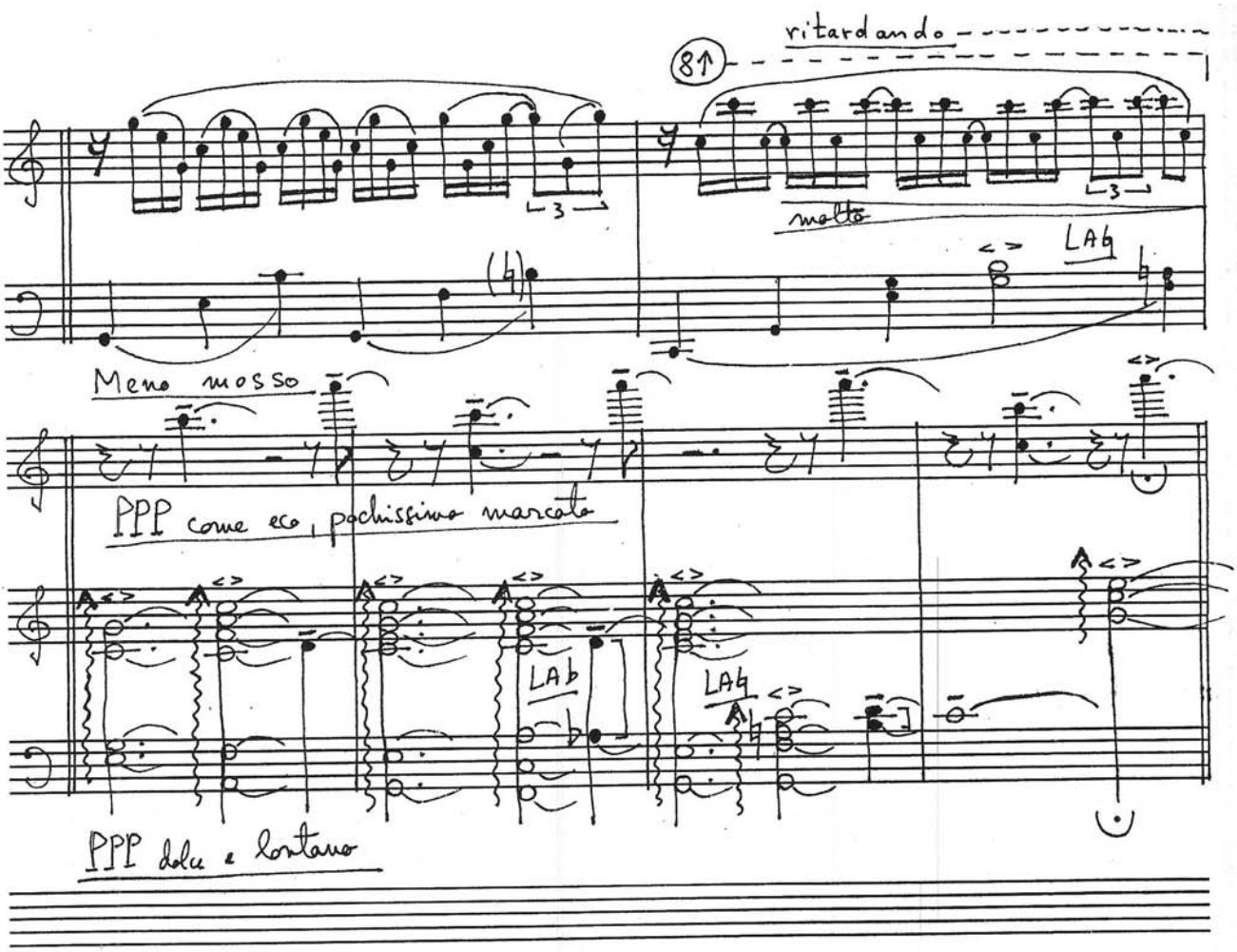
31-XII-1989 — 2-I-1992

Dan Nicolau

+ ARPA (ossia Pf.) AD LIB.




leggierissimo, fluido
pochissimo
l.v.
mf dolce e sonoro
LAb
LAb
Sib, LAb, Do#
LAb
LAb
Dob
mp
LAb
LAb
LAb
LAb
Sib
leggierissimo, fluido
l.v.
p
LAb
LAb
LAb


ritardando
81
molto
LAb
Meno mosso
PPP come eco, pochissimo marcato
LAb
LAb
PPP dolce e lontano

Litaniae Lauretanae
In Honorem B. Mariae Virginis

Estatico

Serban Nichifor

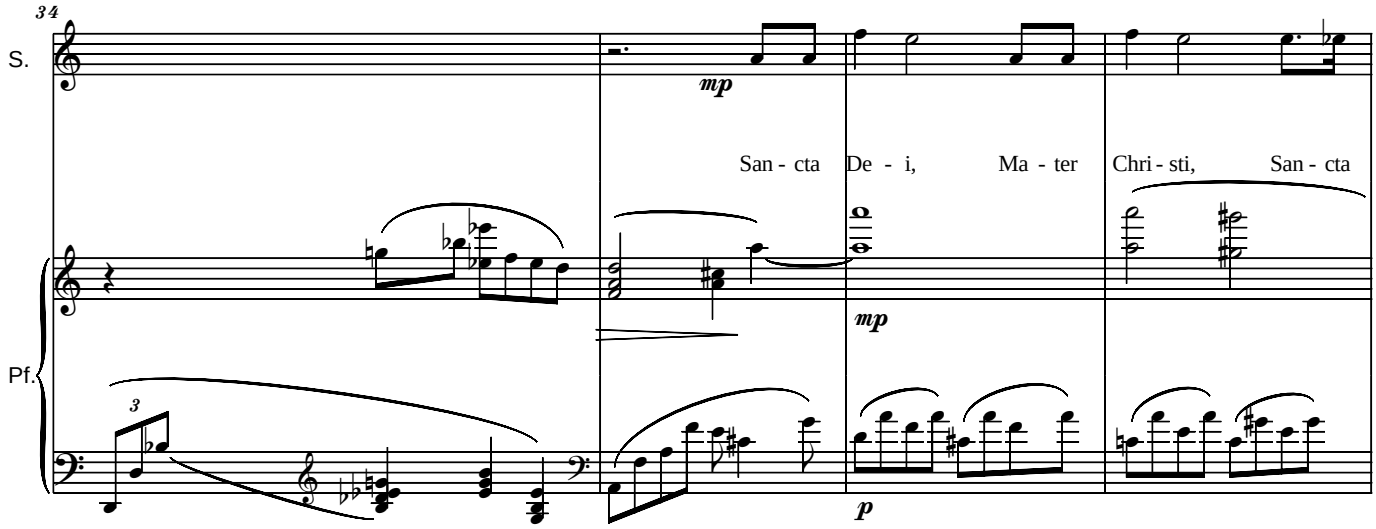
A Sa Sainteté le Pape BENOIT XVI

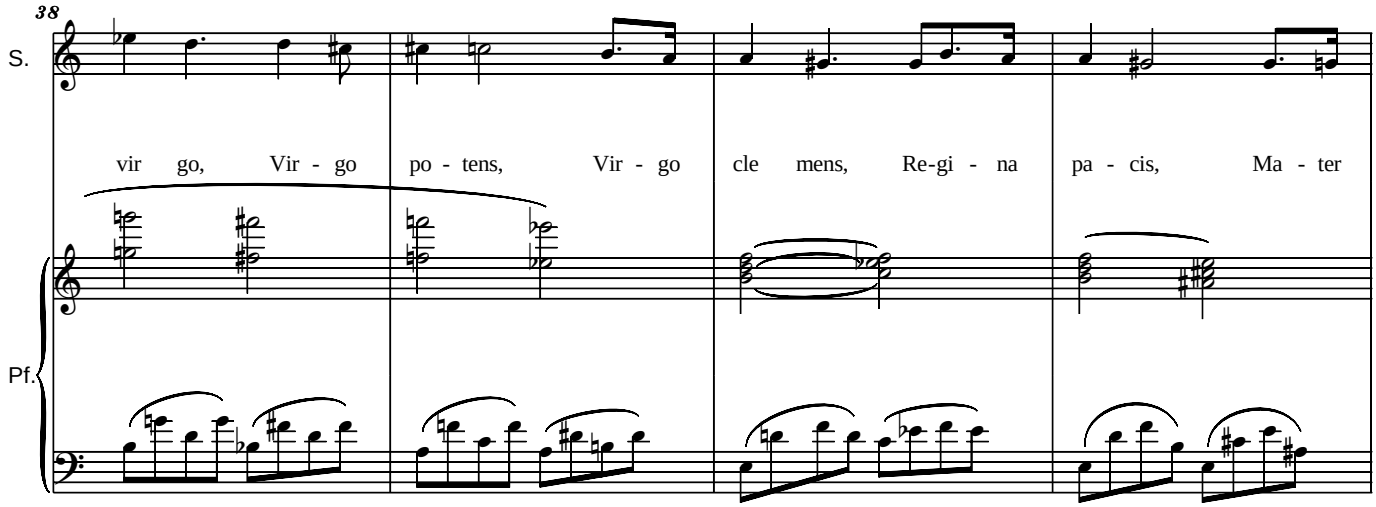


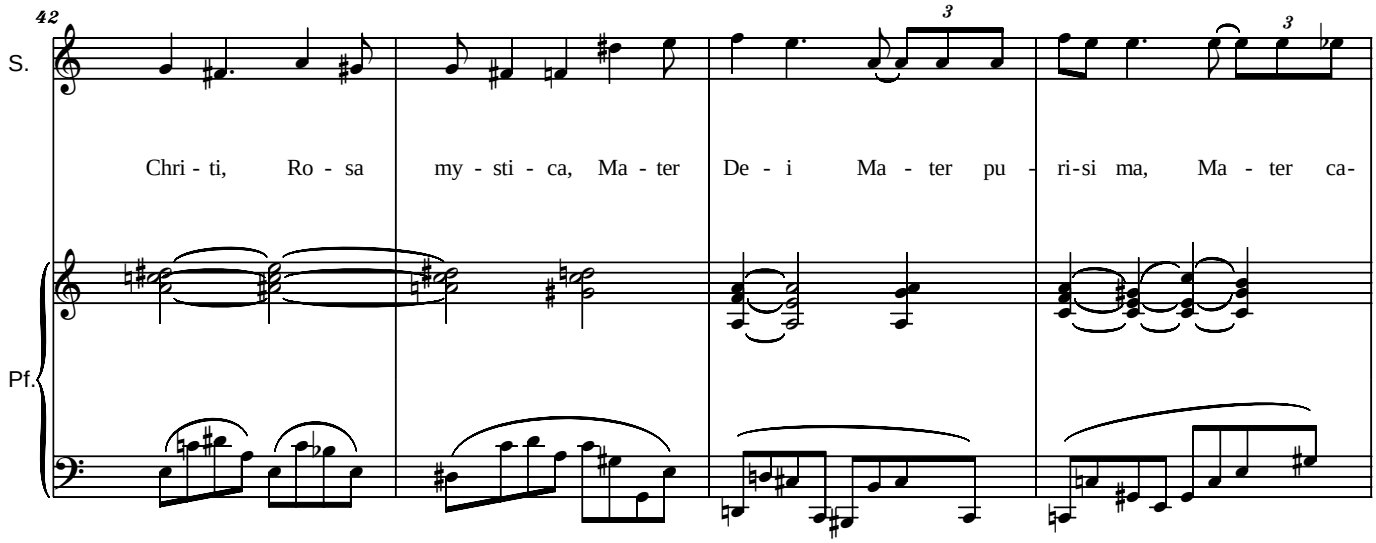
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11
S.
Ky-ri-e e - le - i - son
Chri ste e - le - i - son
Chri ste a-
Pf.
16
S.
- u - di - nos
Chri ste ex - au - di nos
Pf.
20
S.
mf
Pa-ter de caelis Deus,
mi-se-re-re no- bis.
Fi- li Re-demp-tor mun-di Deus,
mi-se-re-re no- bis.
Pf.
mp
mp


24
S.
Pf.
Spi-ri-tus San- cte De us.
mi-se-re-re no
bis. San- ctaTri ni - tas u - nus De us
27
mi - se-re-re - no
bis.
San - cta Ma ri a
mf
mp
p
31
o - ra pro no bis
mf


34
S.
Pf.
mp
San - cta De - i, Ma - ter Chri - sti, San - cta
mp
p


38
S.
Pf.
vir go, Vir - go po - tens, Vir - go cle mens, Re-gi - na pa - cis, Ma - ter


42
S.
Pf.
Chri - ti, Ro - sa my - sti - ca, Ma - ter De - i Ma - ter pu - ri-si ma, Ma - ter ca-


46
S.
- sti-si - ma Vir- go fi de lis San - cta De - i San - cta Ma ri - a San-cta Vir - go vir-gi
mf
mp
Pf.
51
S.
num San - cta Ma ri - a A
Pf.
55
S.
A San cta Ma - ri a Ma - ter
Pf.


59
S.
Pf.
mf
De i Ky-ri-e e - le - i - son Ky-ri-e e - le - i - son
64
S.
Pf.
Chri ste e - le - i - son Chri ste a - u - di-nos Chri ste ex-
69
S.
Pf.
f
- au - di-nos Pa ter de caelis De us
mf


73
S.
Pf.
mi - re-re no bis
San - cta Ma ri a
San - cta Ma - ri a, Ma ri - a
ff
f
77
S.
Pf.
San cta Ma ri - a o - ra pro no - bis
San cta
San
mp
p
p
54
= 40
= 60
85
S.
Pf.
cta Ma ri a
p.a p.calando
non arpeggiando
mp arpeggiando
f
mf
mf
mp
mf
p
Bucharest,5-IX-2006

LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor



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Bucharest, 27 July 2013



To my very dear wife LIANA ALEXANDRA

Serban NICHIFOR

MELODY
(Conceptophony)
for Cello and Piano

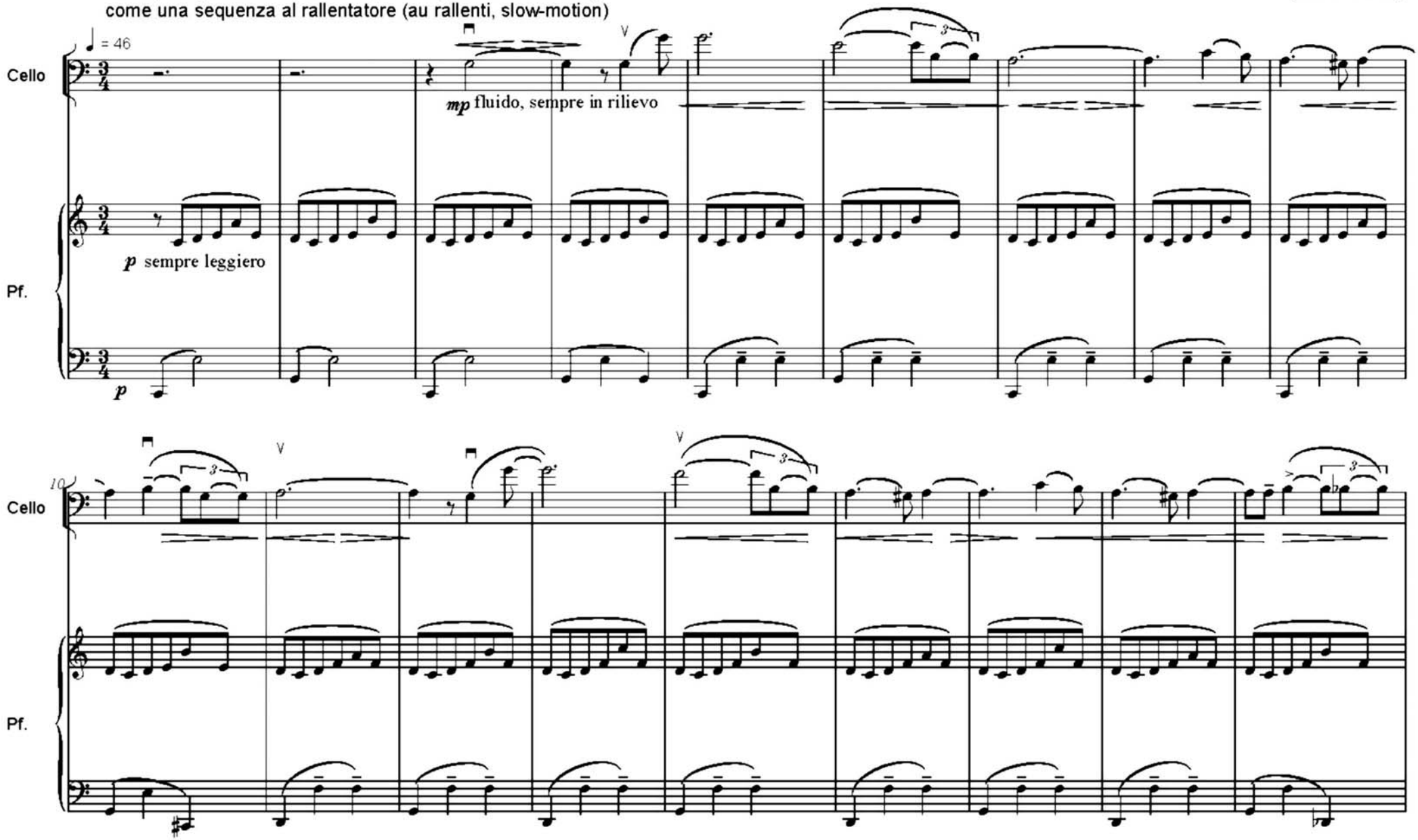
(27.07.2007)

To my very dear wife LIANA ALEXANDRA

MELODY
(Conceptophony)
for Cello and Piano

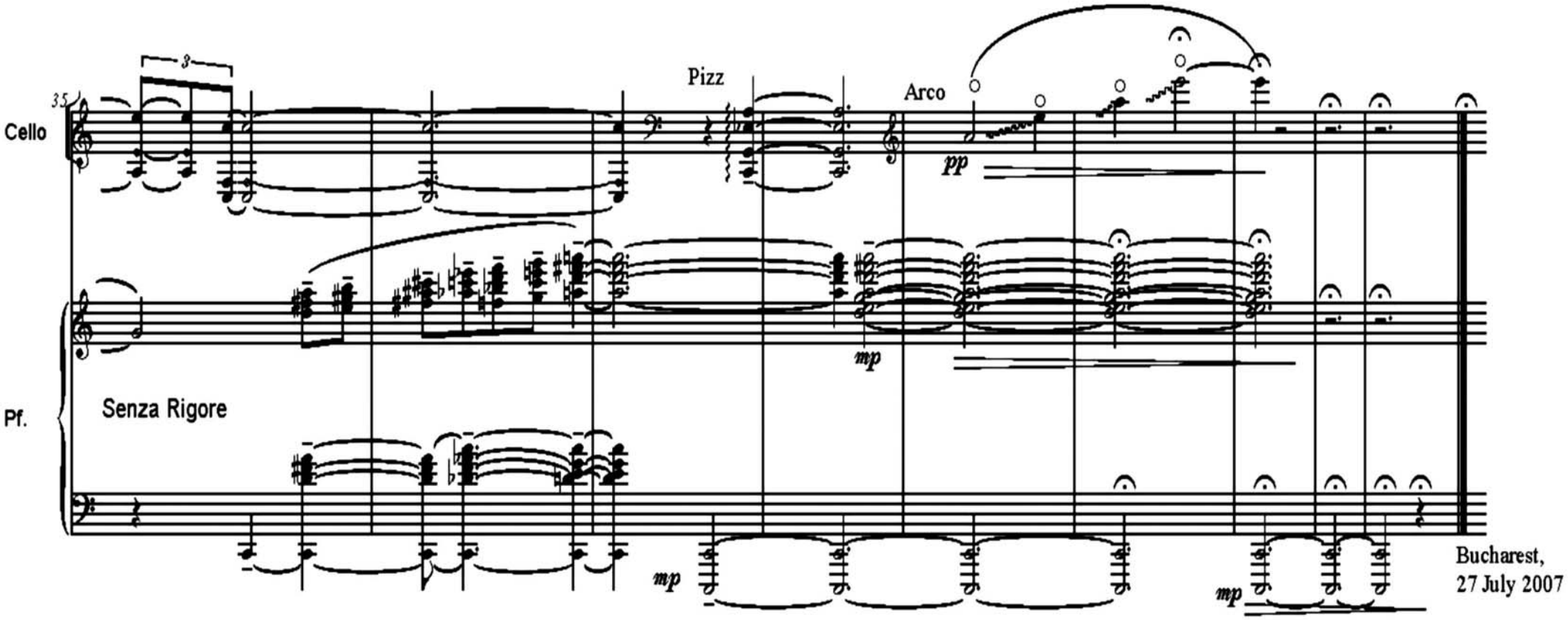
Serban NICHIFOR
(27.07.2007)

Lento, sempre Rubato, Lontano, Dolce (quasi immaterialo),
come una sequenza al rallentatore (au rallenti, slow-motion)



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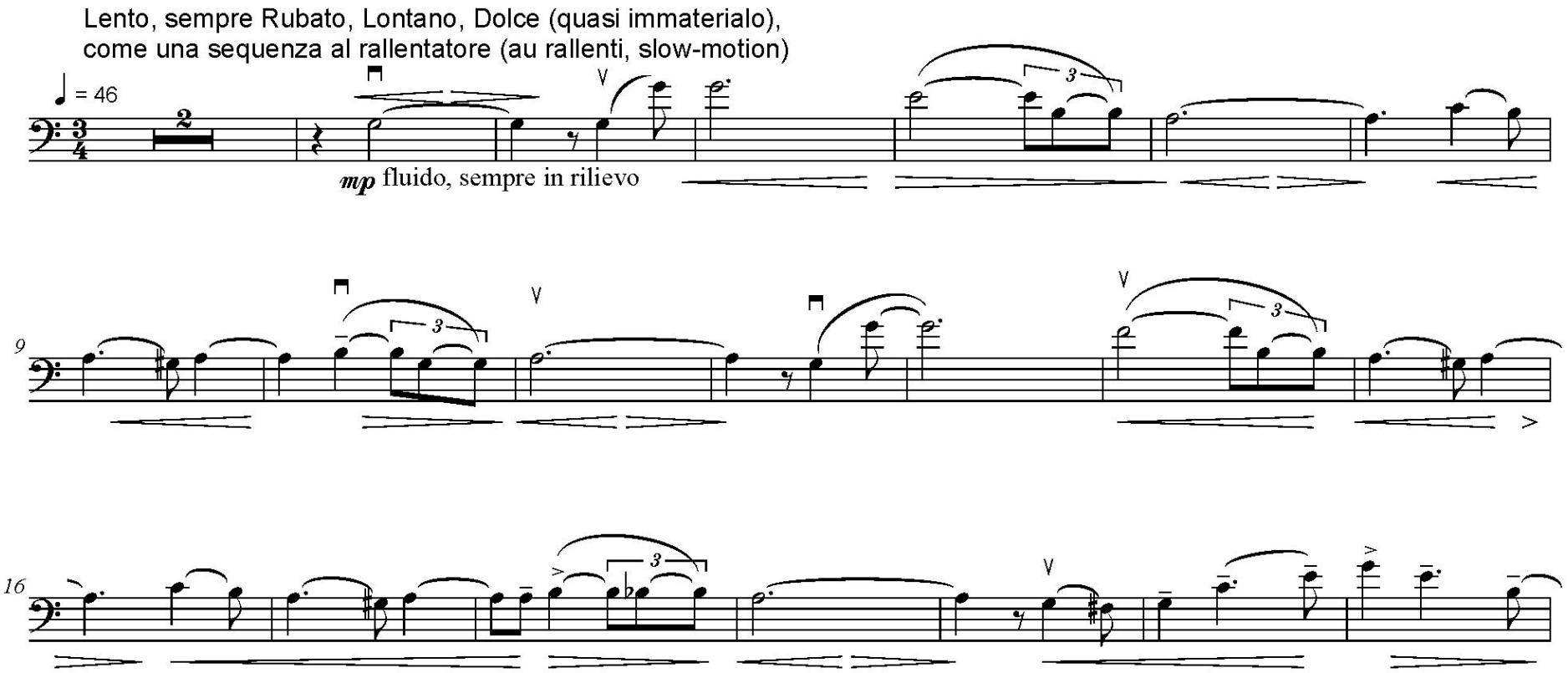

19
Cello
Pf.
poco rall.
a tempo
28
Cello
Pf.
overtones
poco a poco allargando


35
Cello
Pf.
Senza Rigore
Pizz
Arco
pp
mp
mp
mp
Bucharest,
27 July 2007

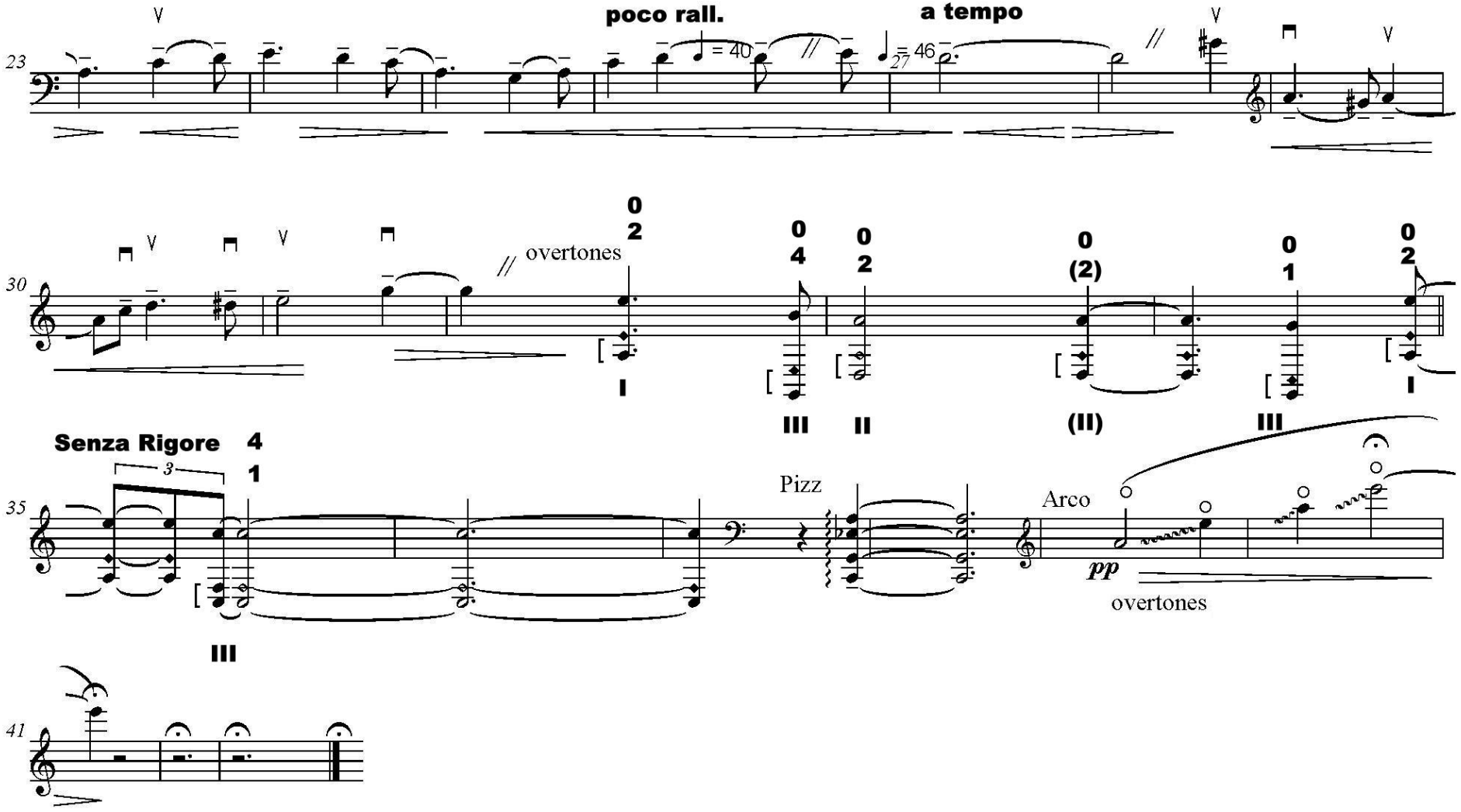
To my very dear wife LIANA ALEXANDRA

MELODY
(Conceptophony)
for Cello and Piano

Serban NICHIFOR
(27.07.2007)



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poco rall.
a tempo
overtones
Senza Rigore
Pizz
Arco
pp
overtones

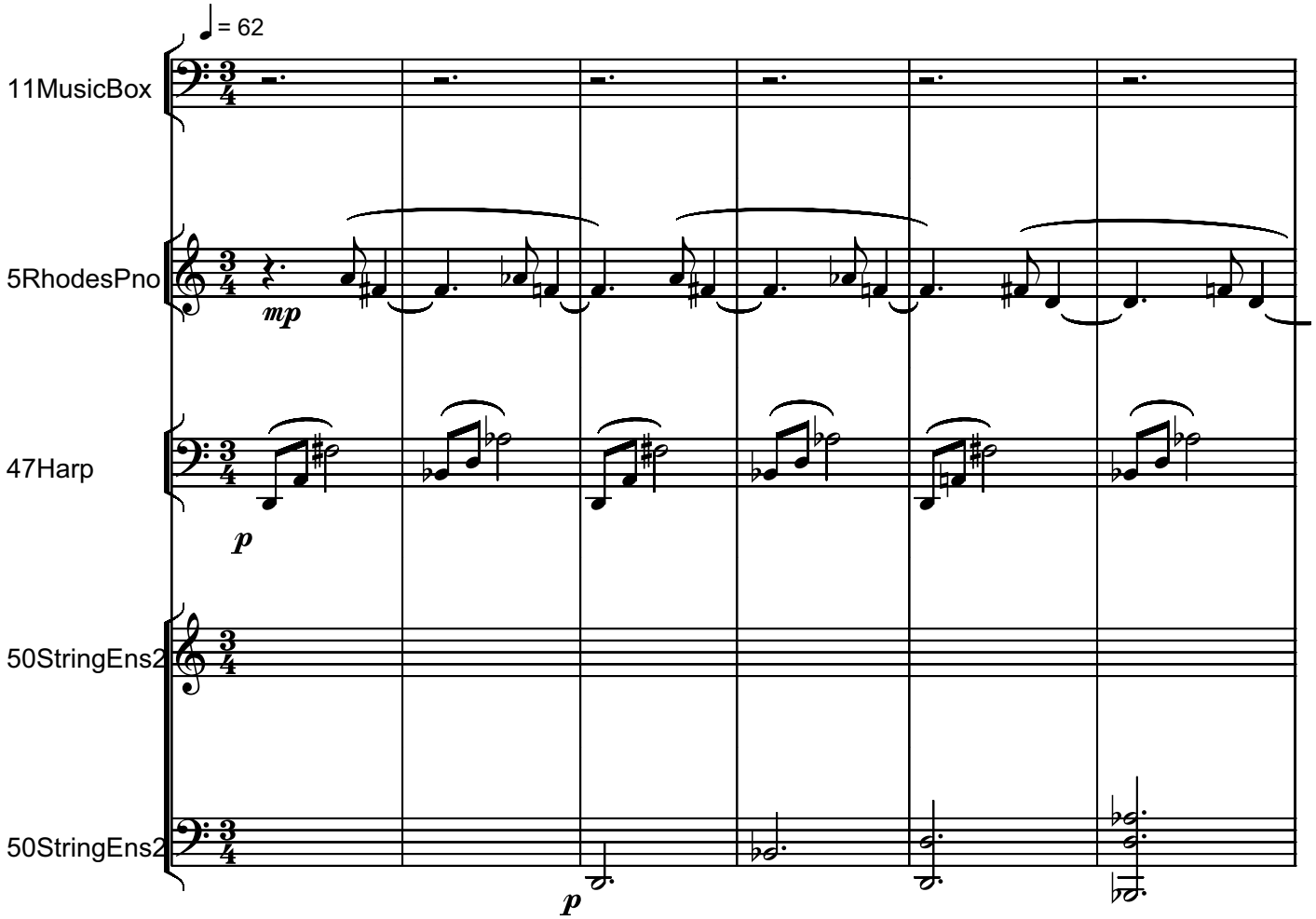
MY LAST WILLAND TESTAMENT

Largo, Lontano e Dolce,
Sempre Poco Rubato

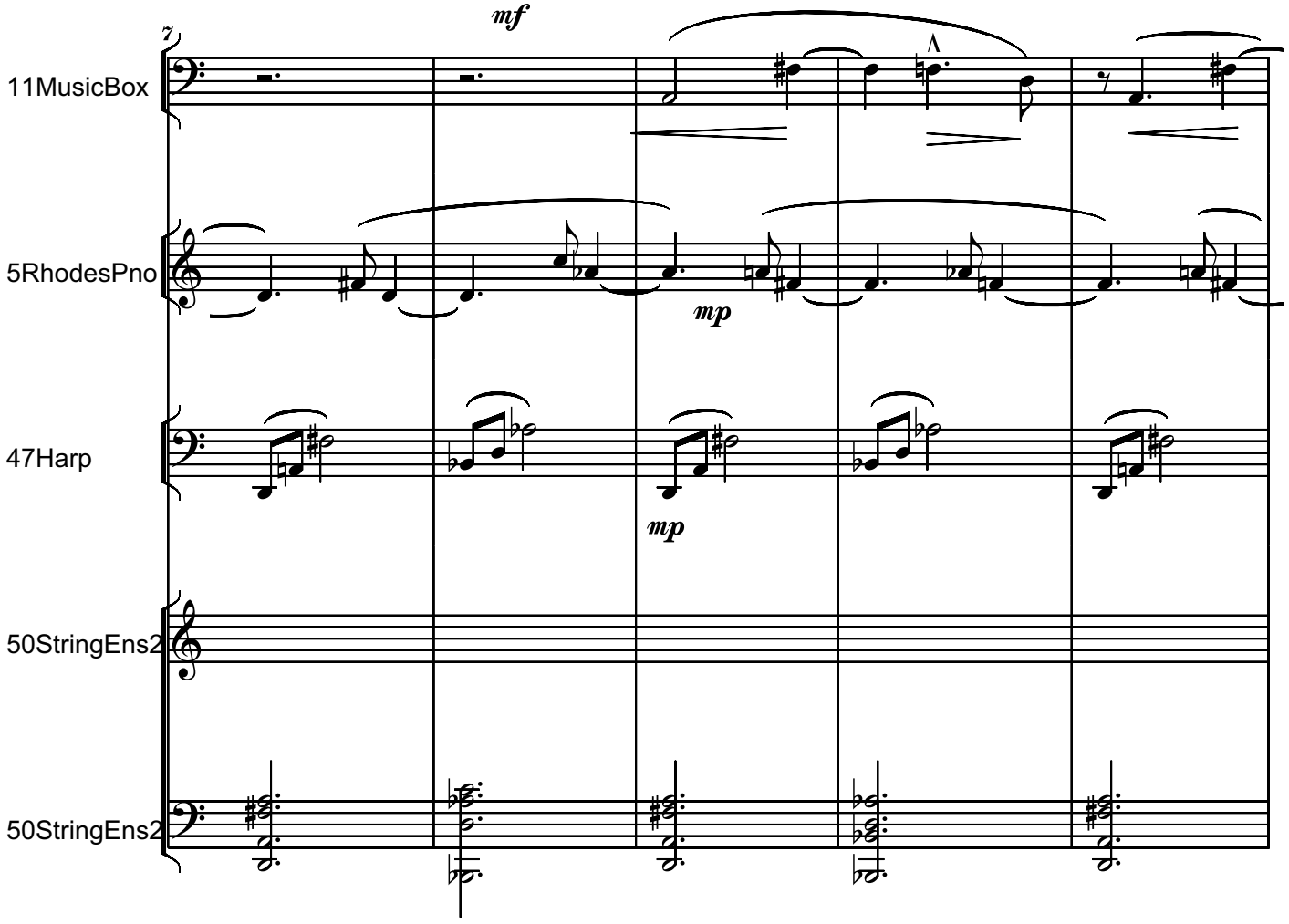
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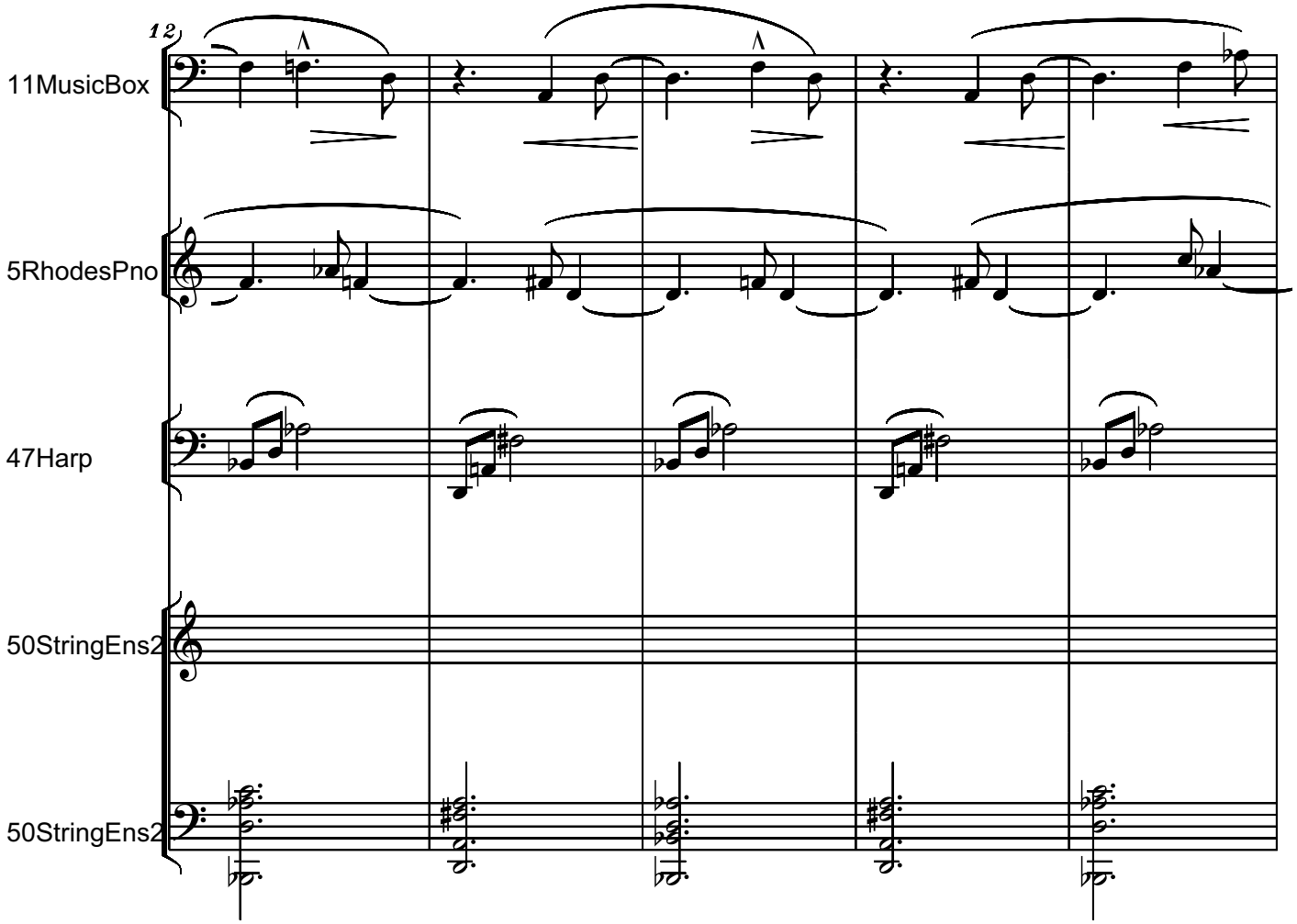
- To Veronica A. -

Serban Nichifor



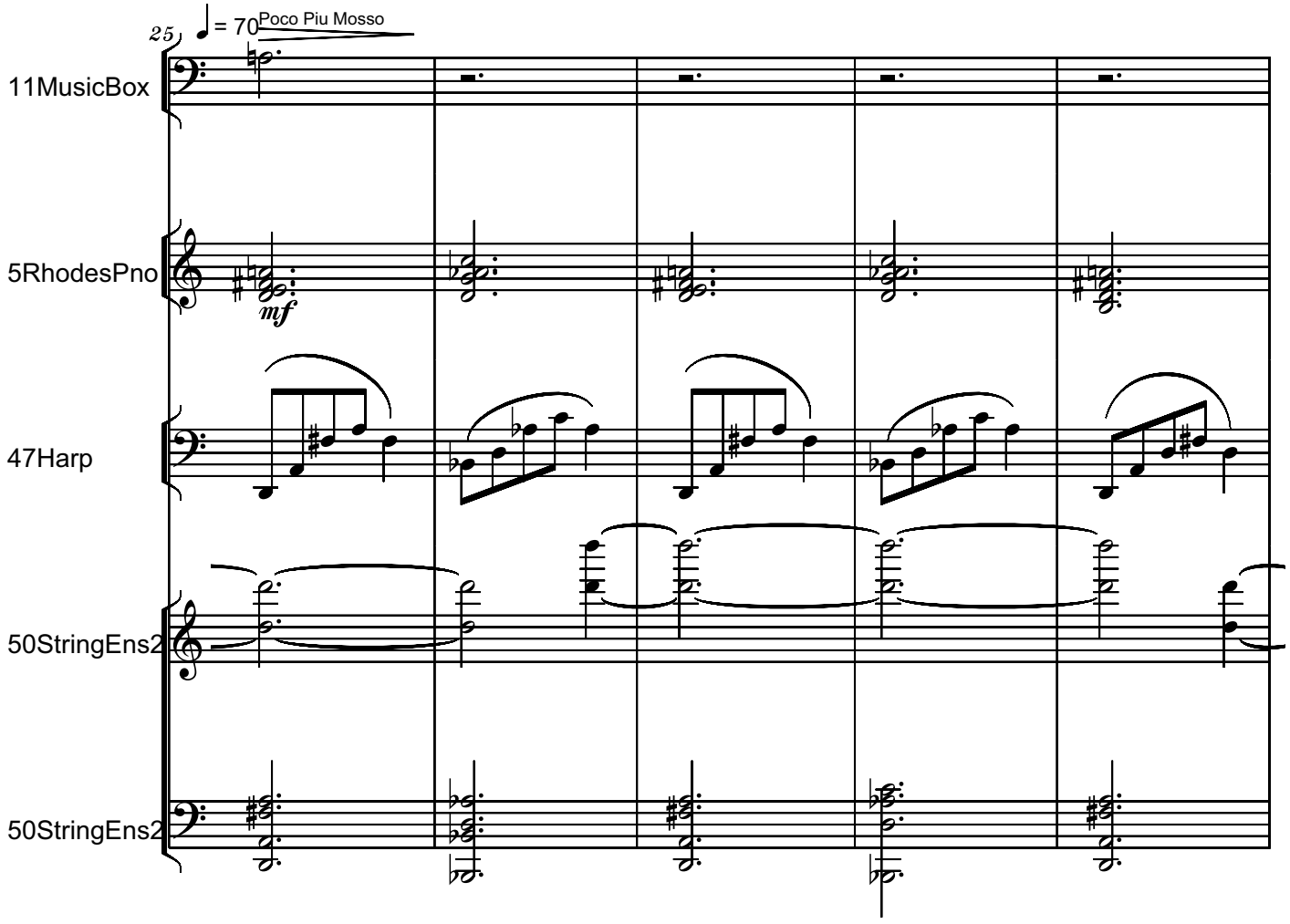
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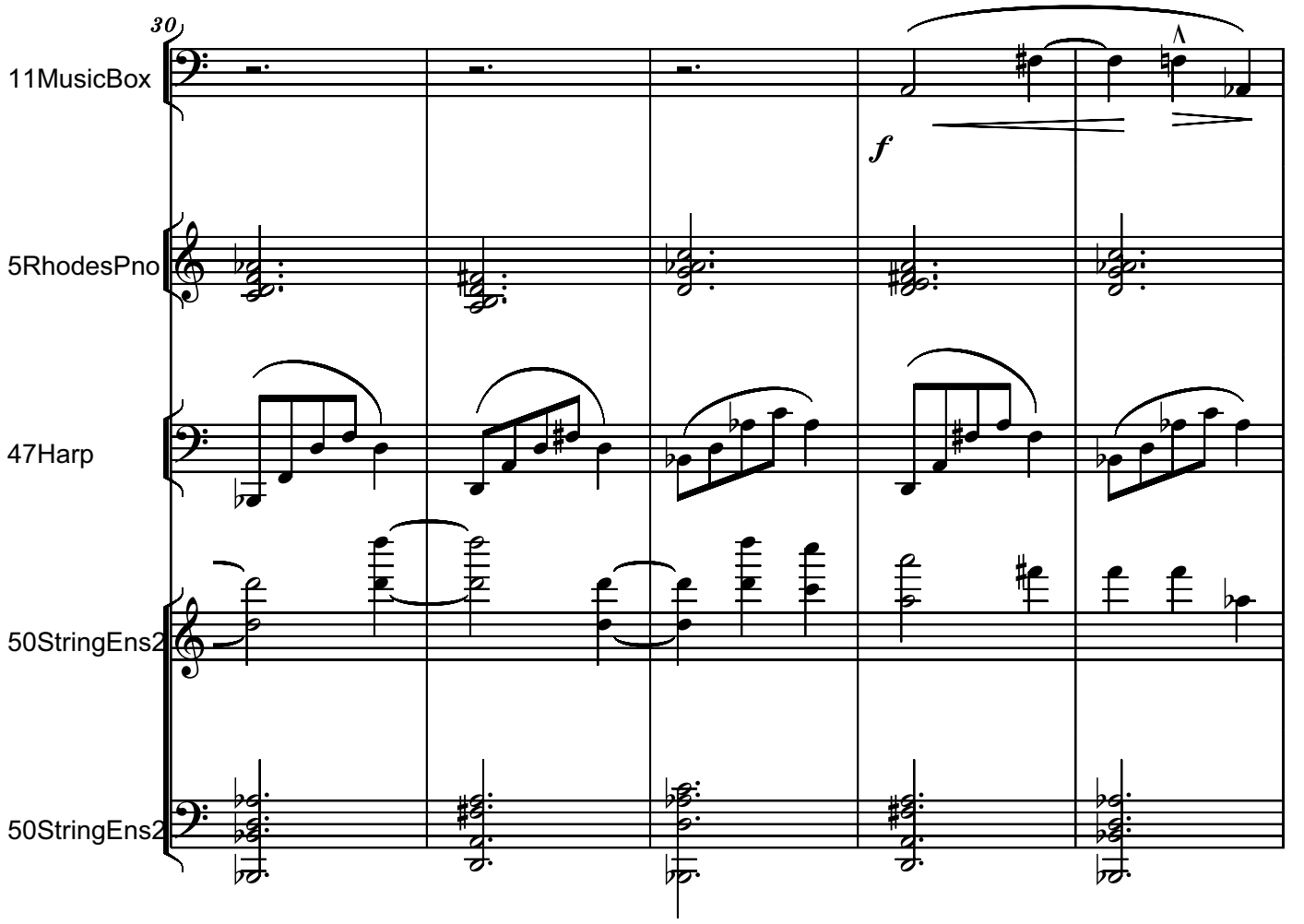

7
mf
11MusicBox
5RhodesPno
mp
47Harp
mp
50StringEns2
50StringEns2

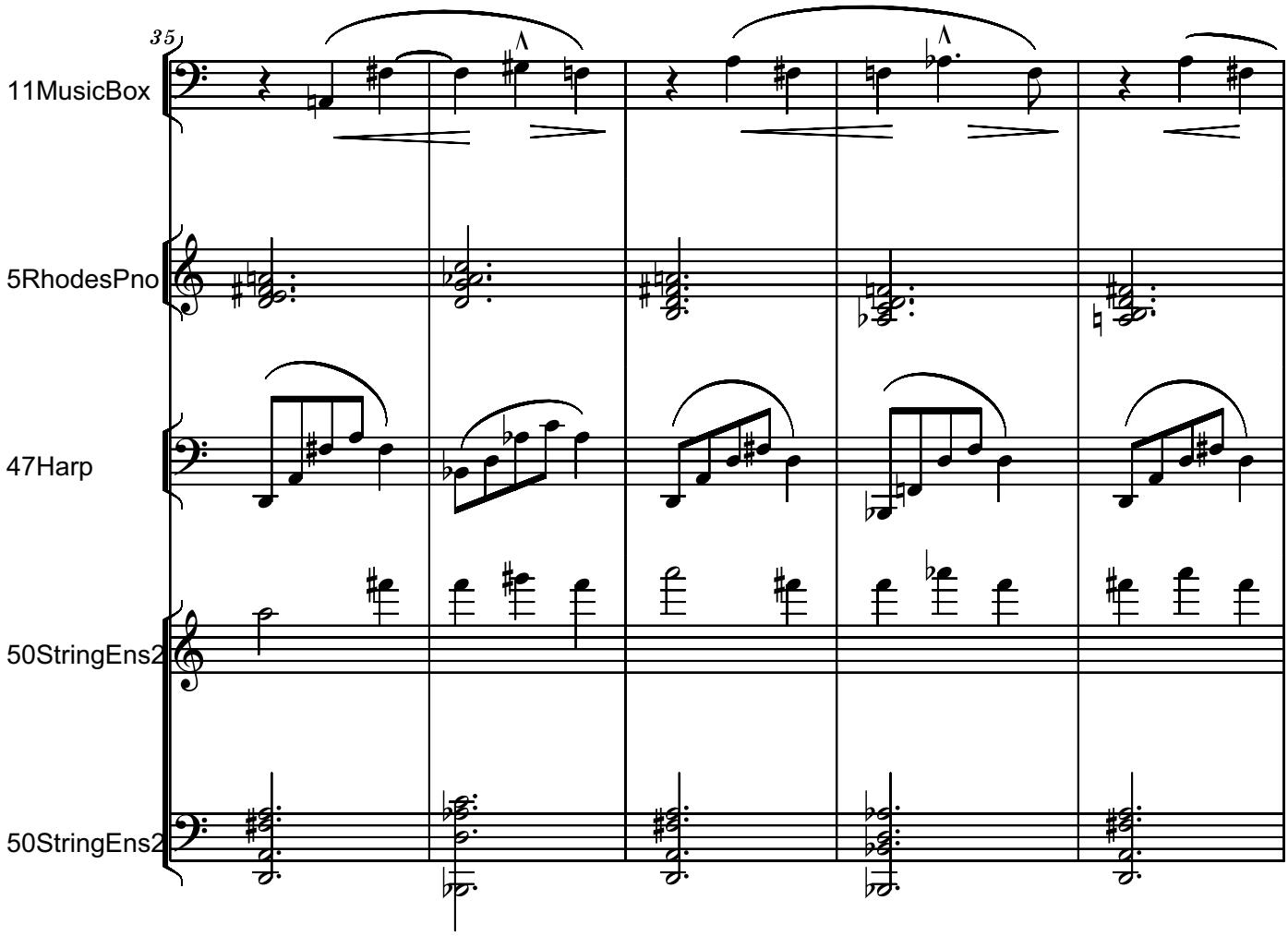

12
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

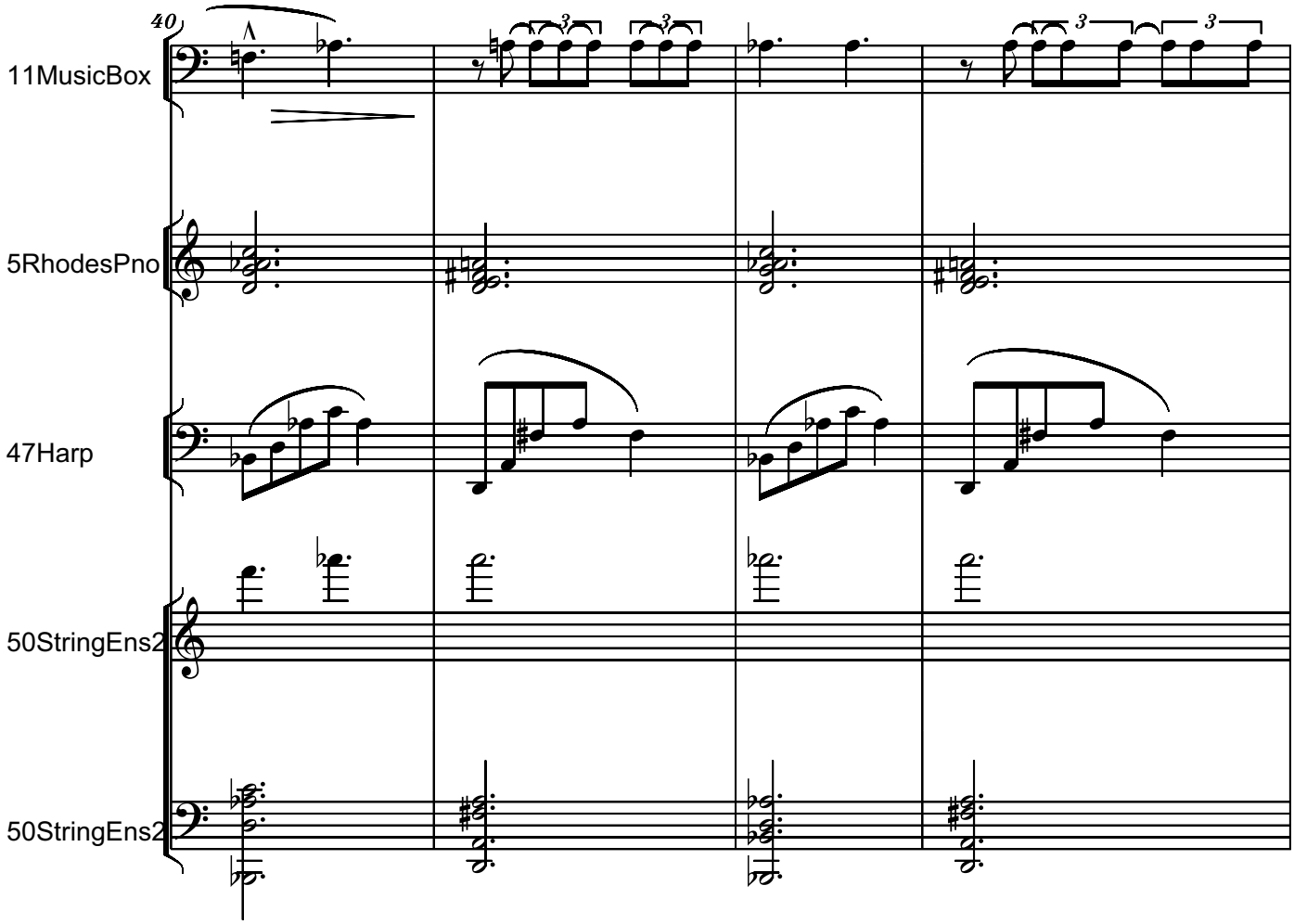

17
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

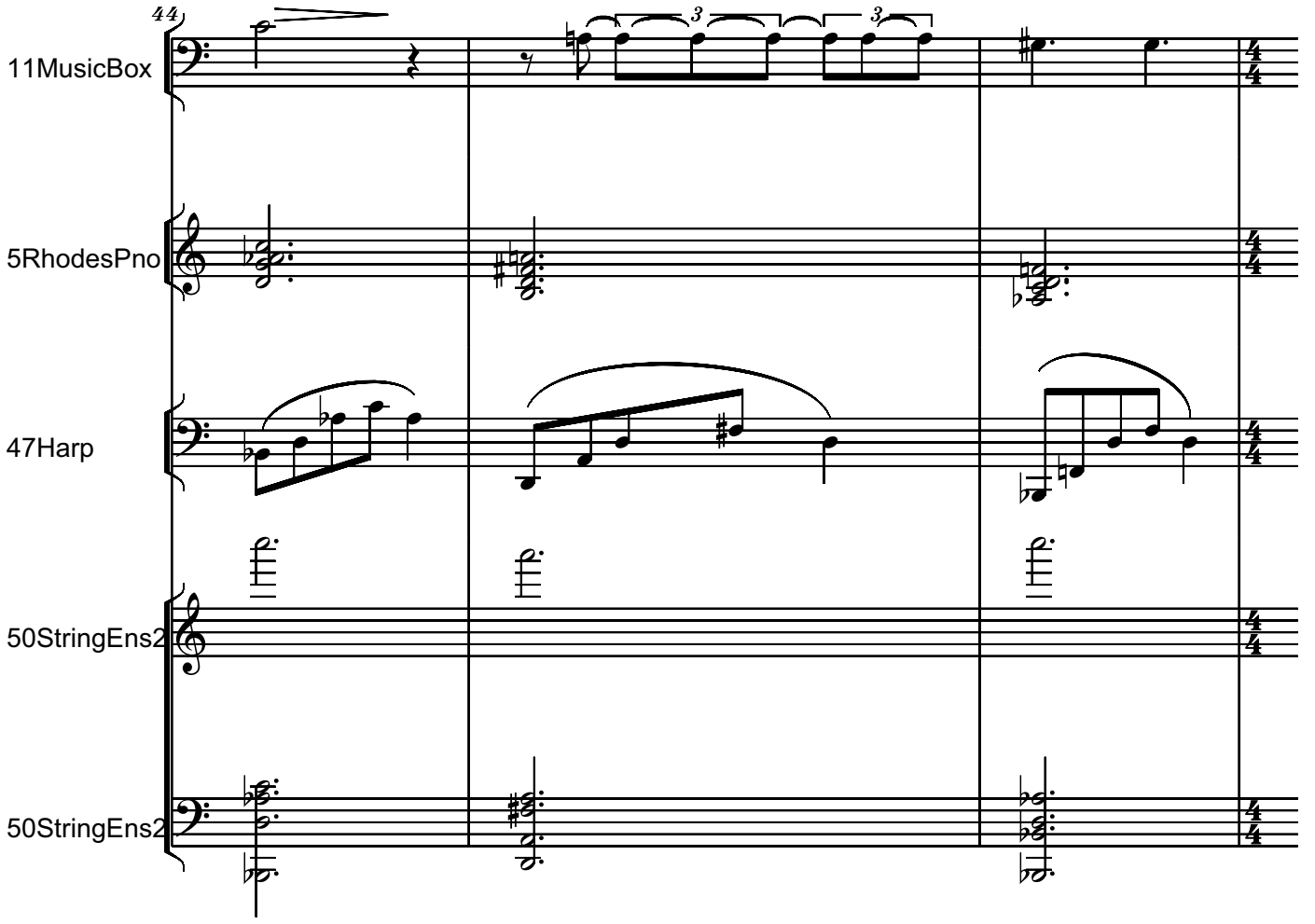

21
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p

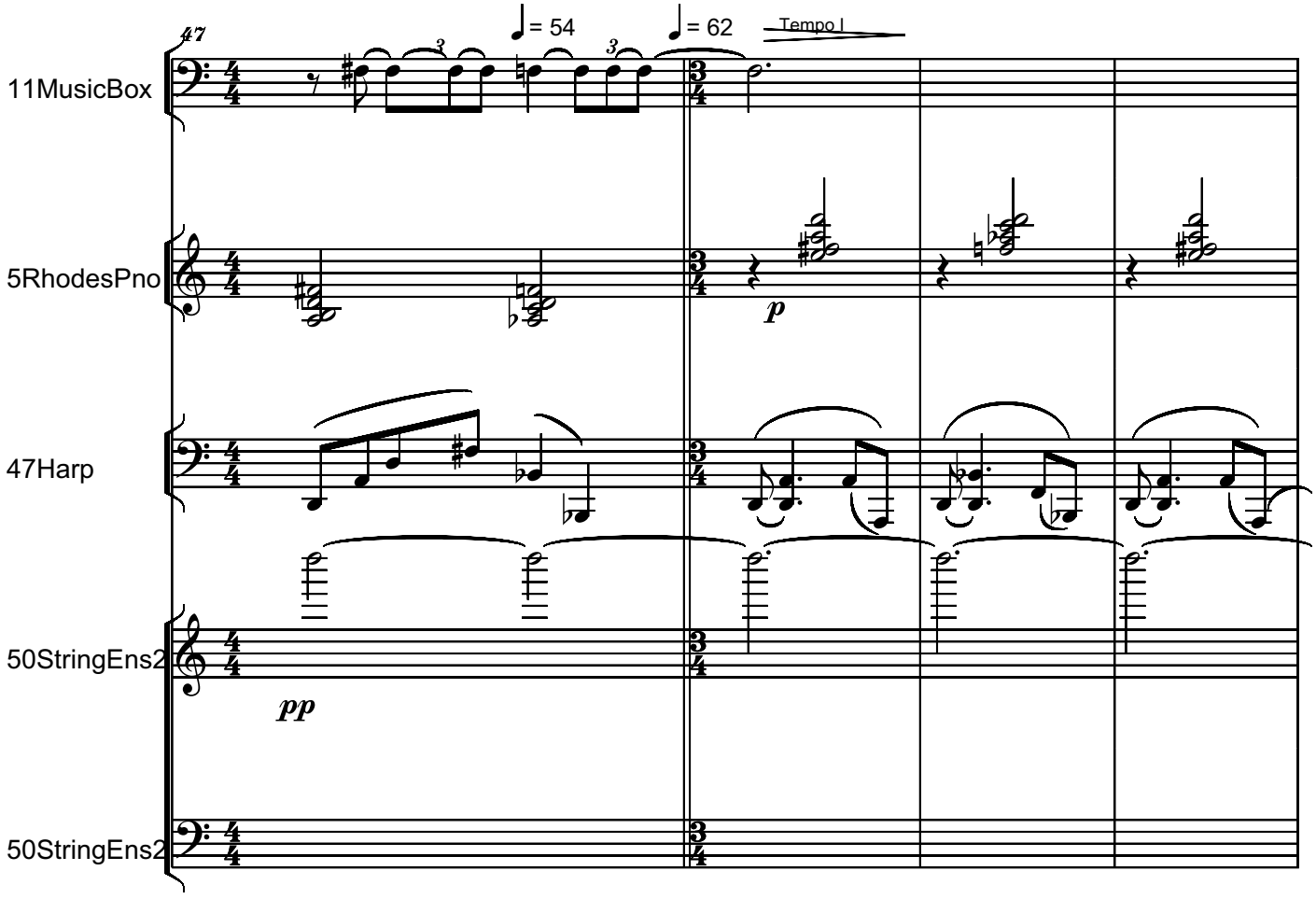

25
♩ = 70
Poco Piu Mosso
11MusicBox
5RhodesPno
mf
47Harp
50StringEns2
50StringEns2

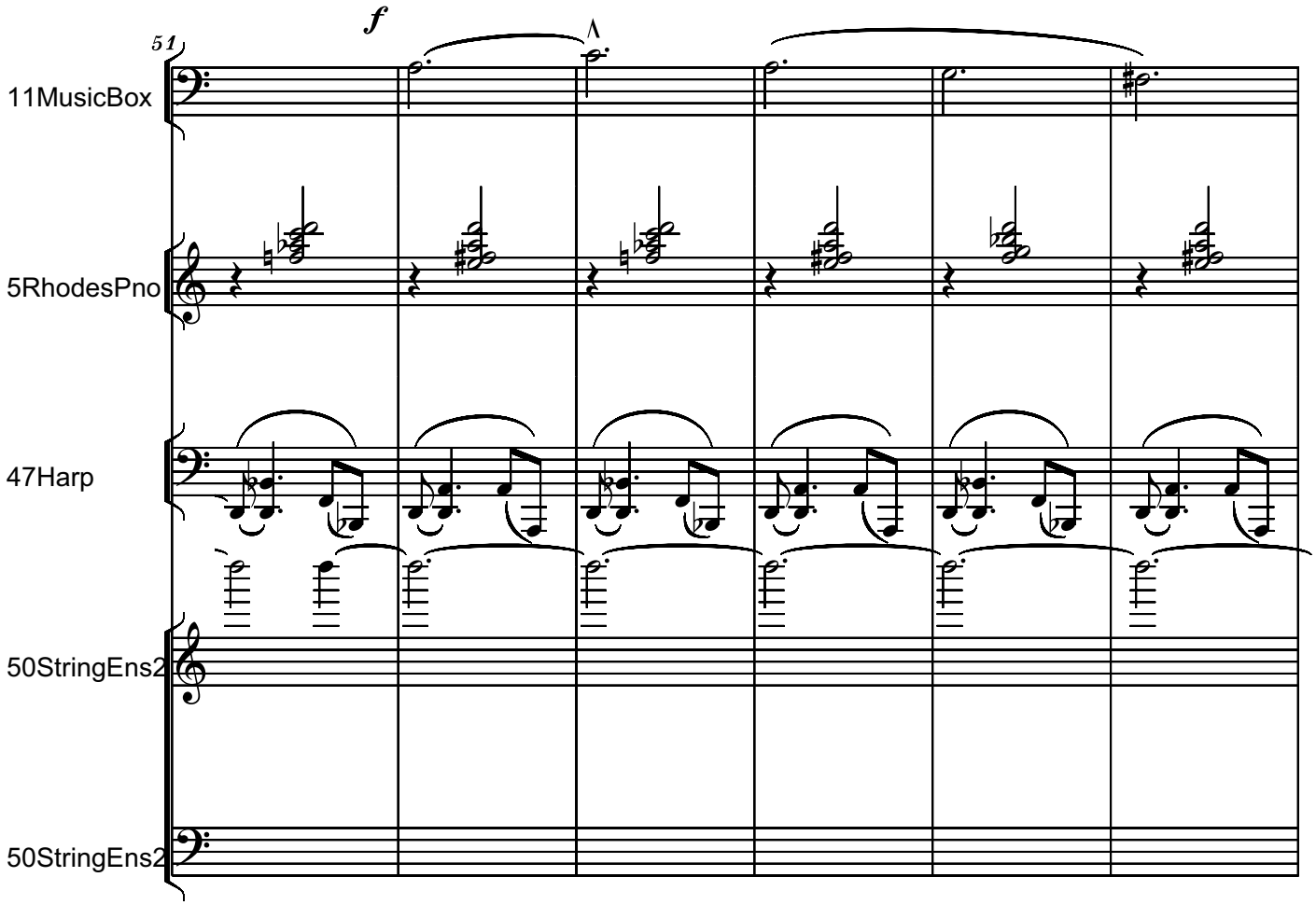

30
11MusicBox
f
5RhodesPno
47Harp
50StringEns2
50StringEns2

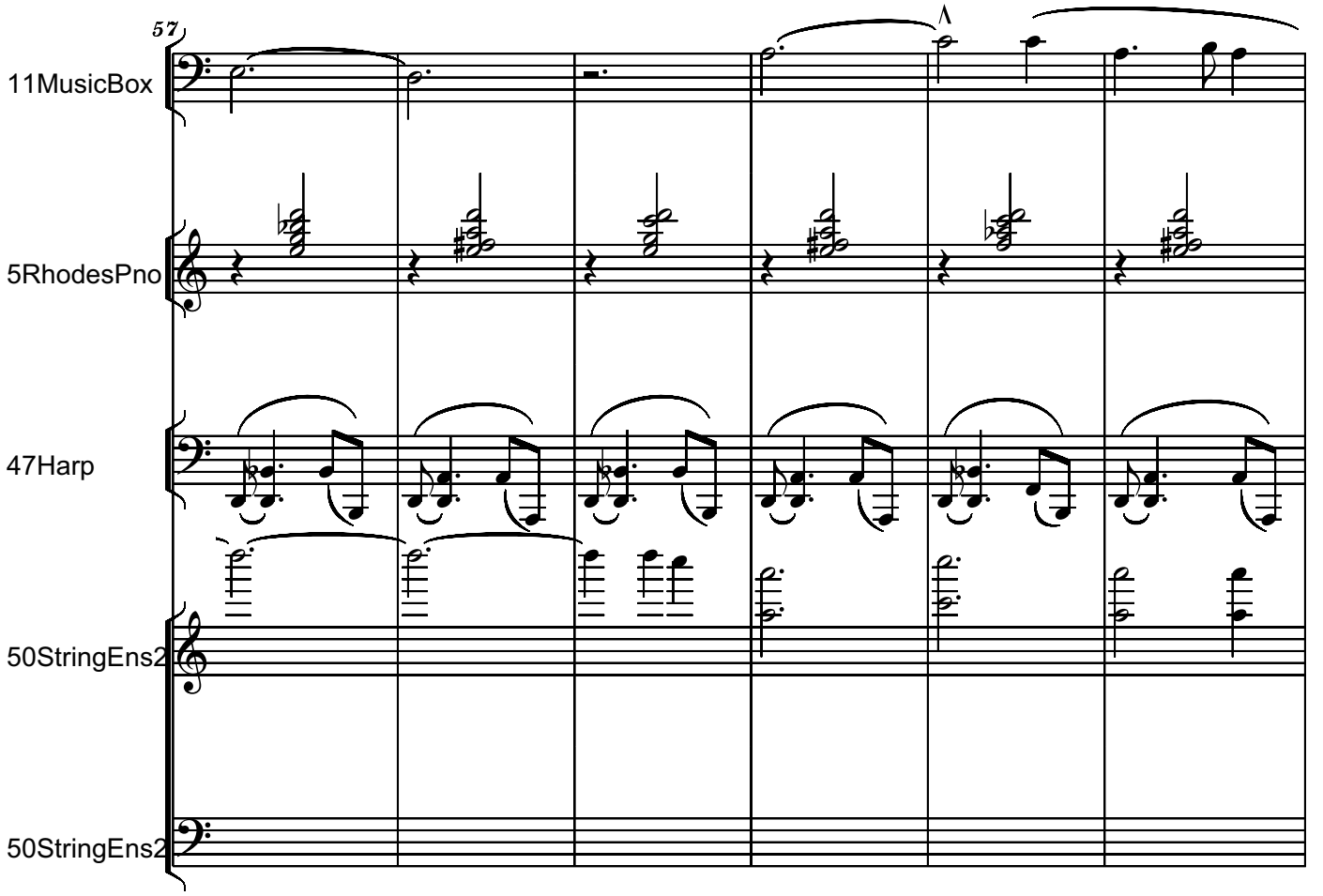

35
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

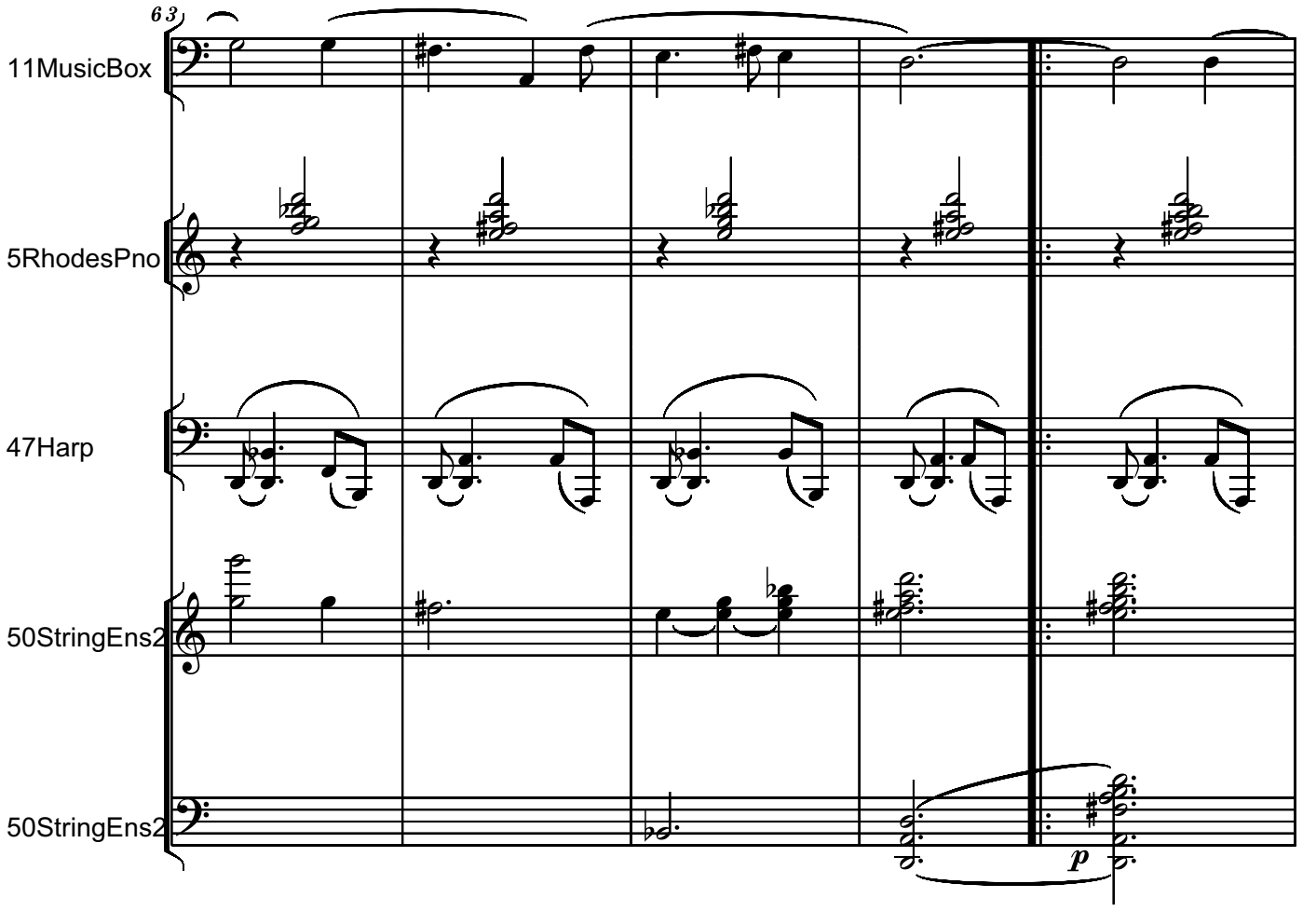

40
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

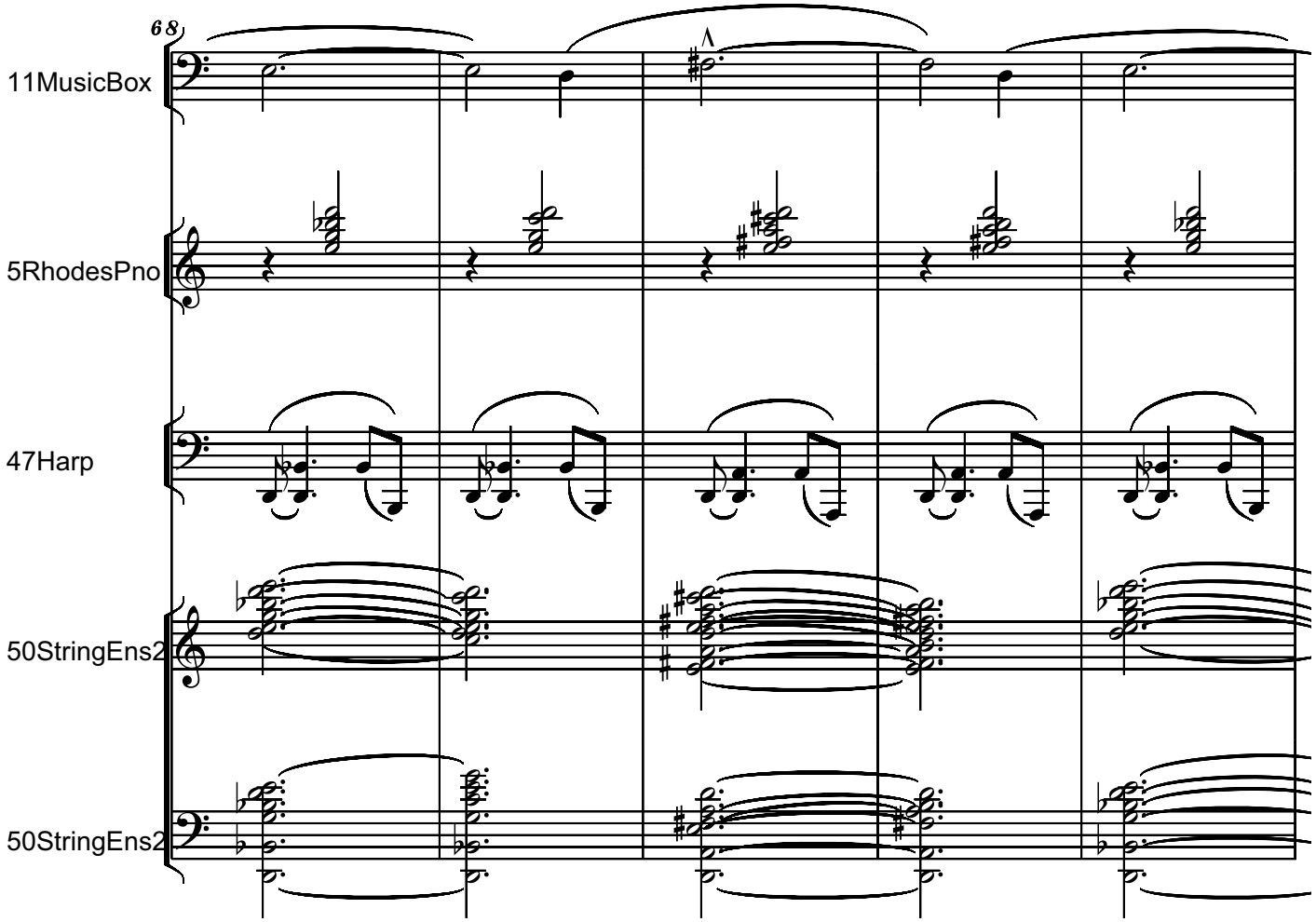

44
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

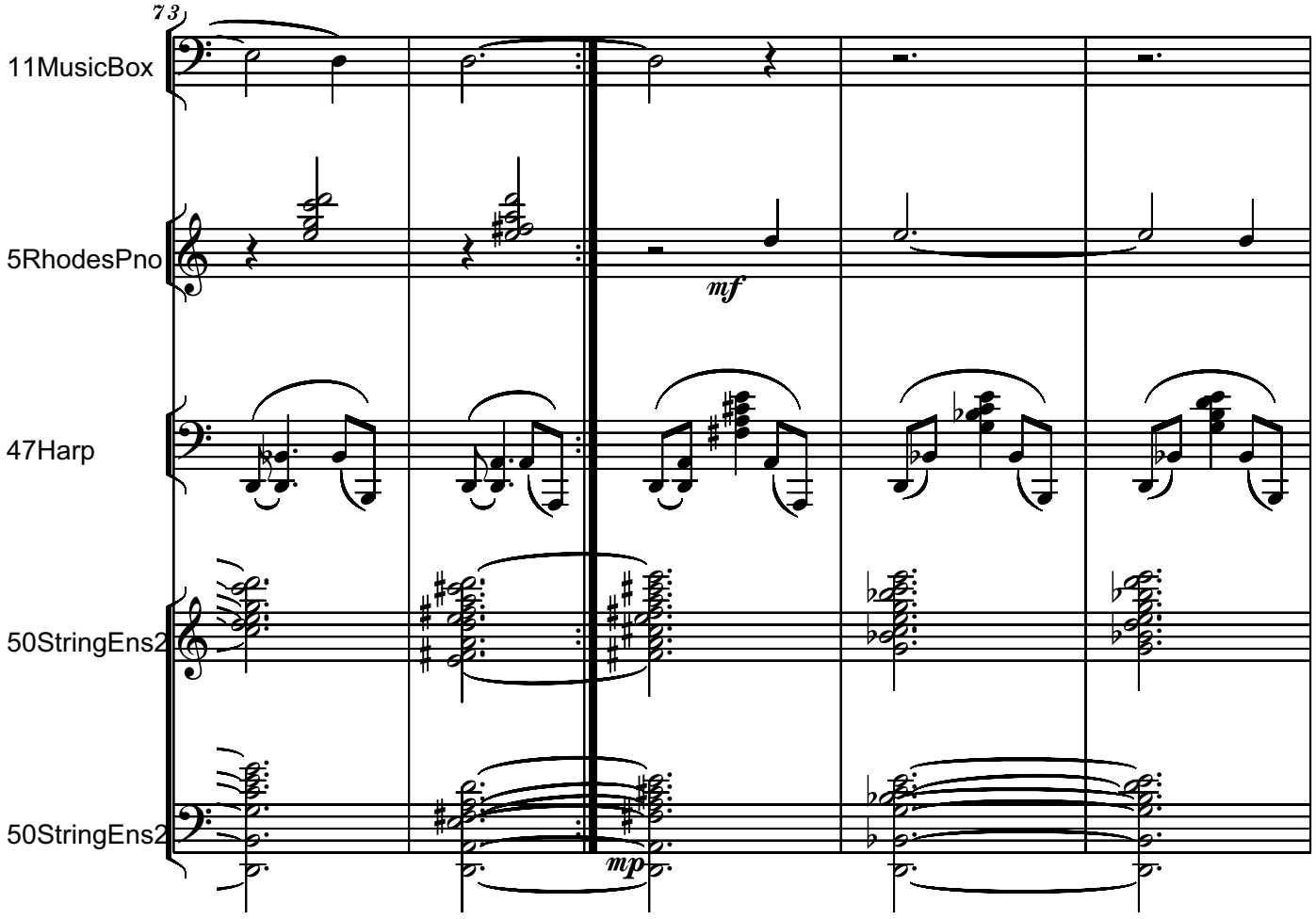

47
♩= 54
♩= 62
Tempo I
11MusicBox
5RhodesPno
p
47Harp
50StringEns2
pp
50StringEns2


51
f
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


57
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

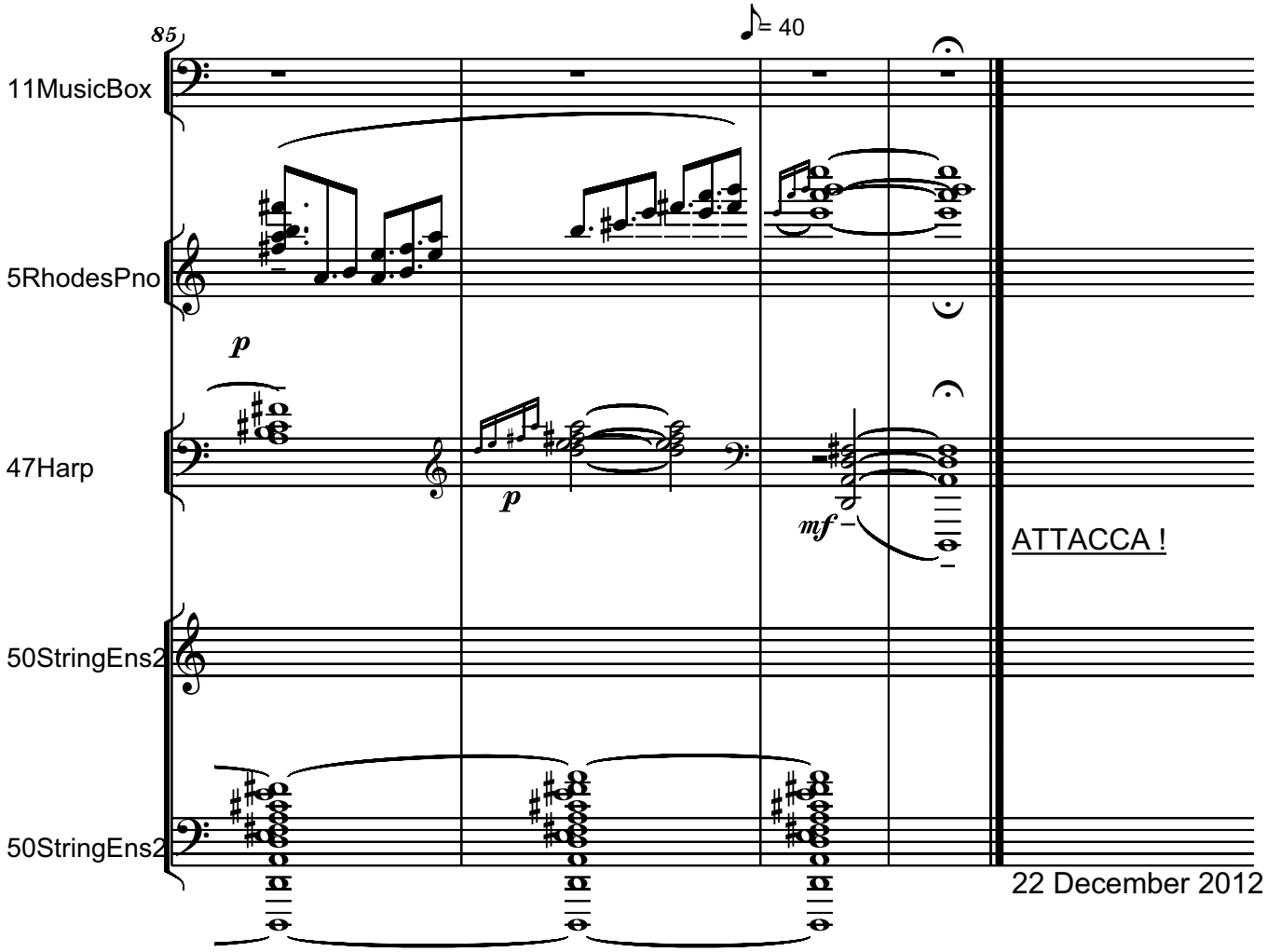

63
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p


68
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


73
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp


78
♩= 54
♩= 50
♩= 30
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
allargando


82
♩= 62
Tempo I
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mp
mp
p


85
♪= 40
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p
mf
ATTACCA !
22 December 2012

File: 3orchOK

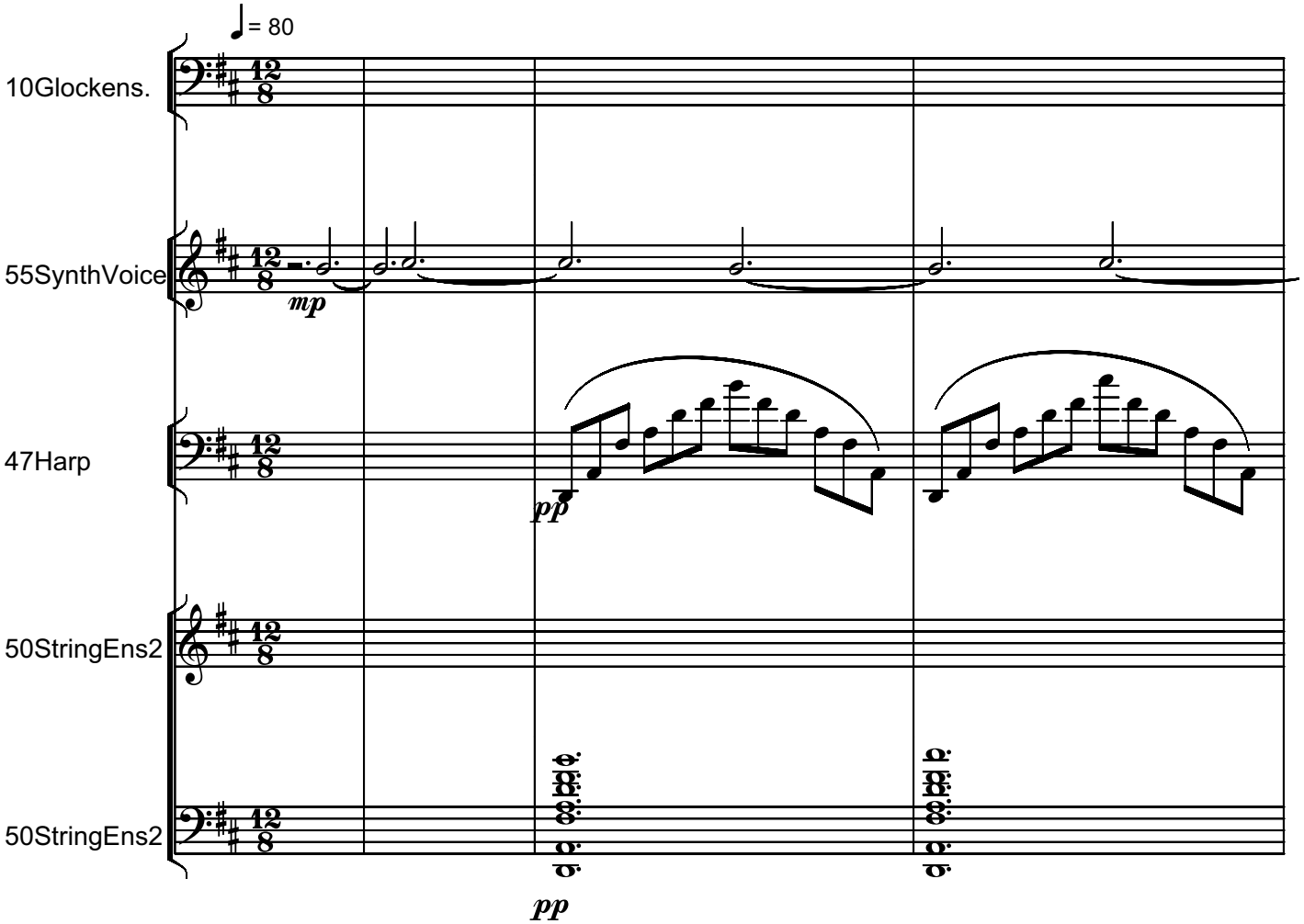
MY LAST WILLAND TESTAMENT

Estatico, Dolce,
Sempre Poco Rubato

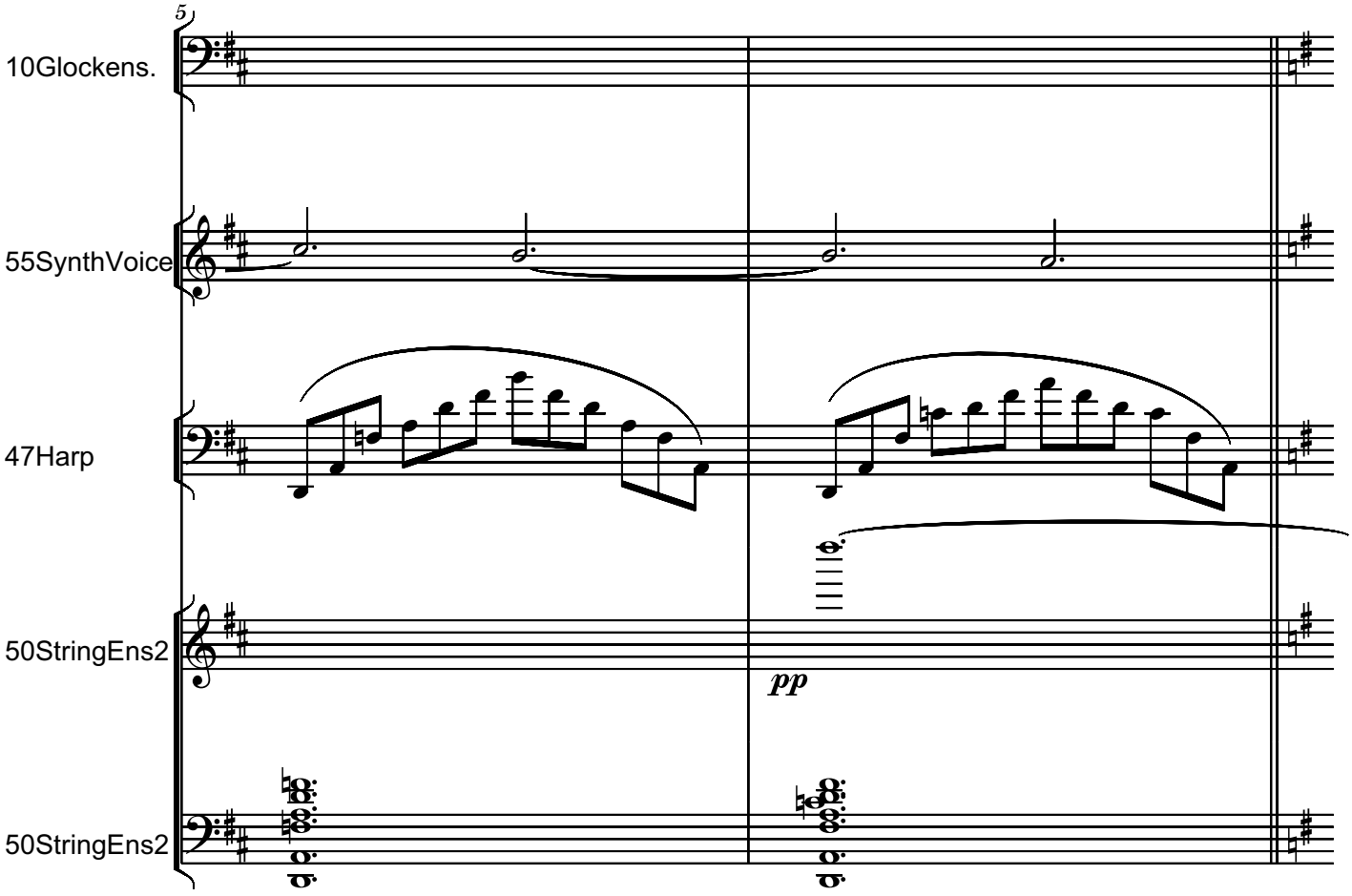
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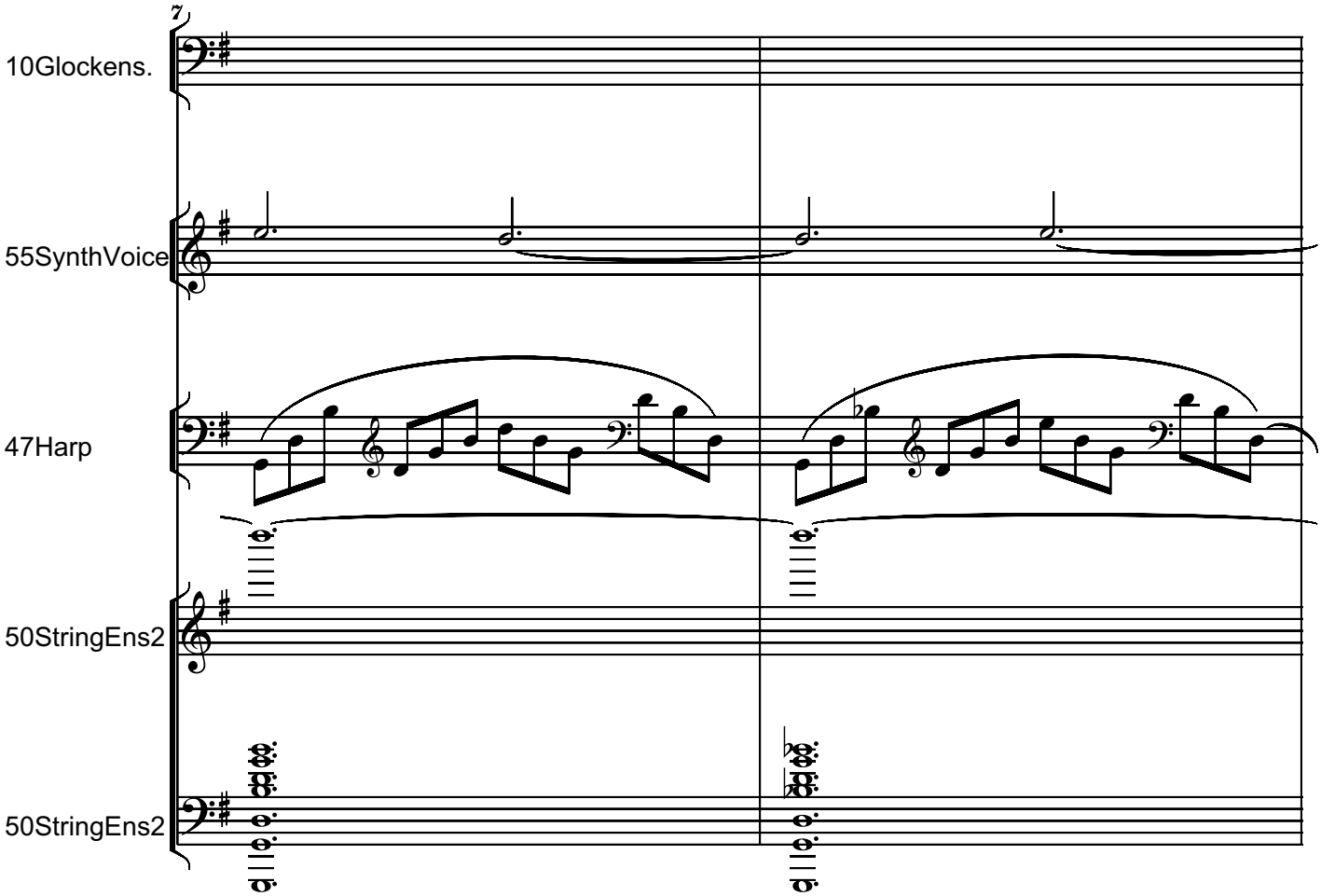
- To Veronica A. -

Serban Nichifor

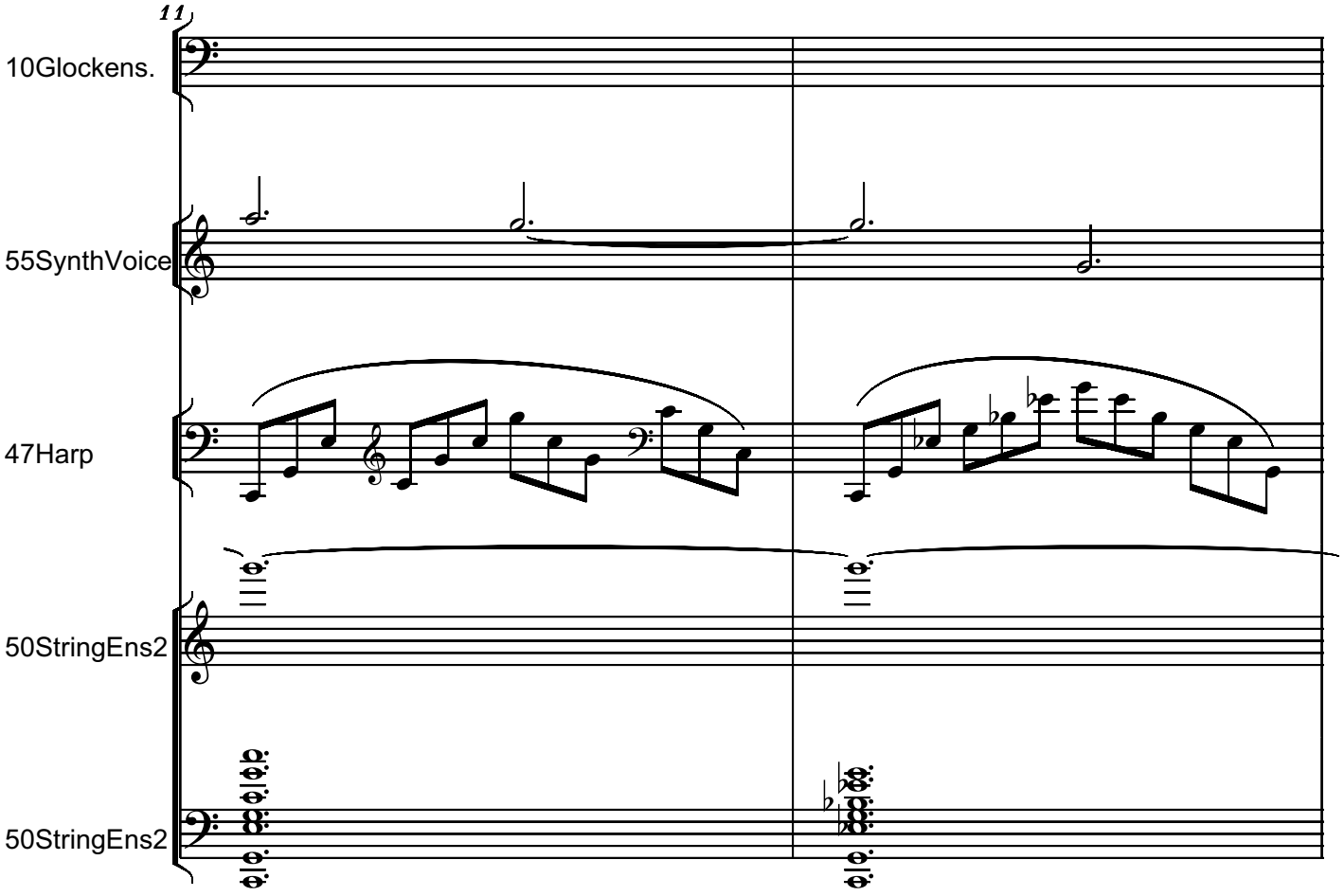


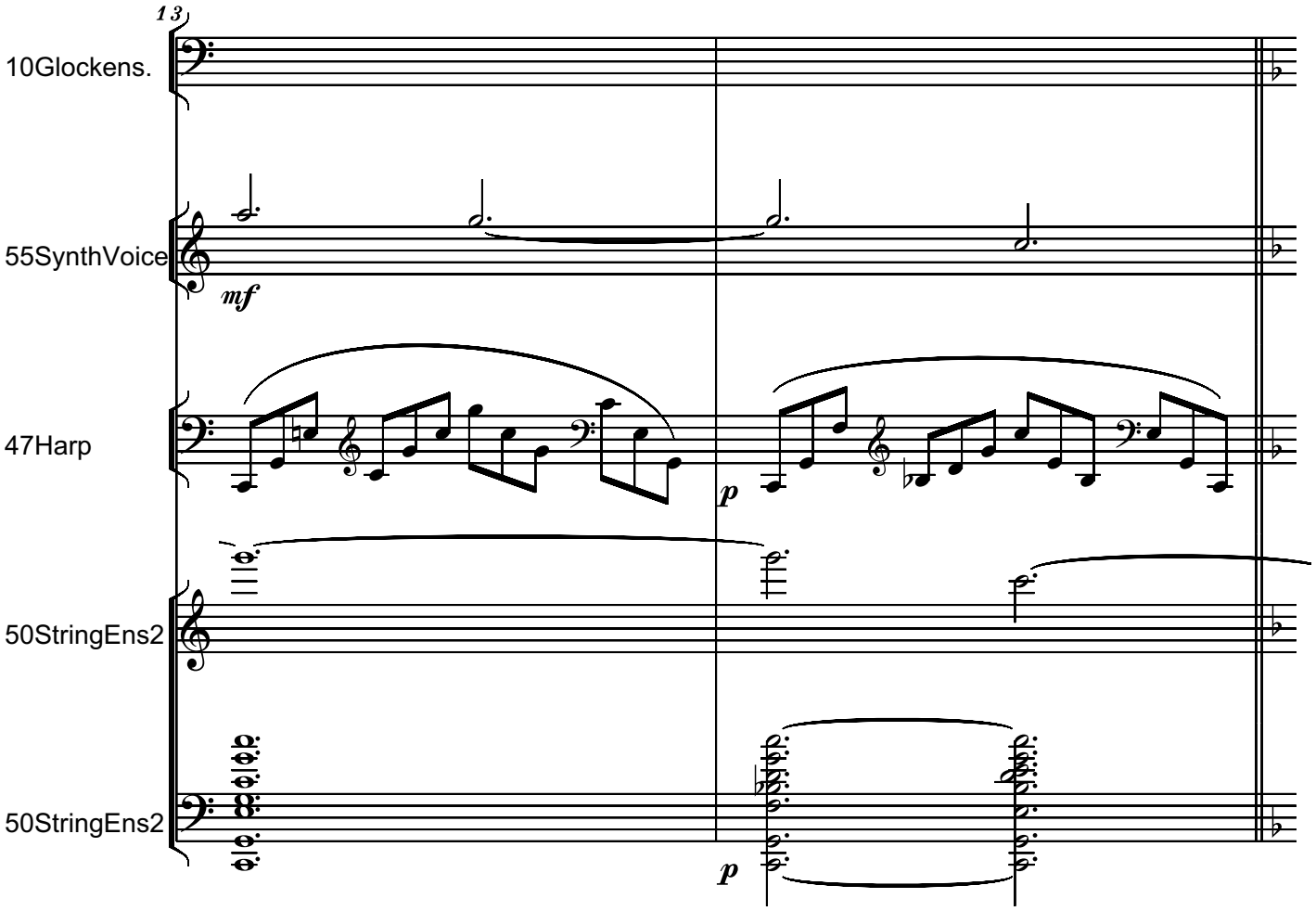
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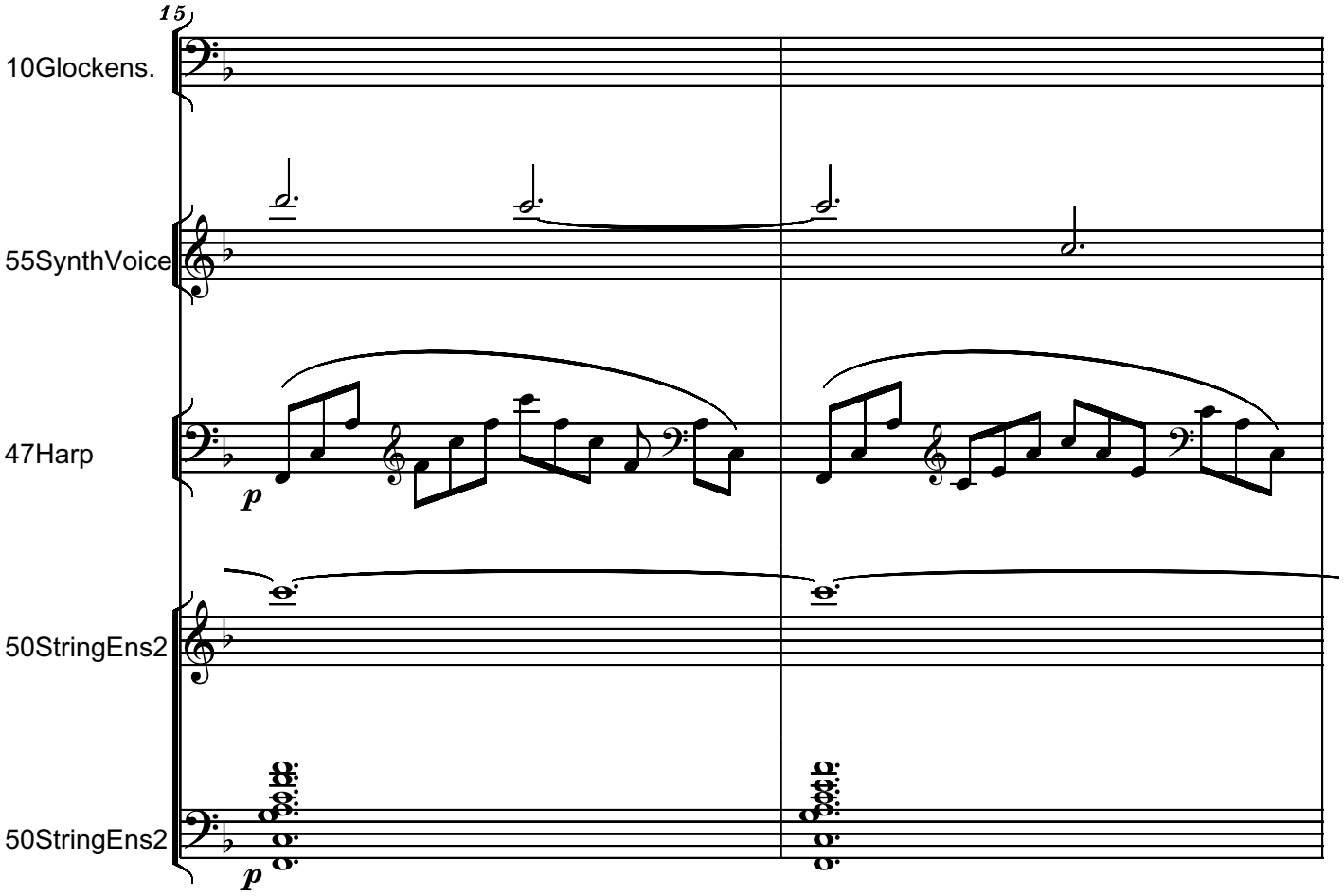

5
10Glockens.
55SynthVoice
47Harp
50StringEns2
pp
50StringEns2

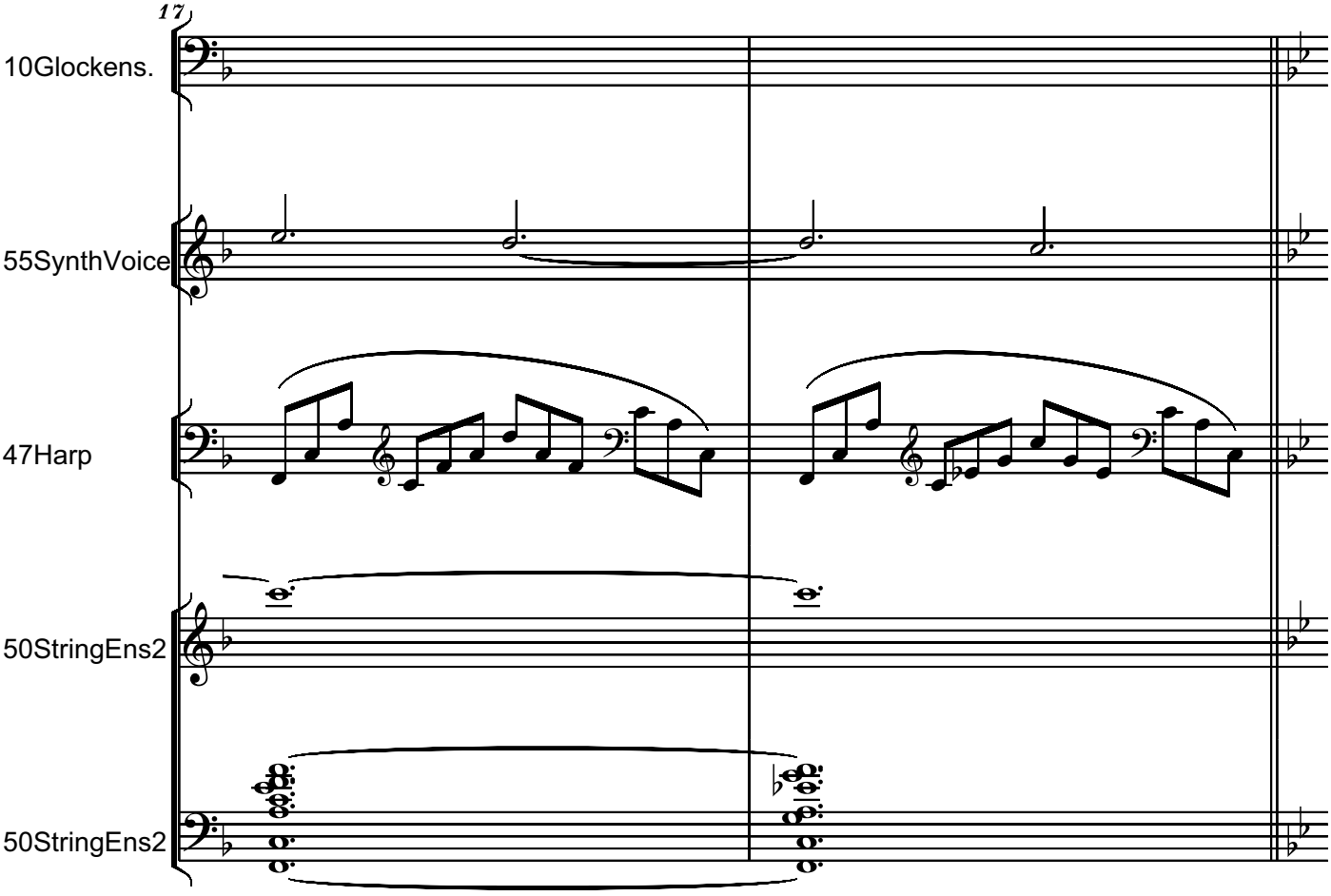

7
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


9
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


11
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

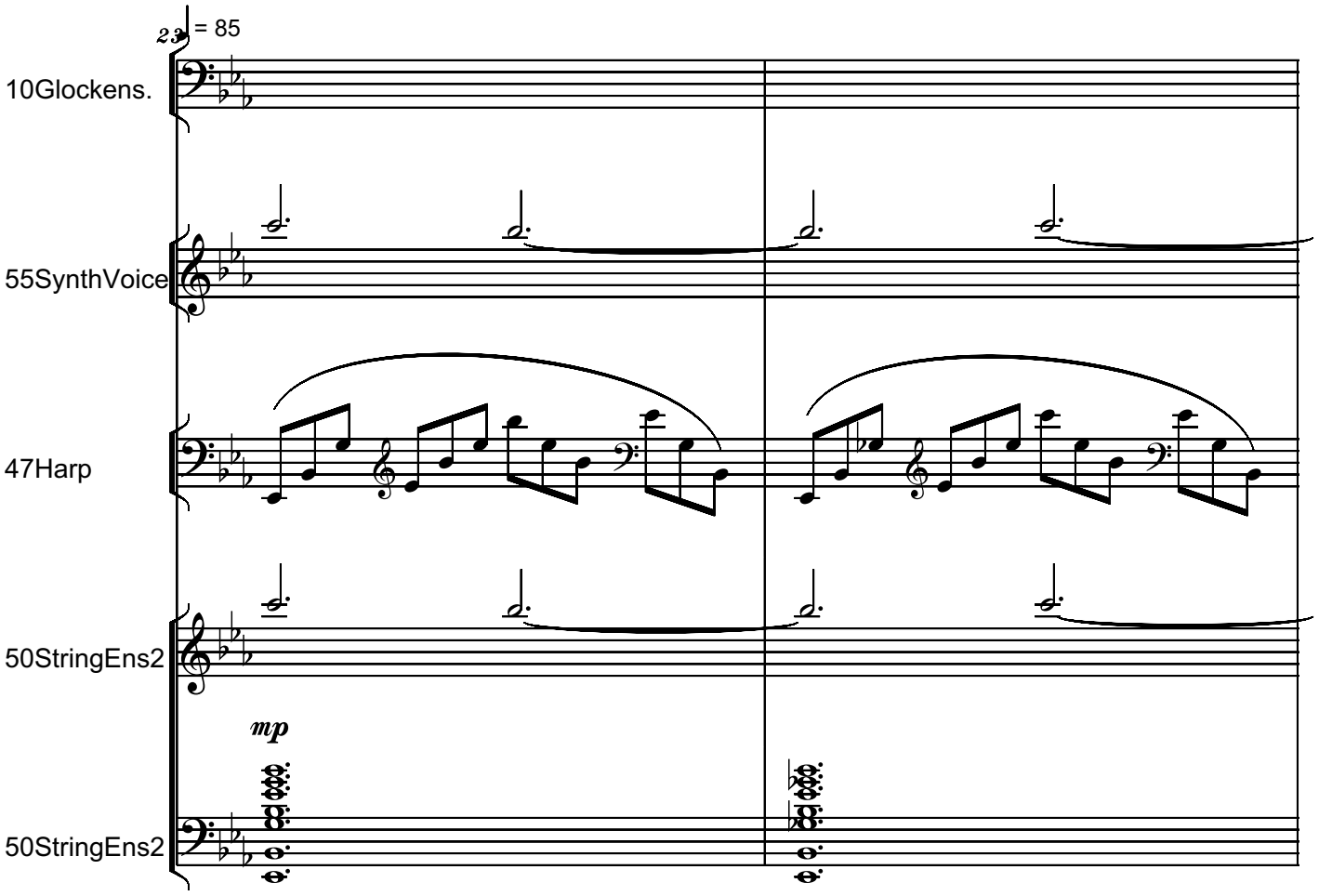

13
10Glockens.
55SynthVoice
mf
47Harp
p
50StringEns2
50StringEns2
p

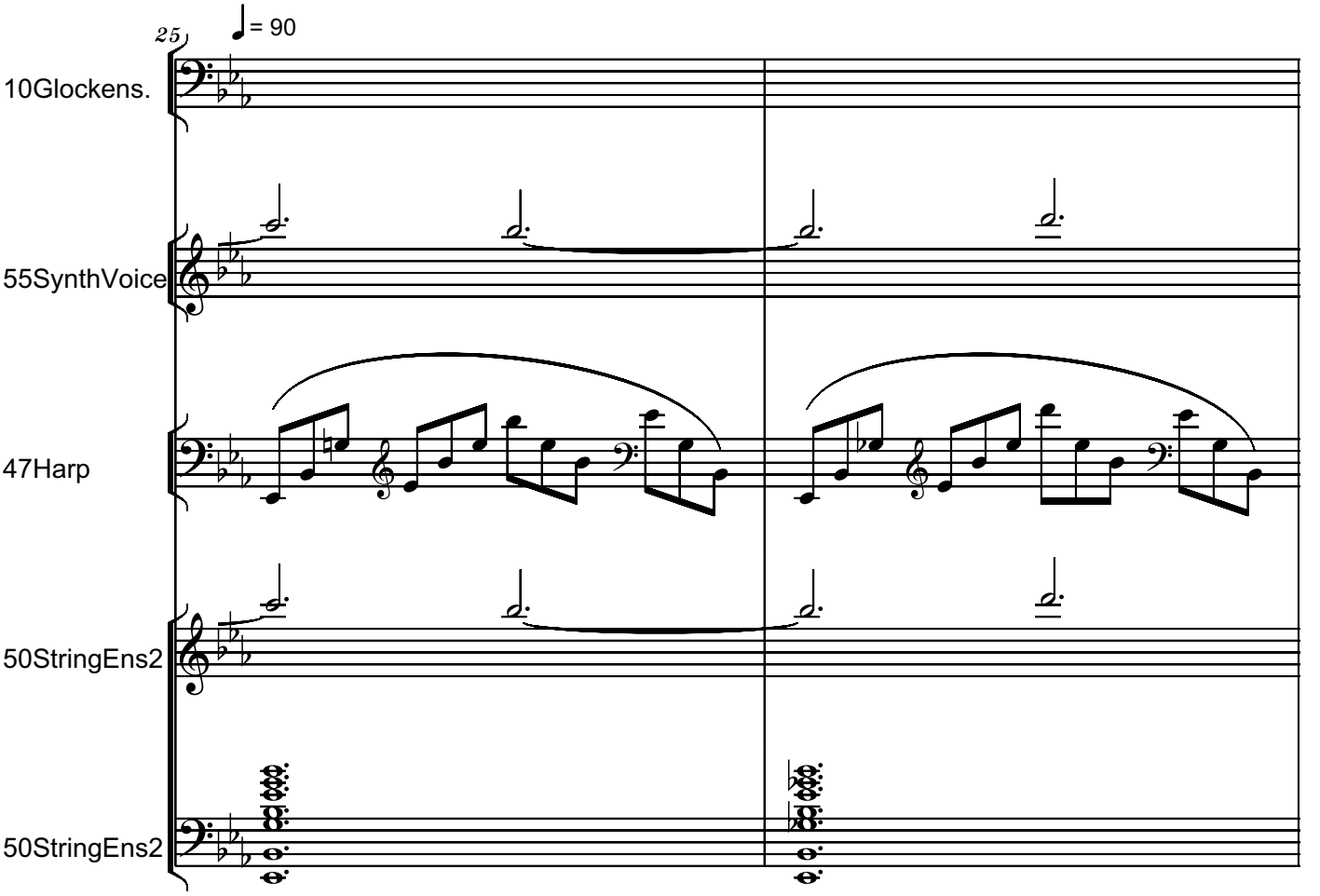

15
10Glockens.
55SynthVoice
47Harp
p
50StringEns2
50StringEns2
p

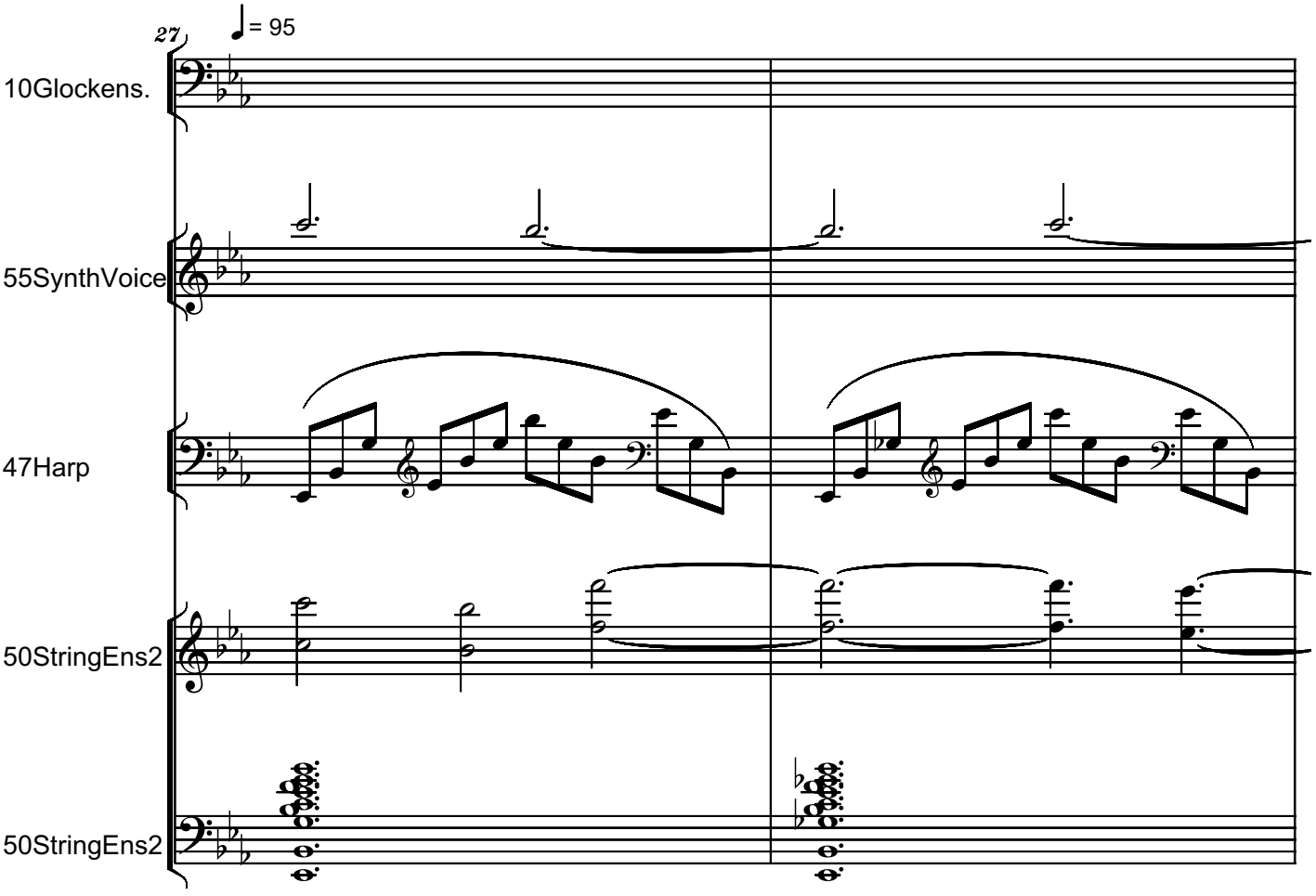

17
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

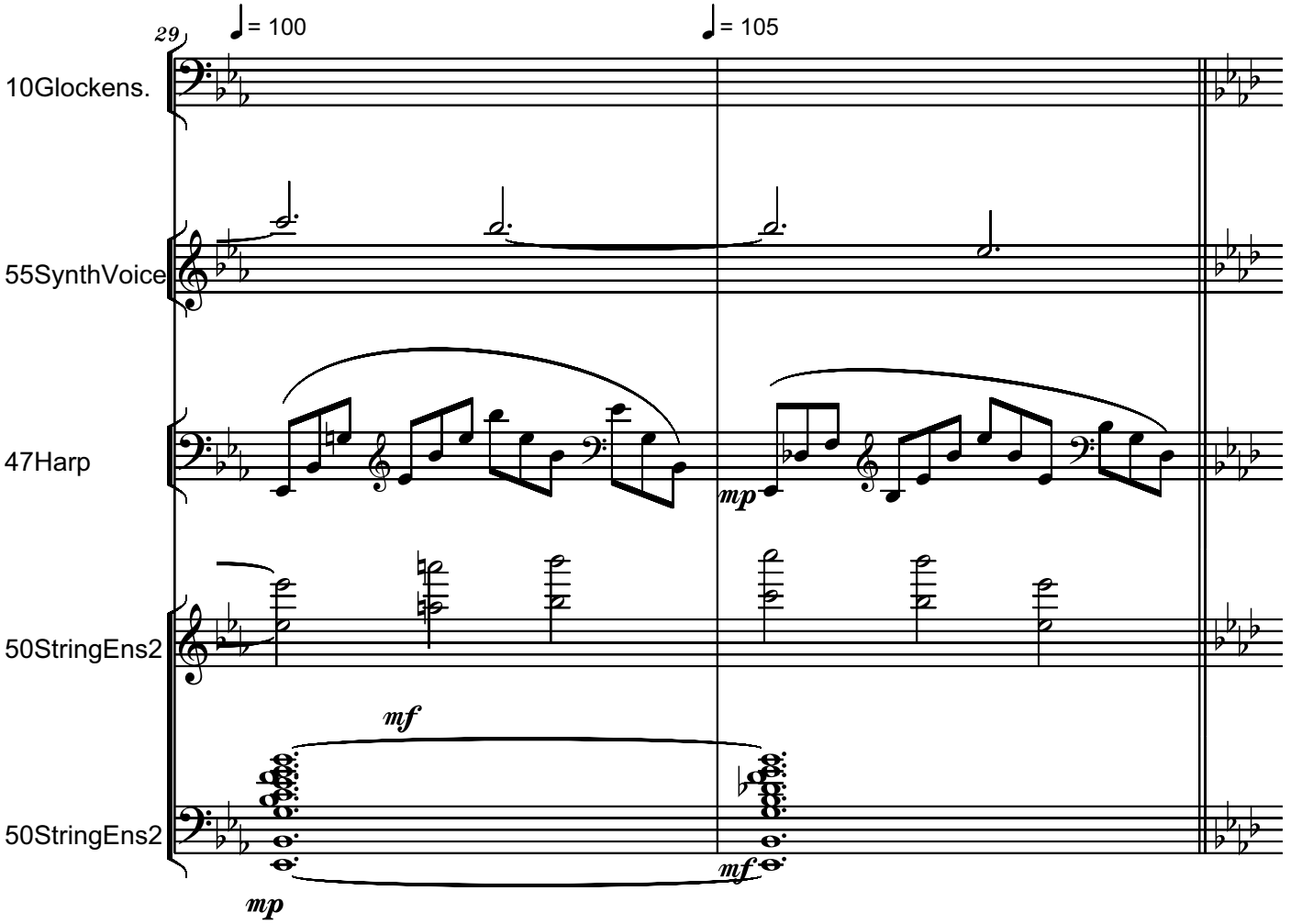

19
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


21
poco a poco precipitando
10Glockens.
55SynthVoice
47Harp
50StringEns2
mp
50StringEns2


23
= 85
10Glockens.
55SynthVoice
47Harp
50StringEns2
mp
50StringEns2

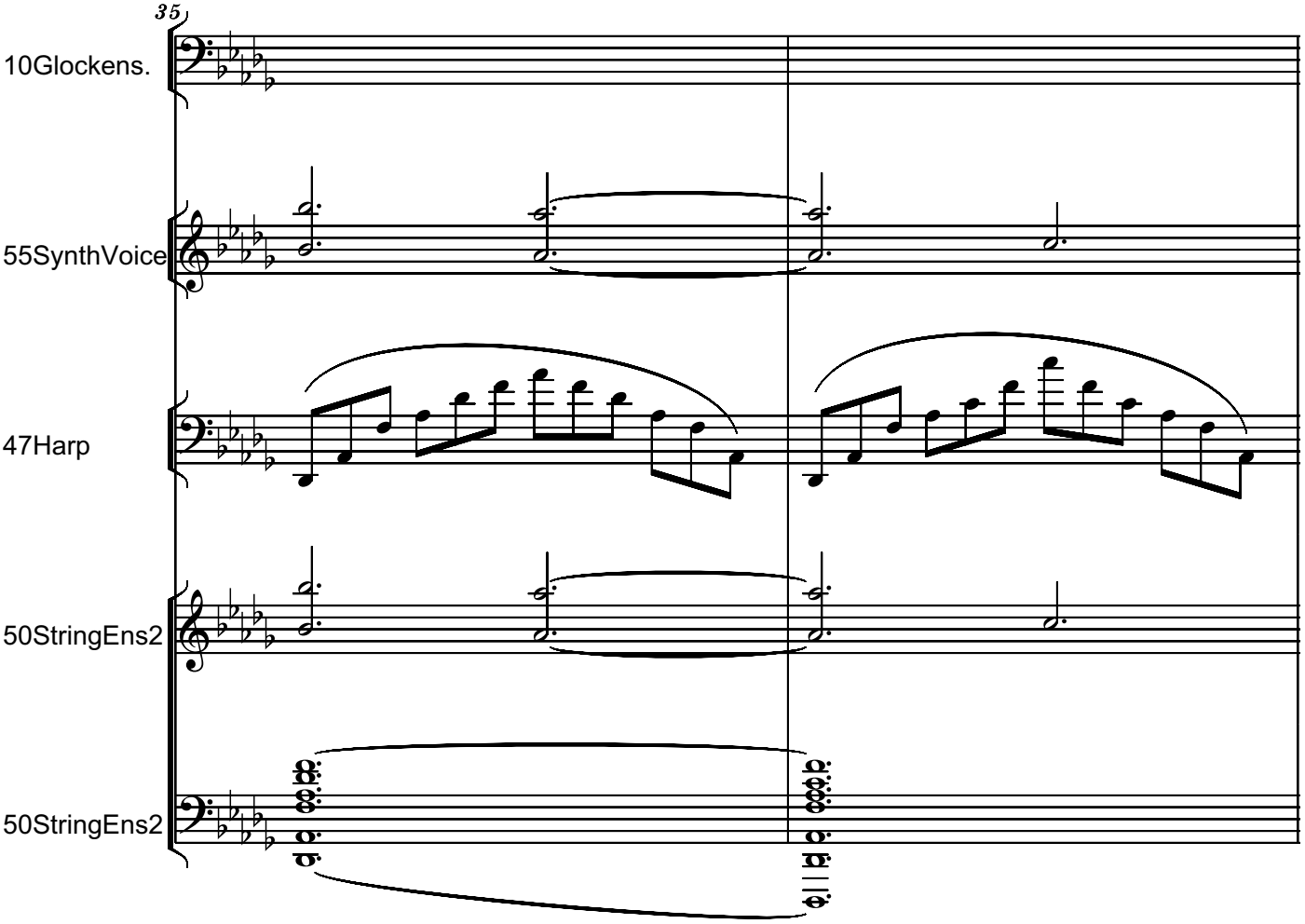

25
♩= 90
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

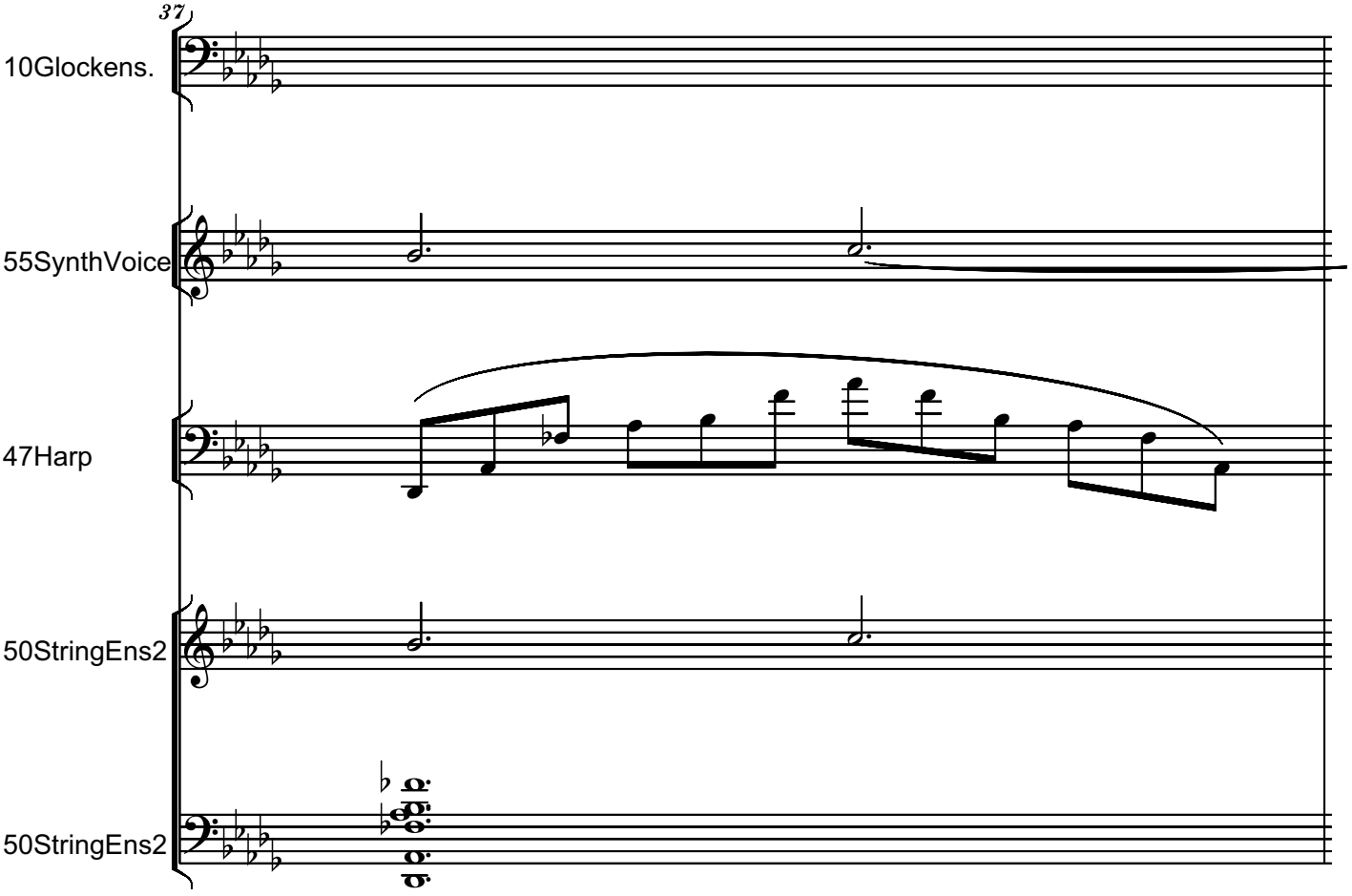

27
♩= 95
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

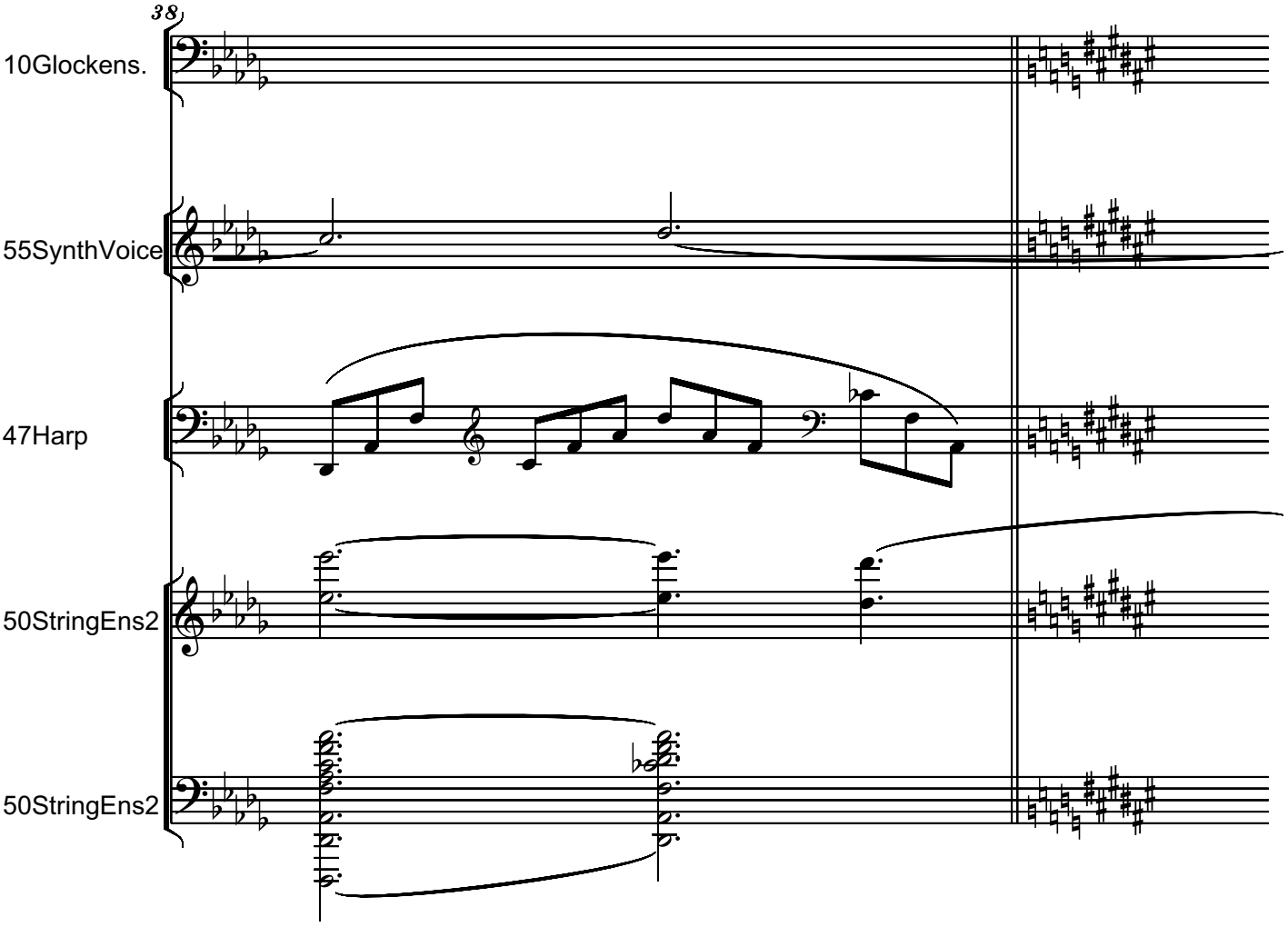

29
♩= 100
♩= 105
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
mp
mf
mf
mp


31
♩= 105
Patetico
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
mp
mf
mf


33
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


35
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


37
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

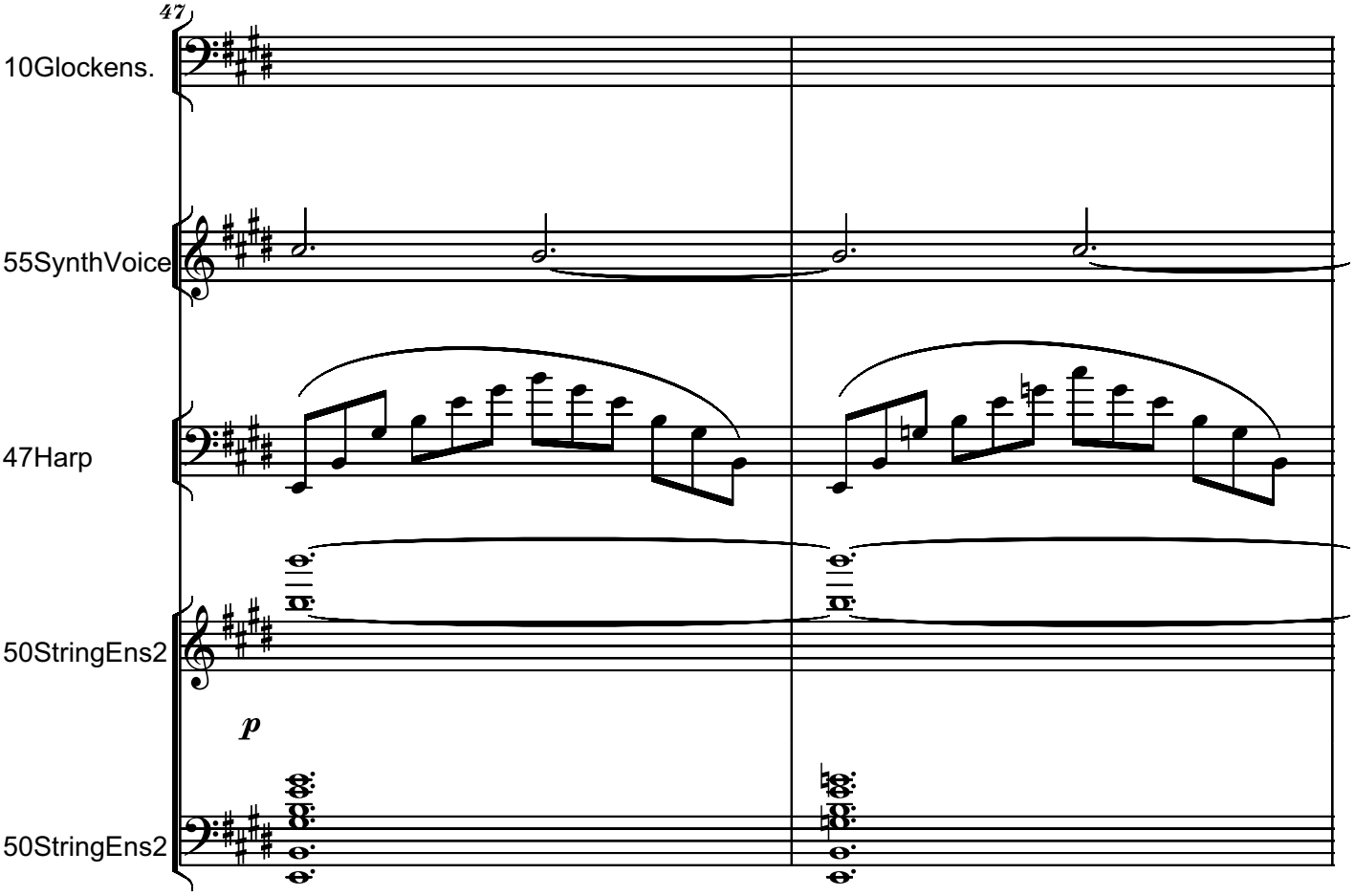

38
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

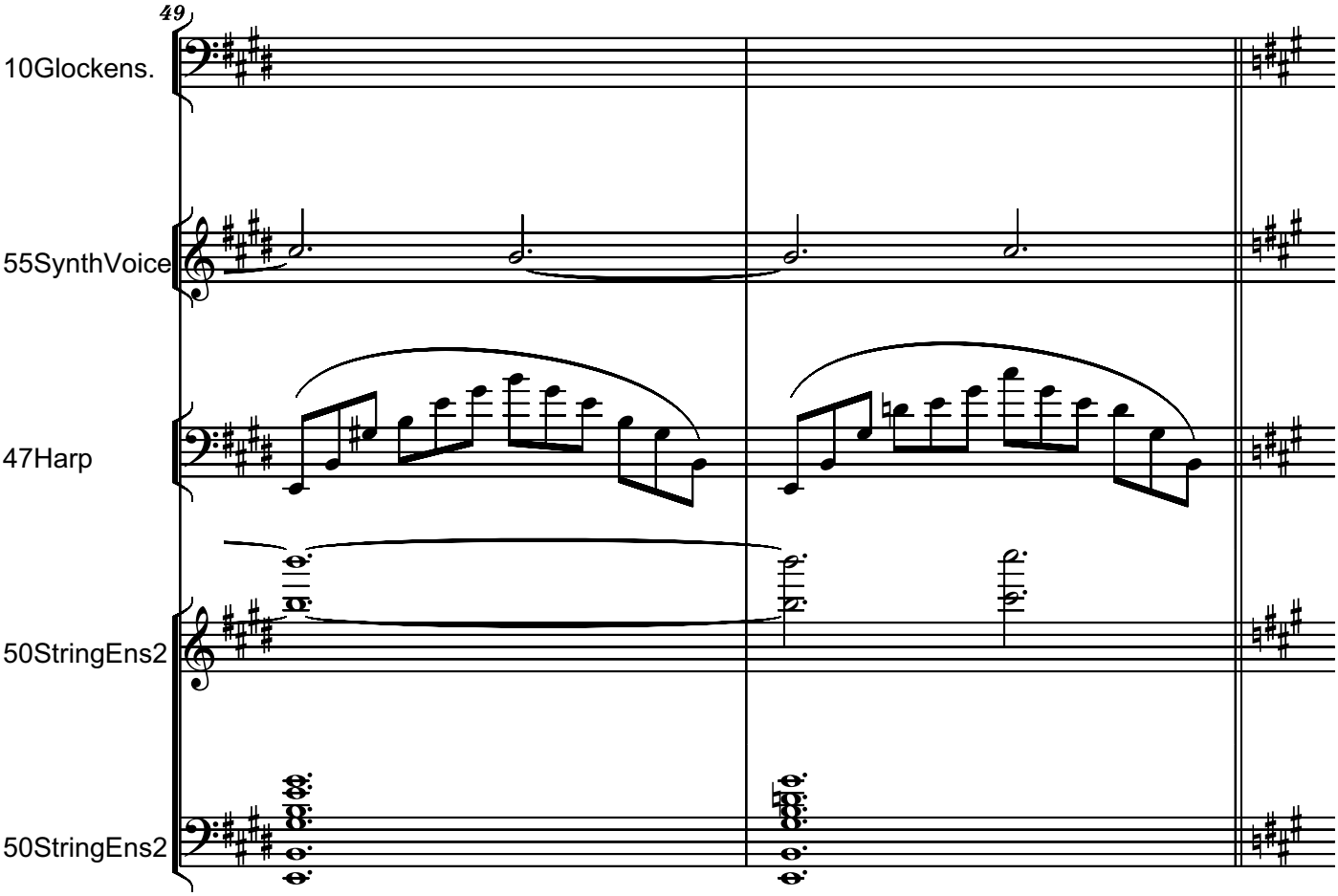

39
10Glockens.
55SynthVoice
mp
47Harp
pp
50StringEns2
pp
50StringEns2


41
10Glockens.
55SynthVoice
mf
47Harp
mp
50StringEns2
50StringEns2

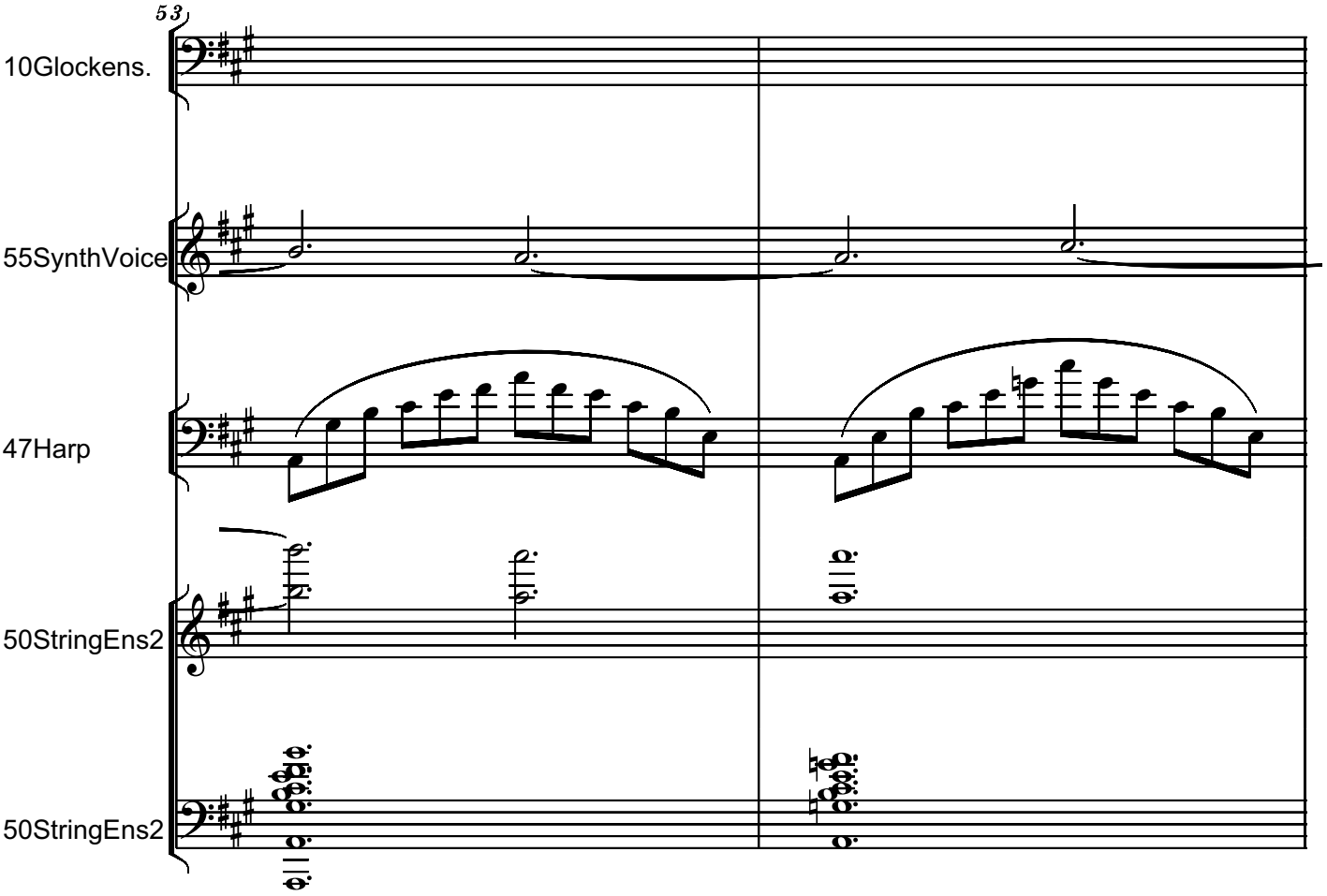

43
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
p


45
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
mp

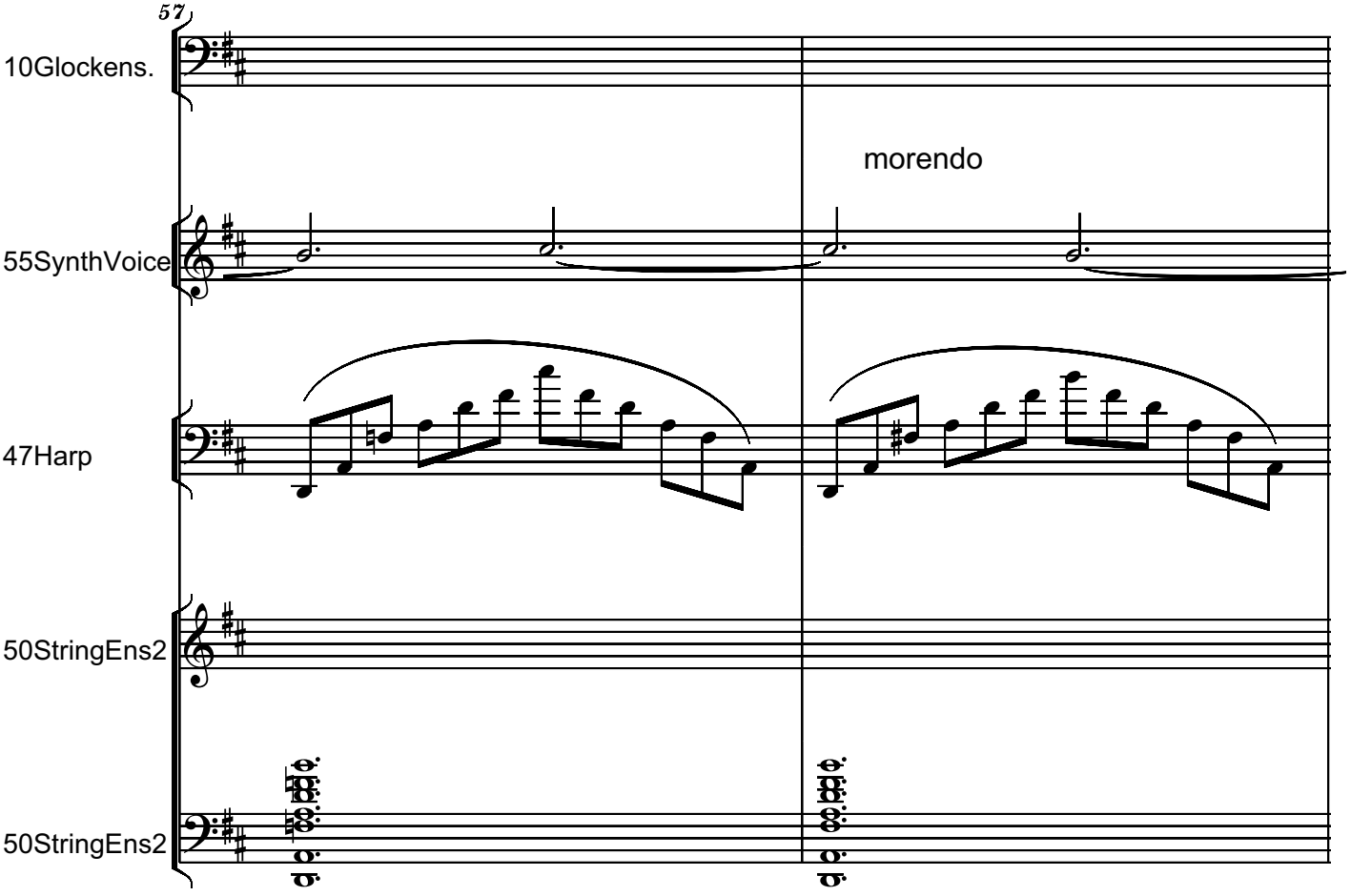

47
10Glockens.
55SynthVoice
47Harp
50StringEns2
p
50StringEns2


49
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

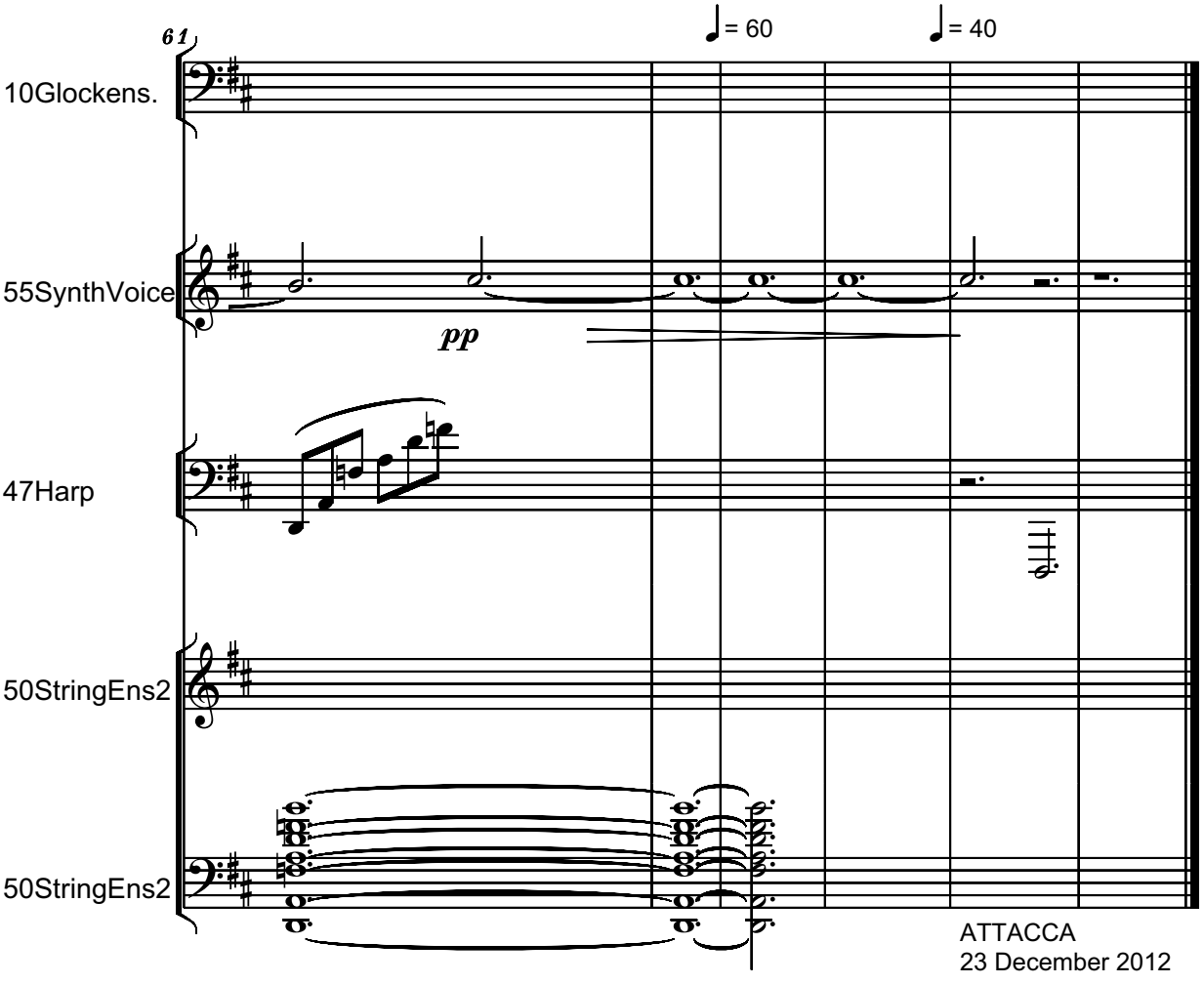

51
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


53
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


55
♩= 80
Tempo I
10Glockens.
55SynthVoice
mp
47Harp
pp
50StringEns2
50StringEns2
pp


57
10Glockens.
morendo
55SynthVoice
47Harp
50StringEns2
50StringEns2


59
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


61
♩= 60
♩= 40
10Glockens.
55SynthVoice
pp
47Harp
50StringEns2
50StringEns2
ATTACCA
23 December 2012

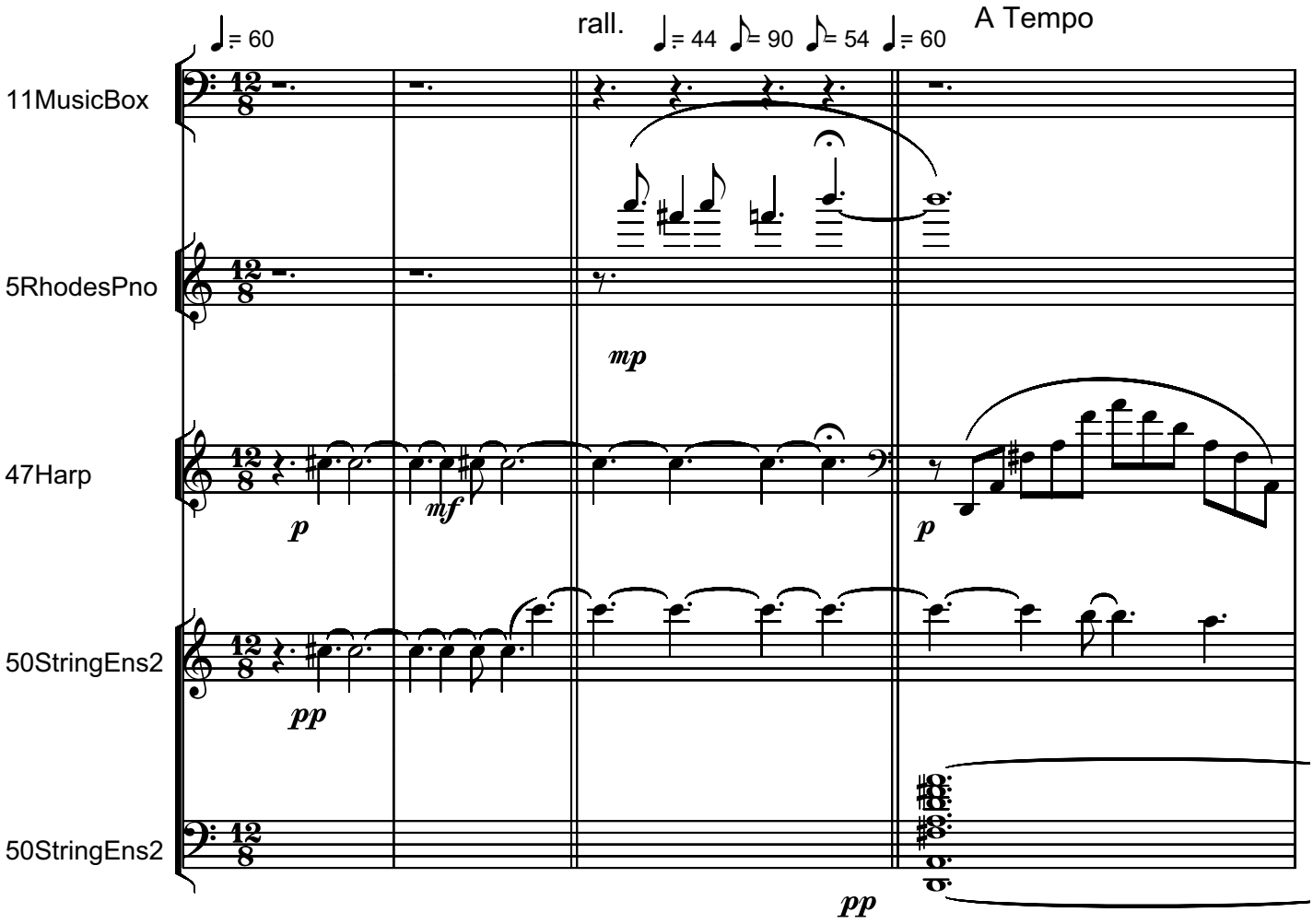
MY LAST WILLAND TESTAMENT

Sempre Largo, Lontano e Dolce, Poco Rubato

III

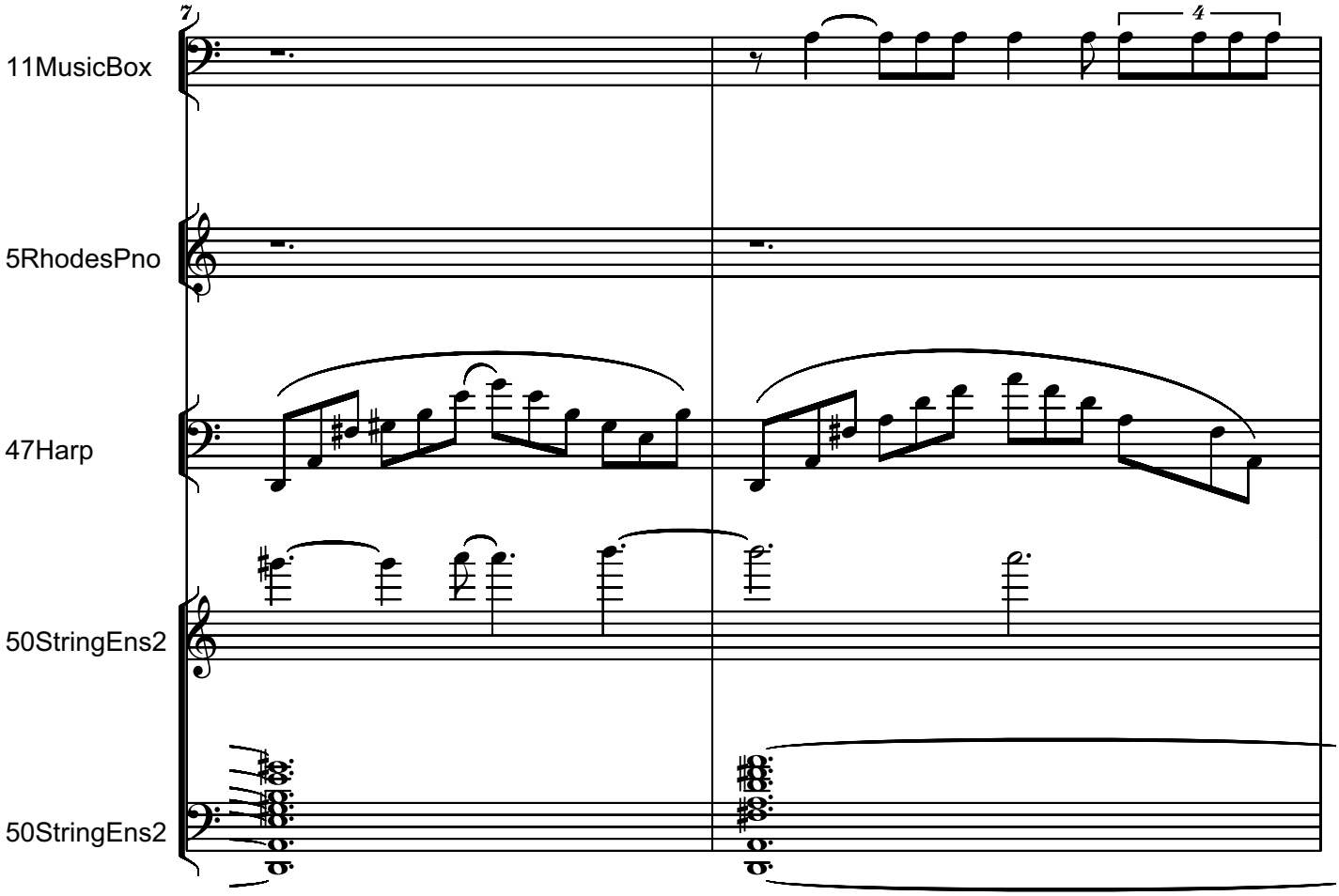
- To Veronica A. -

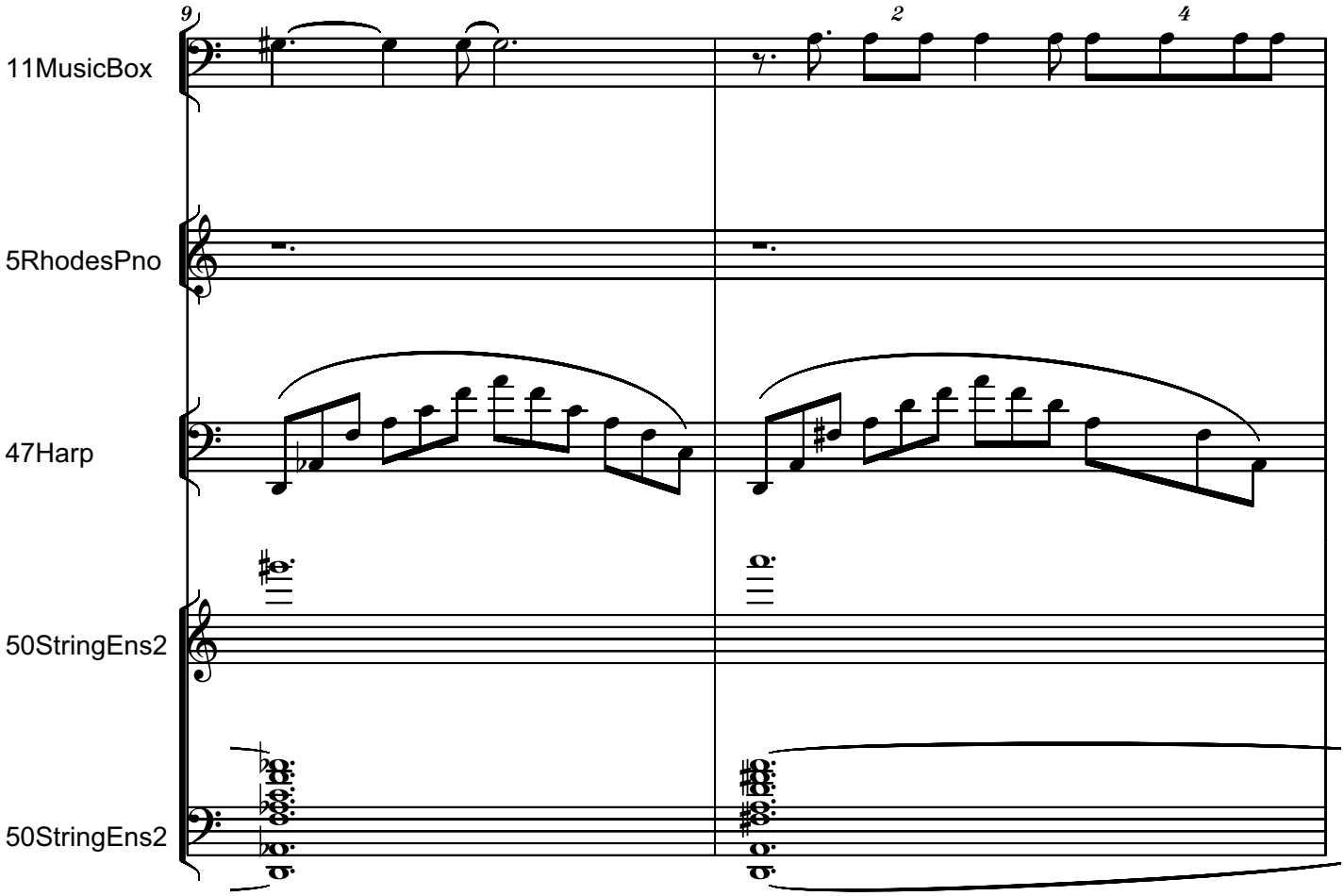
Serban Nichifor

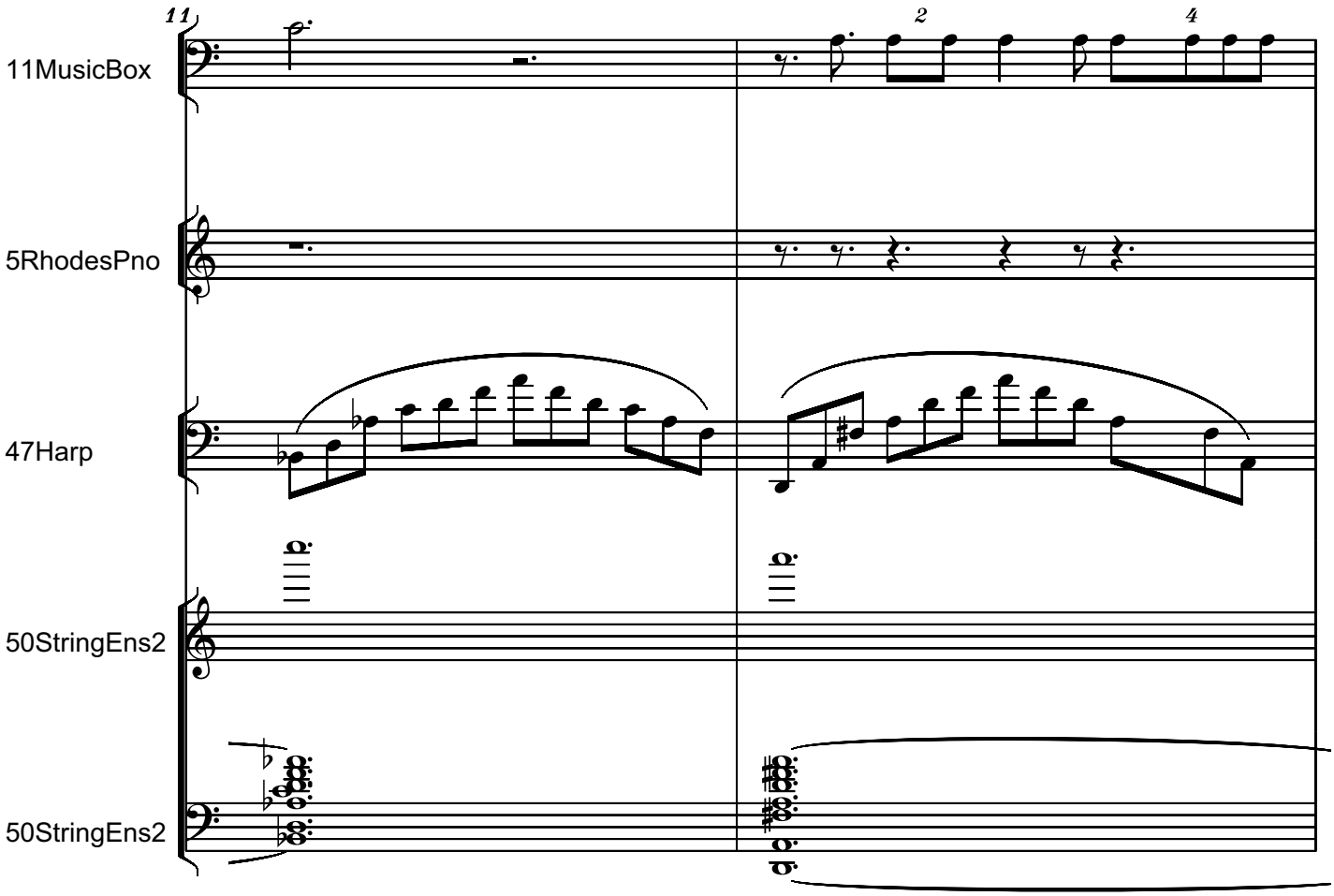


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5
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

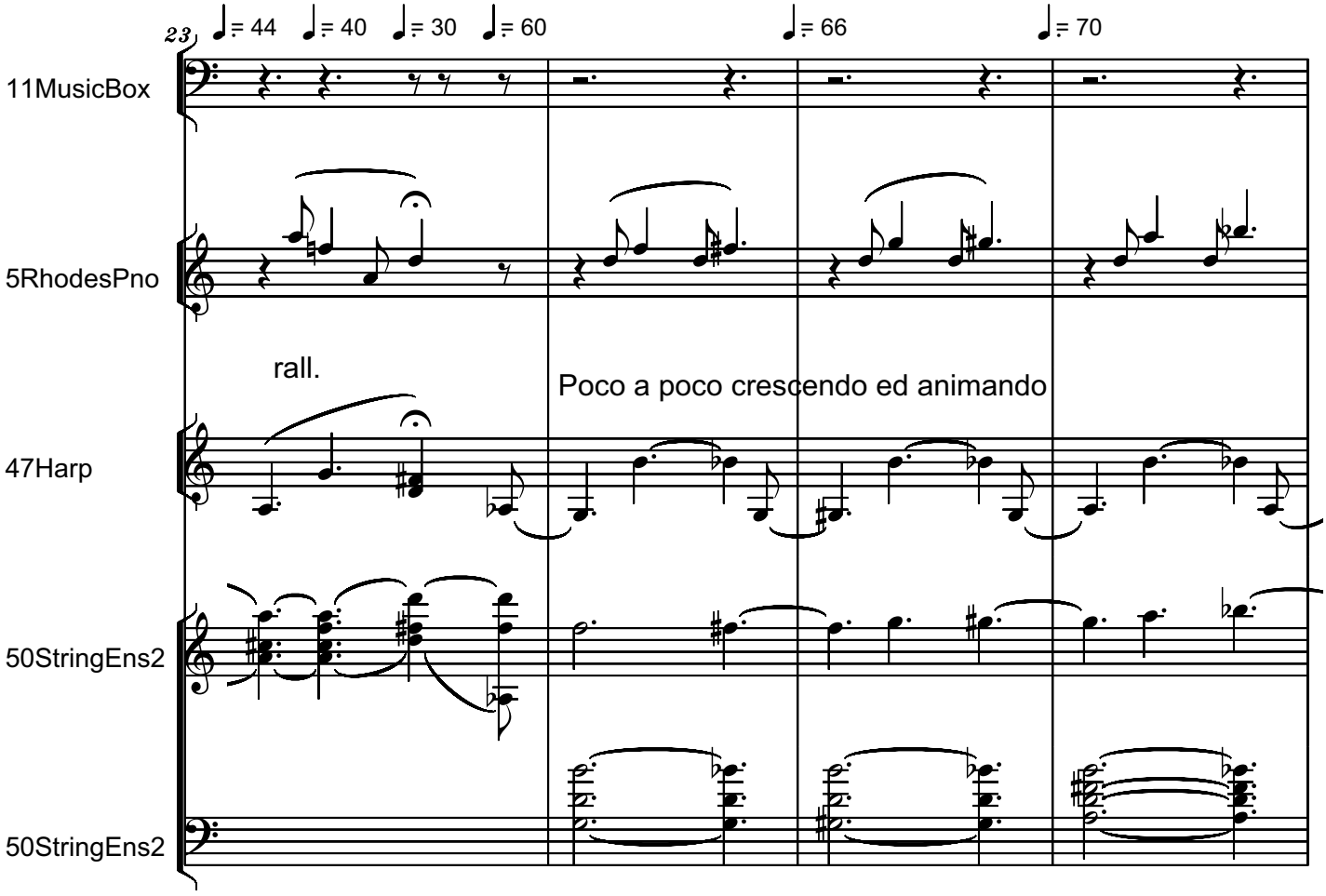

7
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

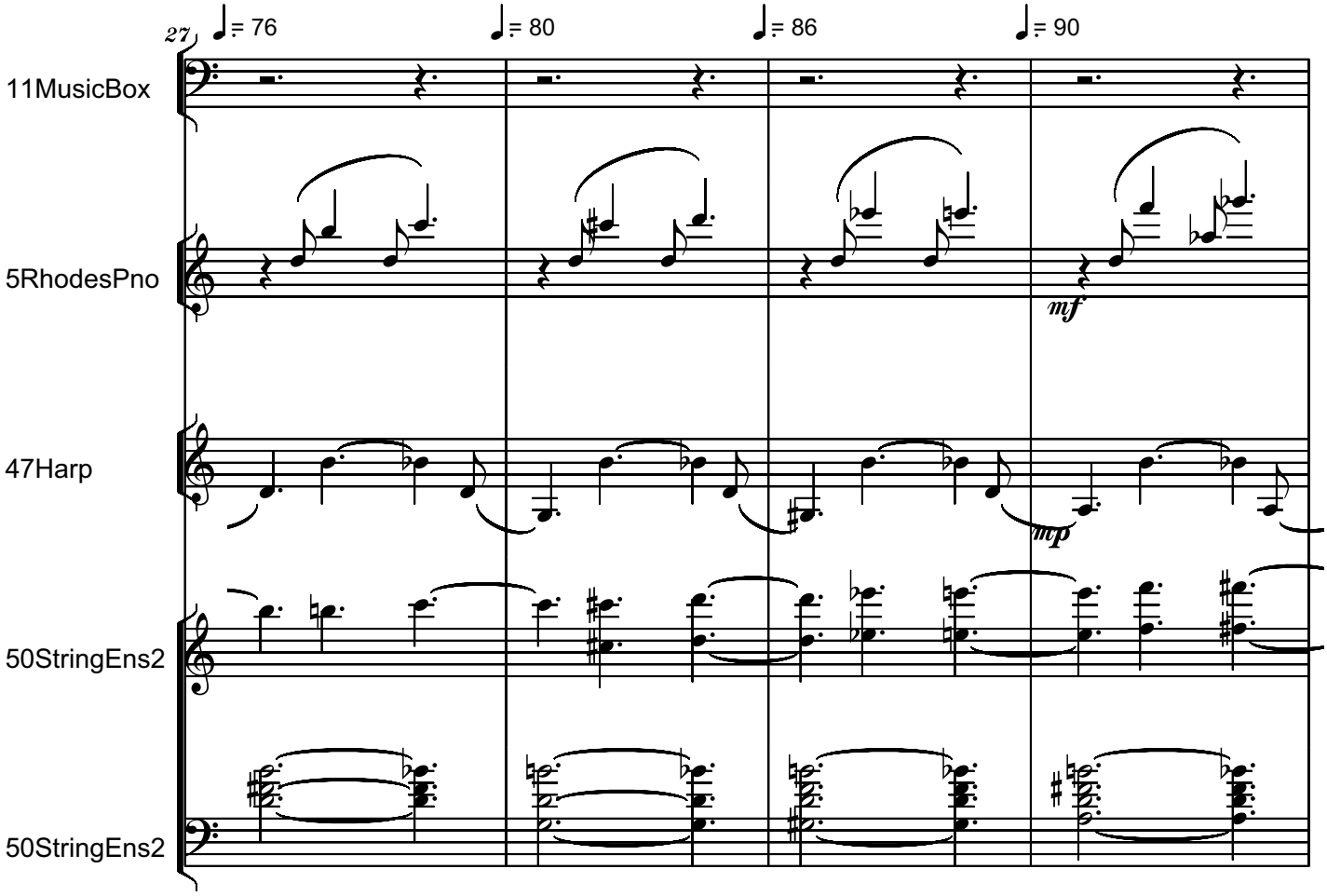

9
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


11
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

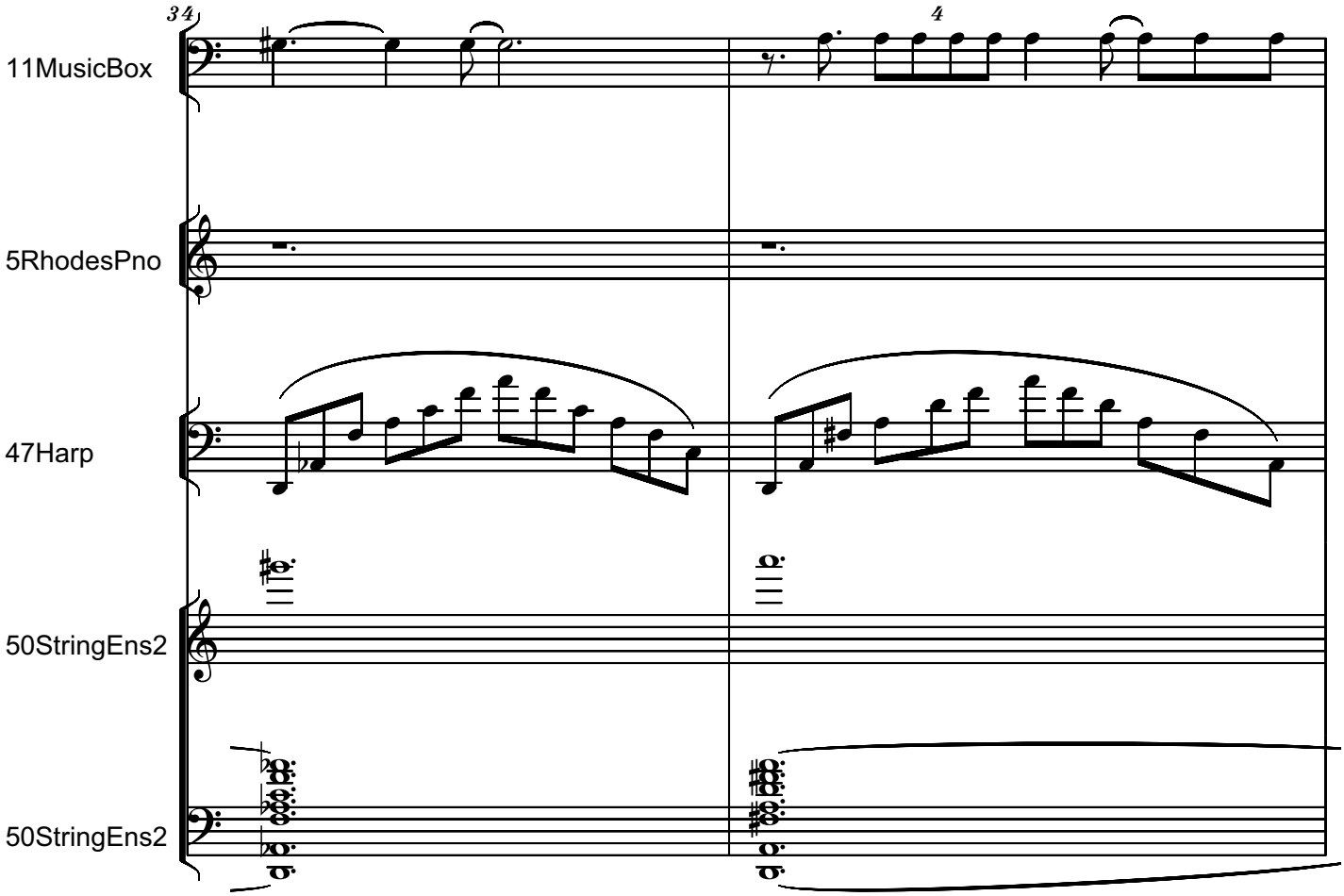

13
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
rall.
♩. = 54 ♩. = 44
♩. = 40 ♩. = 50
Immaterialo
15
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p


19
11MusicBox
5RhodesPno
mp
47Harp
50StringEns2
p
50StringEns2


23
♩= 44
♩= 40
♩= 30
♩= 60
♩= 66
♩= 70
11MusicBox
5RhodesPno
rall.
Poco a poco crescendo ed animando
47Harp
50StringEns2
50StringEns2

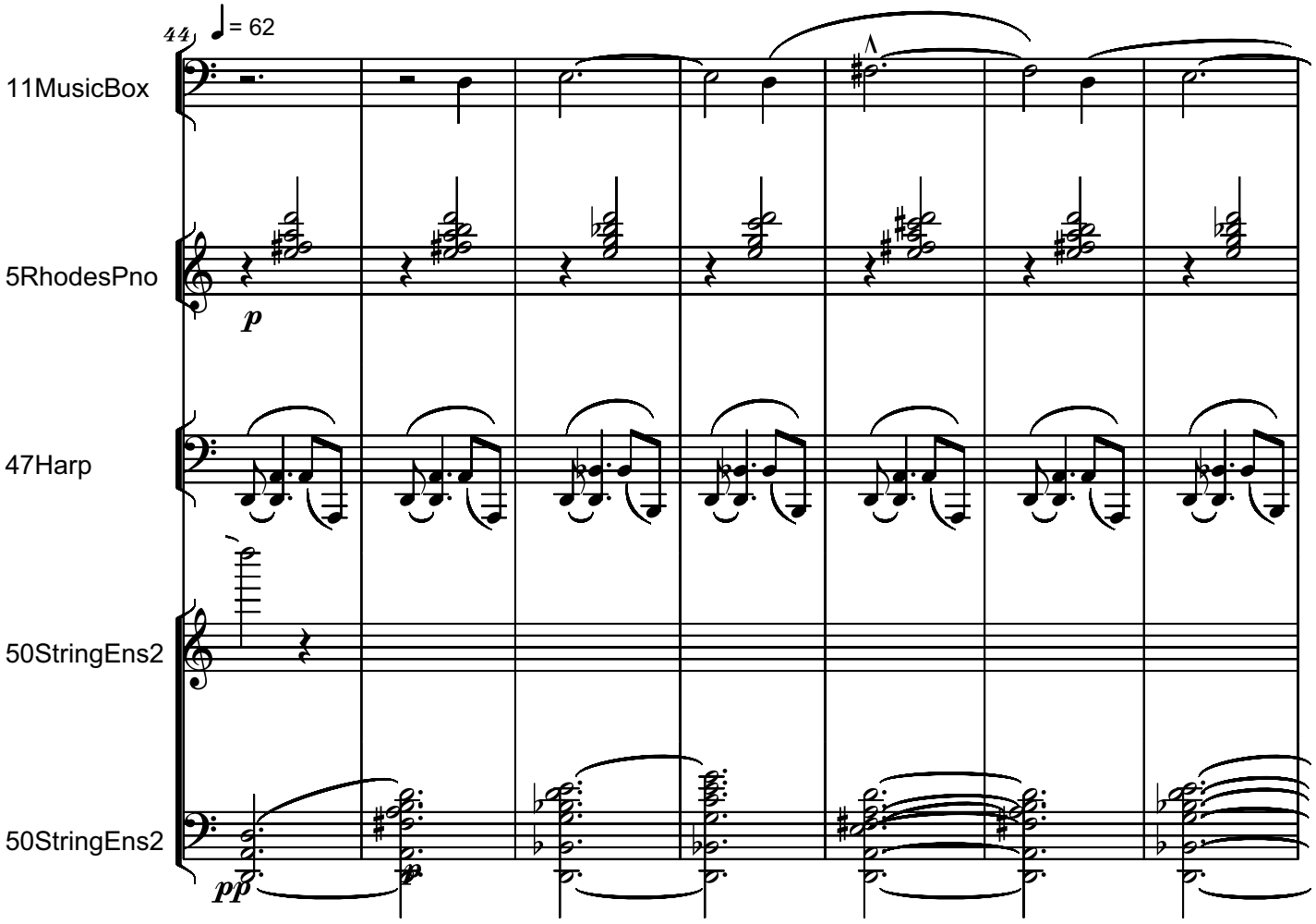

27
♩= 76
♩= 80
♩= 86
♩= 90
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp

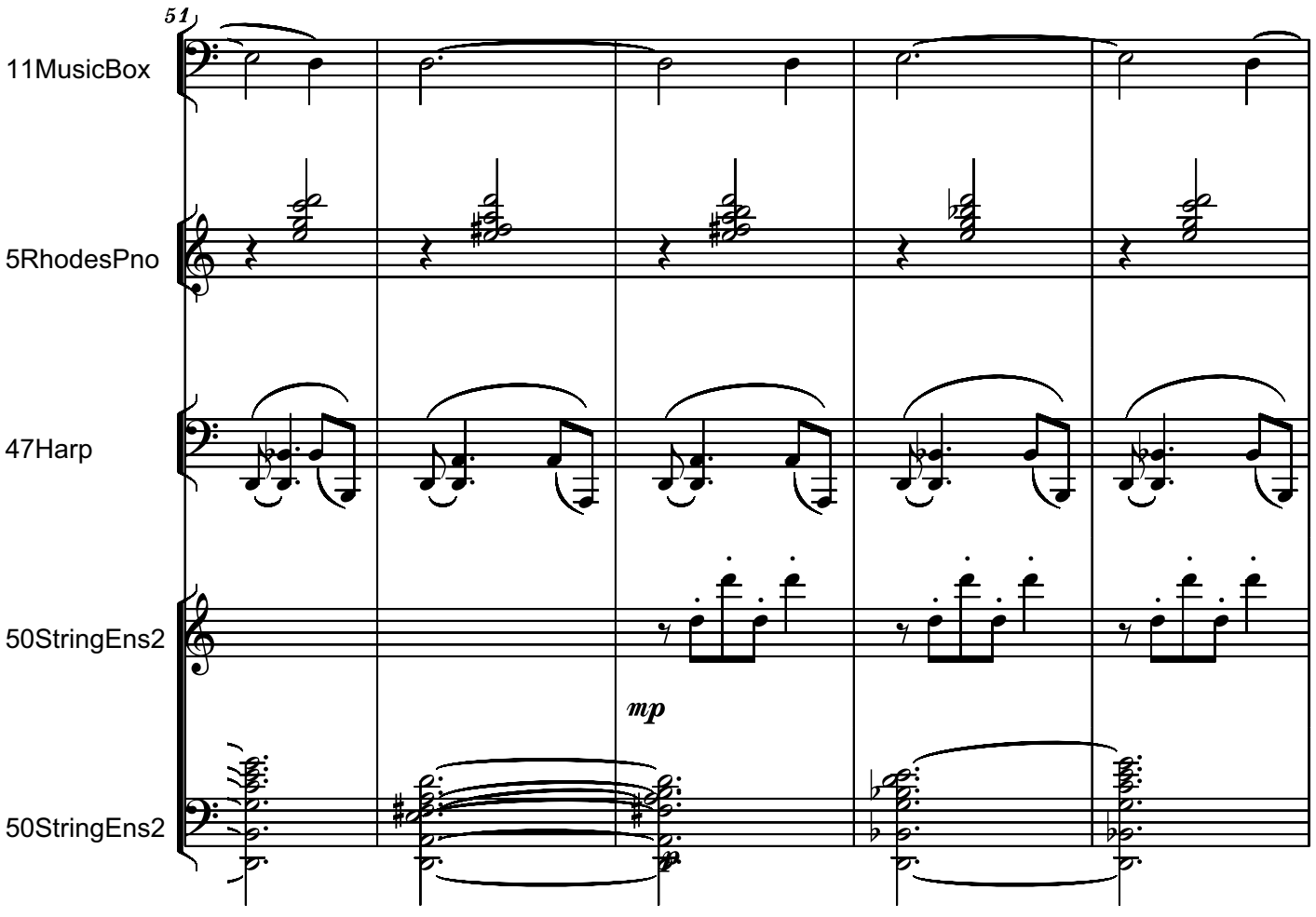

31
♩= 70
♩= 50
♪= 70
♩= 60
A Tempo
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
12/8
2
4
mp
p

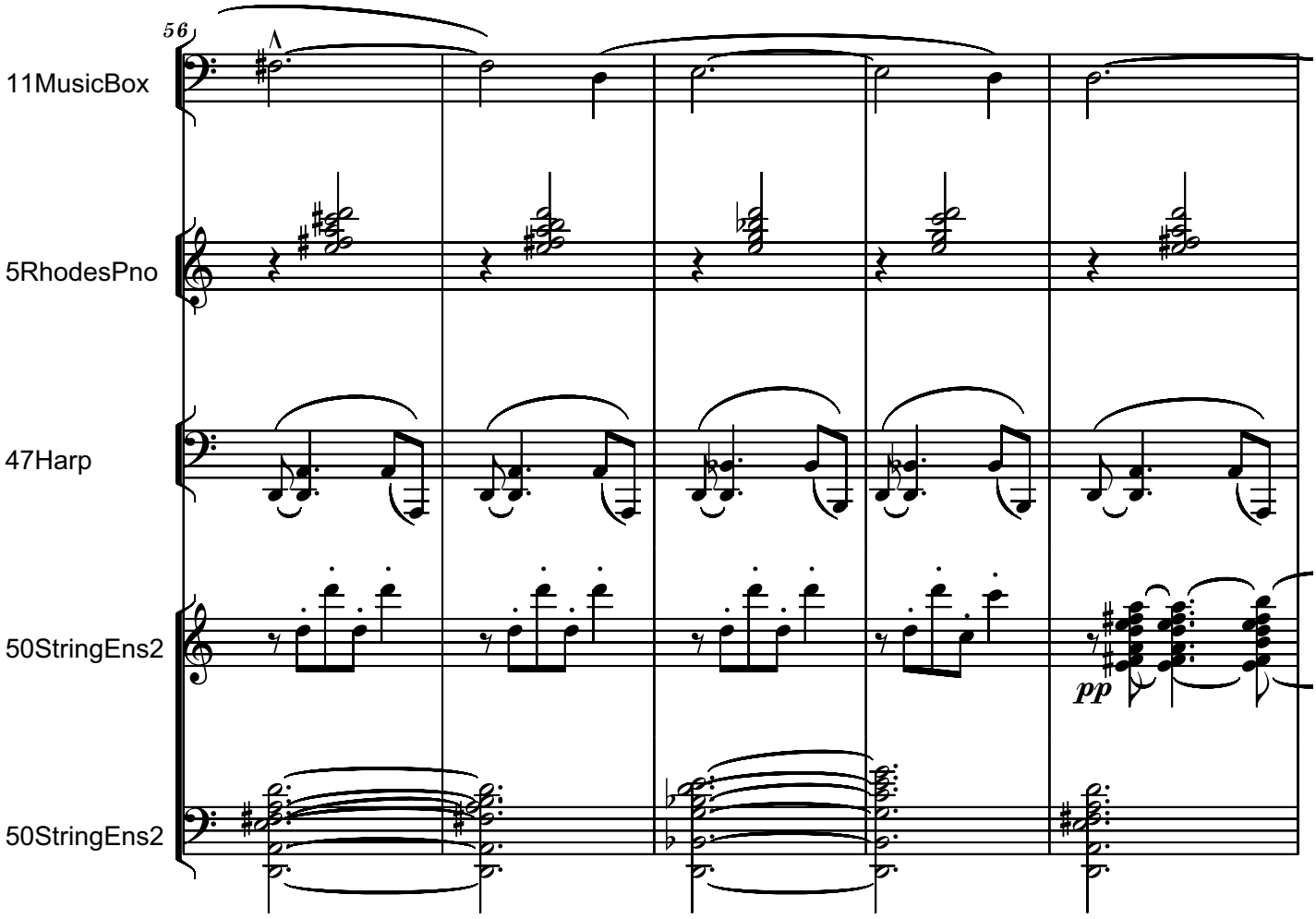

34
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


36
4
2
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

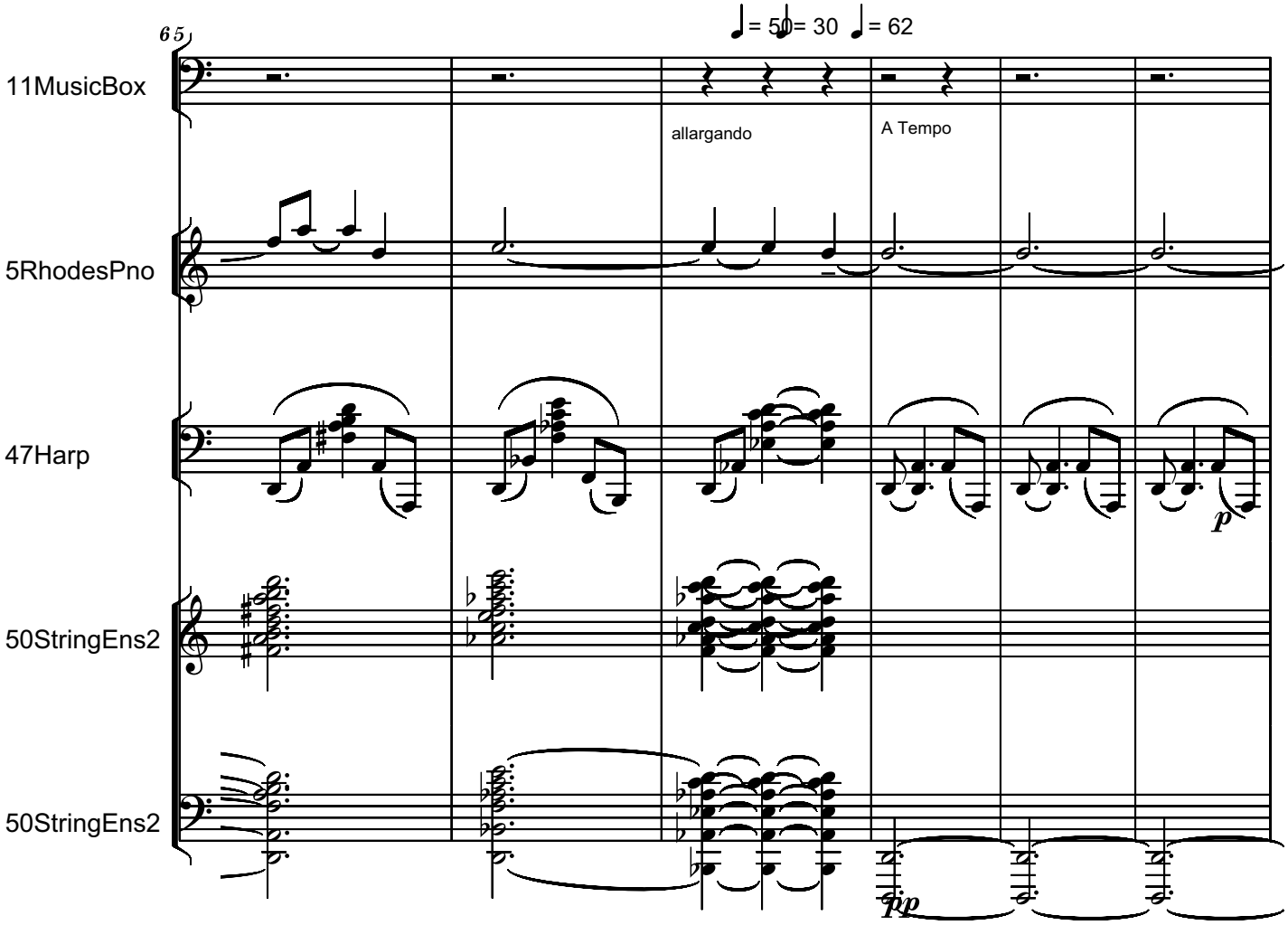

molto rall.
38
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
pp
40
♩= 50
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

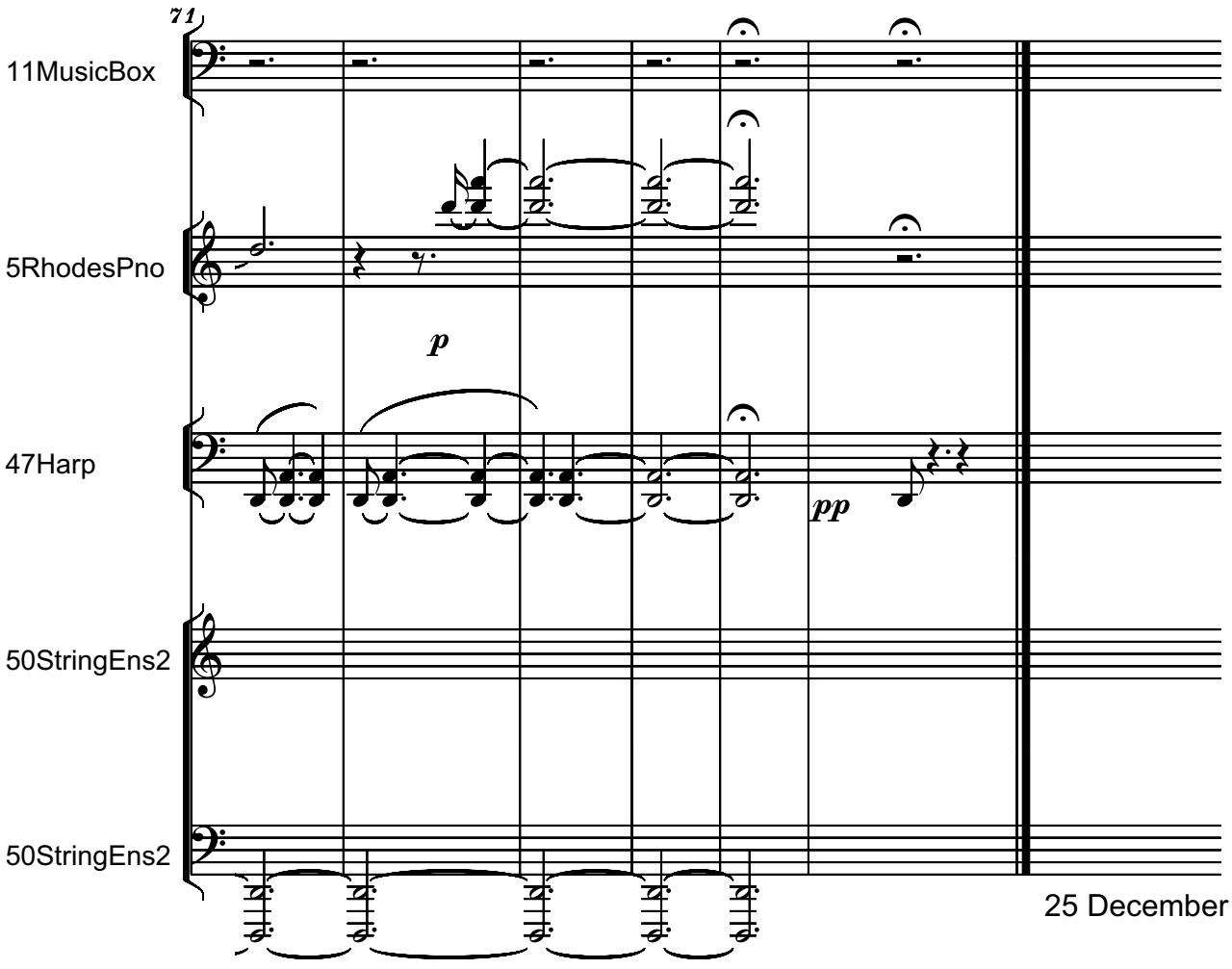

44
♩ = 62
11MusicBox
5RhodesPno
p
47Harp
50StringEns2
50StringEns2
pp


51
11MusicBox
5RhodesPno
47Harp
50StringEns2
mp
50StringEns2


56
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
pp


61
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
p
mp





25 December 2012

TANGIERS - LONDON
ALOFT 5 III 90

Dear Serban:

I love L'Isola d'Euthanasio so much! It will have its world premiere in London in June, during the Almeida Festival; I will write soon to tell you the date exactley. Will you came?

Also, I would like to perform a work of yours for piano and chamber ensemble at another festival in London in November. Do you have such a work, or would you write a new piece? Also, you might suggest other works that you admire or like, by other composers, if you want to.

Please write me soon in Buffalo, or in London MARCH 5-30:

ALMEIDA THEATRE / ALMEIDA STREET
LONDON N1 ITA / ENGLAND

Best wishes - Yvar Mikhashoff

For Yvar Mikhashoff "L'ISOLA DI EUTHANASIOS" Serban Nichifor (1982–1988)

(P.A.-16-VI-1990 "Almeida Festival", Almeida Theatre, London)

SONATA

= SOPRA ACQUA E PIETRA =

per Pianoforte

"Il cielo era ingombro su la grande via d'acqua e di pietra. L'alto silenzio era degno di Colui che aveva transformato in infinito canto per la religione degli uomini le forze dell'Universo."

Gabriele D'Annunzio, "Il Fuoco"

1) Preludio

GRAVE (♪ = 56)

Pianoforte

molto ritmico e tranquillo

quasi gong

sempre PPPP lontano ed acquatico, come eco

sempre con Ped. l.v.

Pf.

quasi gong

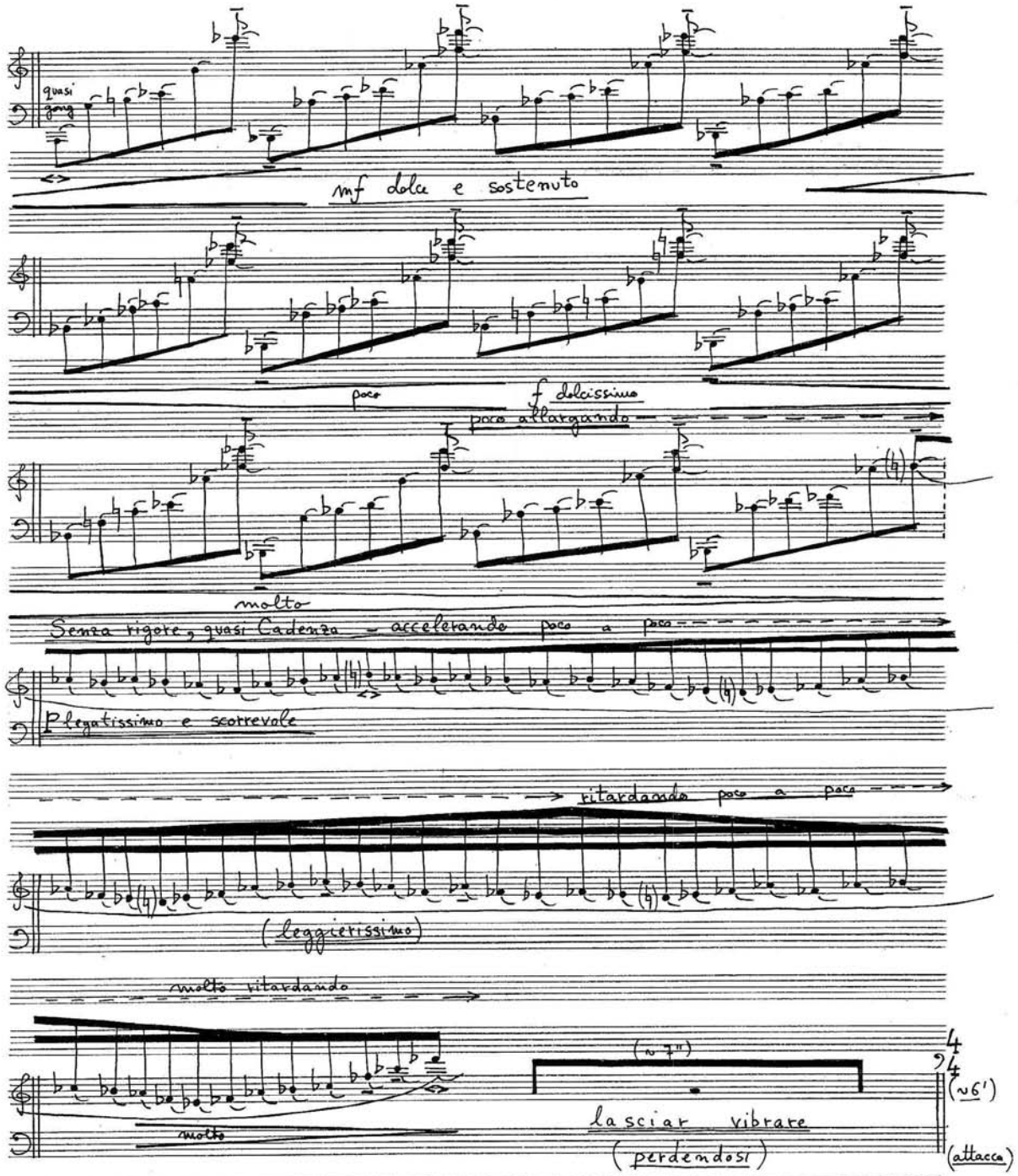
(l'istesso tempo)

SUB. POCO PIÙ ANIMATO (♪ = 69)

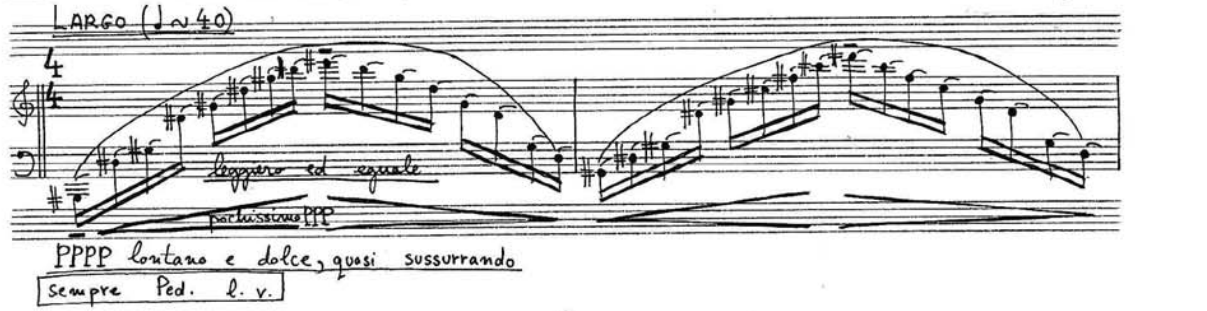
pochissimo in rilievo

sempre PPP dolce e fluido


Pf.
poco a poco
crescendo ed animando
molto
Più Mosso (♩=96)
quasi gong
quasi gong
sempre f solare
poco slargando
quasi gong
Subito mP
poco
(♩=80)
poco

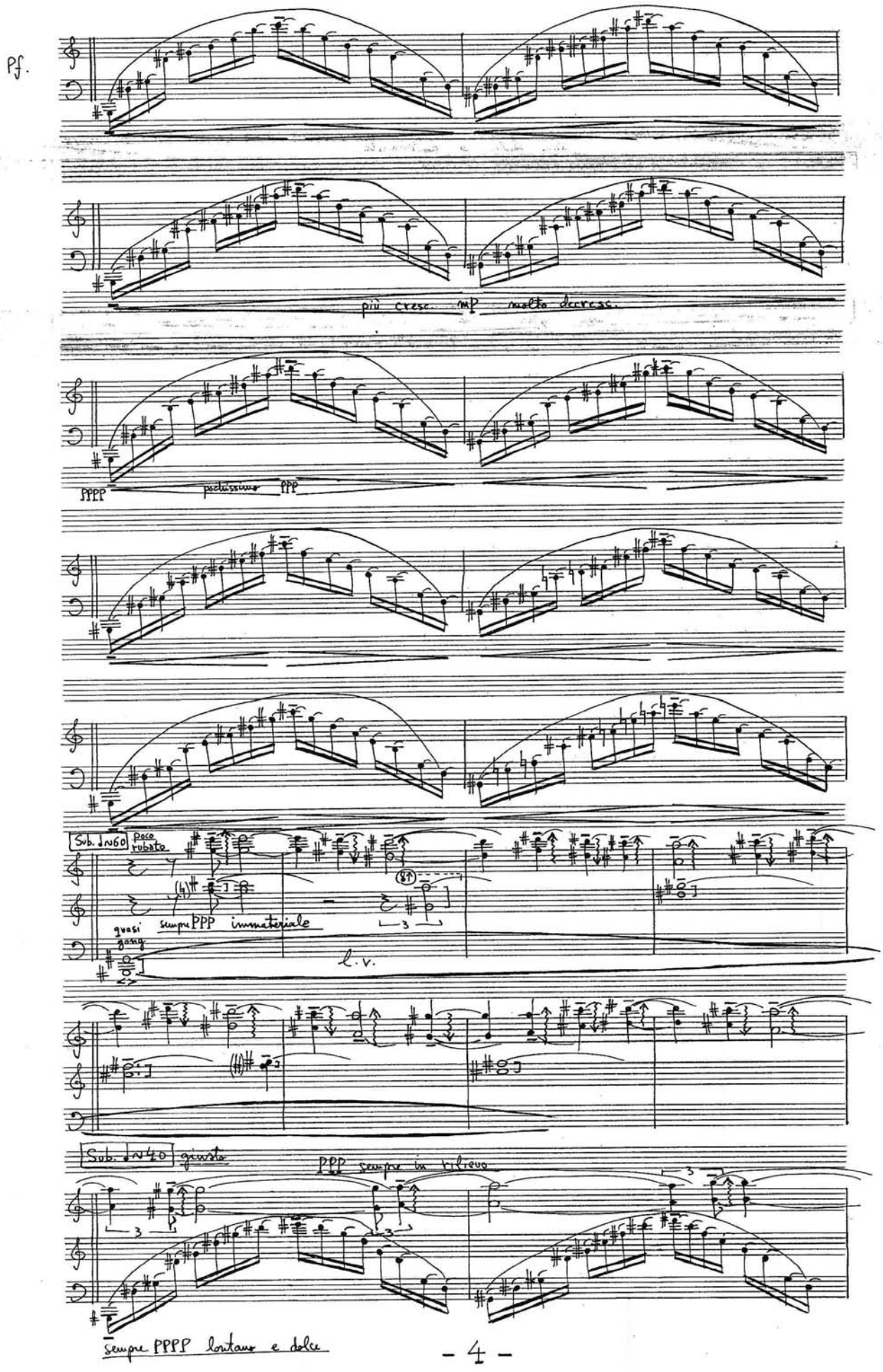


2.) Improvisazione



PPPP lontano e dolce, quasi sussurrando

Sempre Ped. l. v.


Pf.
più cresc. mp molto decresc.
PPPP
pochissimo PPP
Sub. ♩=60
poco rubato
quasi gong
sempre PPP immateriale
l.v.
Sub. ♩=40
giusto
PPP sempre in rilievo
sempre PPPP lontano e dolce


Pf.
poco calando
(l.v.)
3
8va
Poco rubato
improvisando
sempre in rilievo
rallentando
Senza rigore
(l.v.)
8va
15ma
sempre PPPP lontano e semplice,
(l.v.)
quasi senza tempo
(poco ritardando)
15ma
(∿5")


Molto Rubato, Quasi Improvisando
Pf.
(15↑)
Sempre Ped. l.v.
sempre PPP lontano e dolce, sussurando
più appassionato
poco a poco allargando
molto ff
(longa)
molto PP eco
A Tempo
(l.v.)
leggiero ed eguale
pochissimo PP
poco calando
Senza Rigore
(l.v.)
poco allargando
(attacca)
Dolcissimo, poco Rubato (♩≈60)
3.) Canto
PPP grazioso
(sempre Ped. l.v.)
poco
PP
(m.s.)
-6-


Pf.
(8↑)
poco
(8↓)
p
7/4
6/4
mp
(m.s.)
(m.d.)
poco a poco animando
(sempre animando)
mf


(sempre animando)
Pf.
(sempre animando)
f
(sempre animando)
Grandioso (♩=76)
ff
molto
Drammatico (molto rubato)
quasi grido
poco a poco decrescendo e calmando
ardente
(sempre decrescendo e calmando)
12
8

Nostalgico, Quasi Reveria, Poco Rubato (♩.=60)

Pf.




poco a poco allargando
Pf.
poco
PP
(l.v.)
PPP eco
sempre Ped. l.v.
(sempre allargando)
PPPP
lontano
perdendosi
Lontano, Quasi Senza Tempo (Molto Rubato)
PPPP come
eco
sempre PPPP dolcissimo
e fluido
(sempre Ped. l.v.)
PPPP lontano
PP poco marcato
PP profondo e minaccioso
poco a poco
perdendosi
(lunga)
(2' 6'
2' 18')
Bucuresti, 29-I-1988

Dedicated to
President NED CROMAR HILL

SERBAN NICHIFOR

SONGS OF THE HEART

Variations on the LDS Church Hymns

"For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads." [D&C 25:12.]

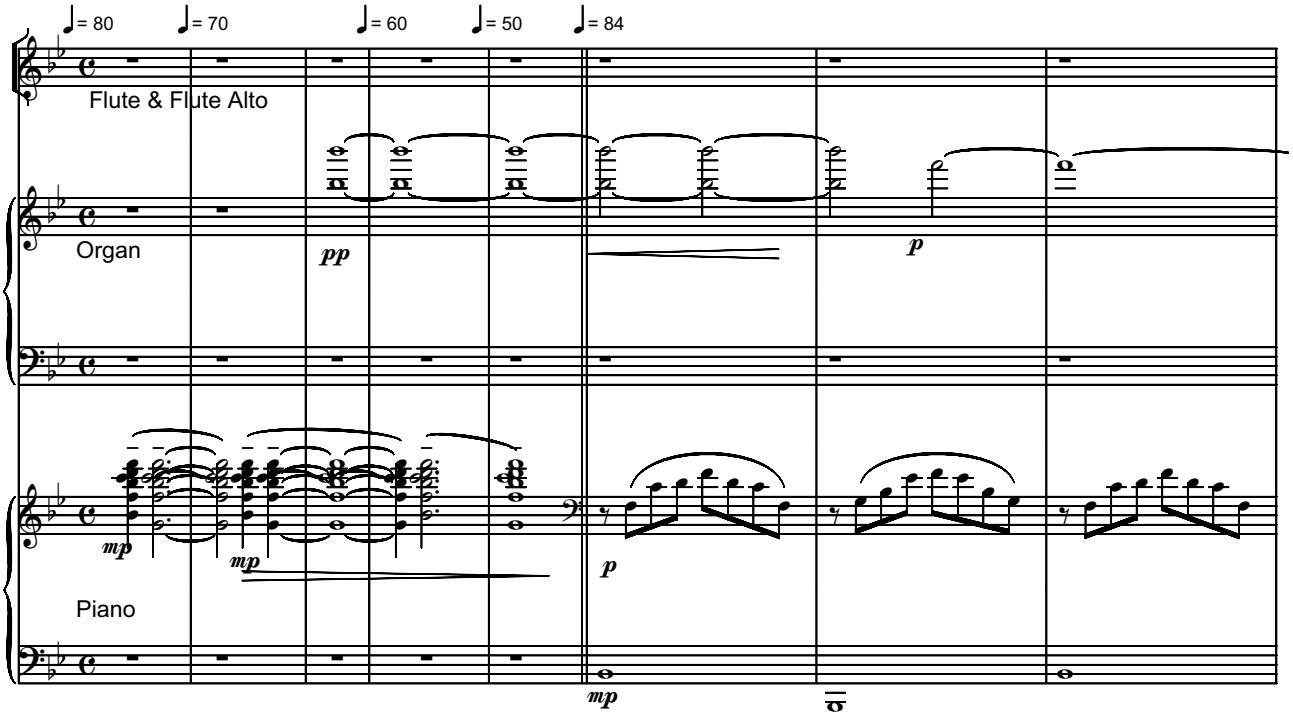
Copyright (c) 2013 by Serban Nichifor (SABAM, ASCAP)
IPI Name No 46376567
Bucharest (Romania), June 23, 2013

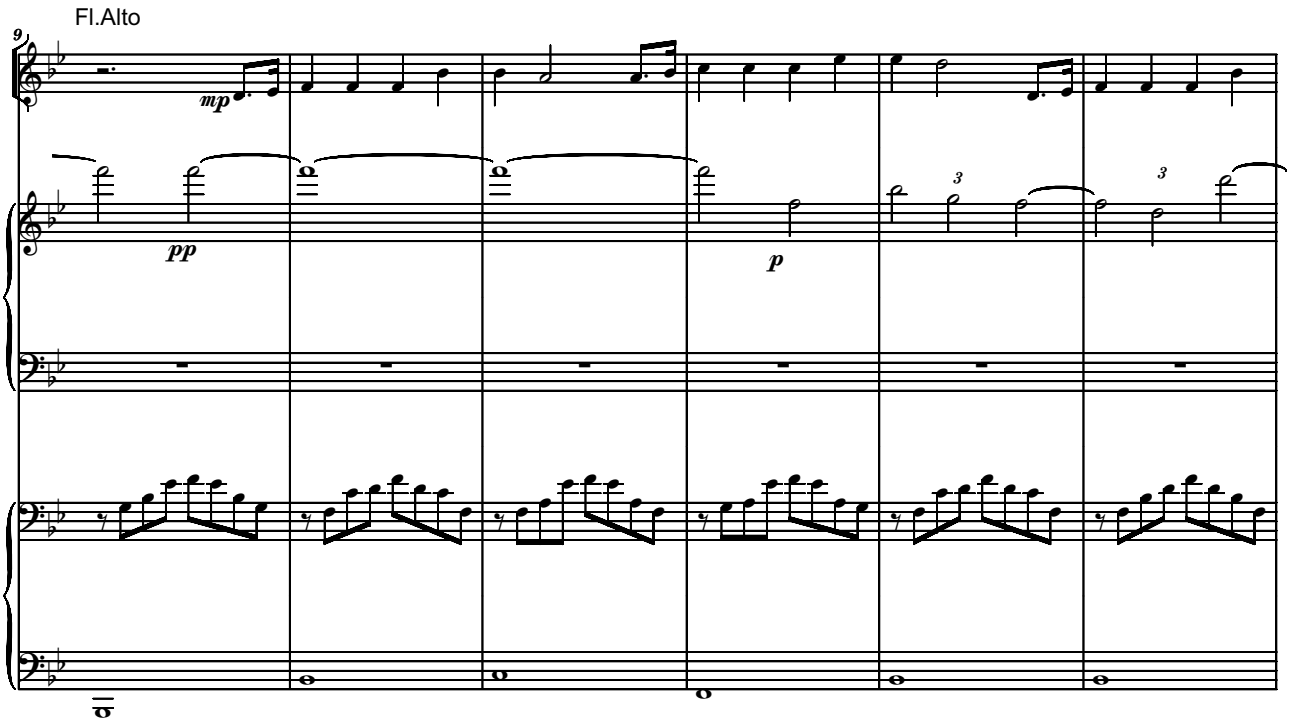
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Variations on
"Joseph Smith's First Prayer"

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 22, 2013

Lontano e Dolce



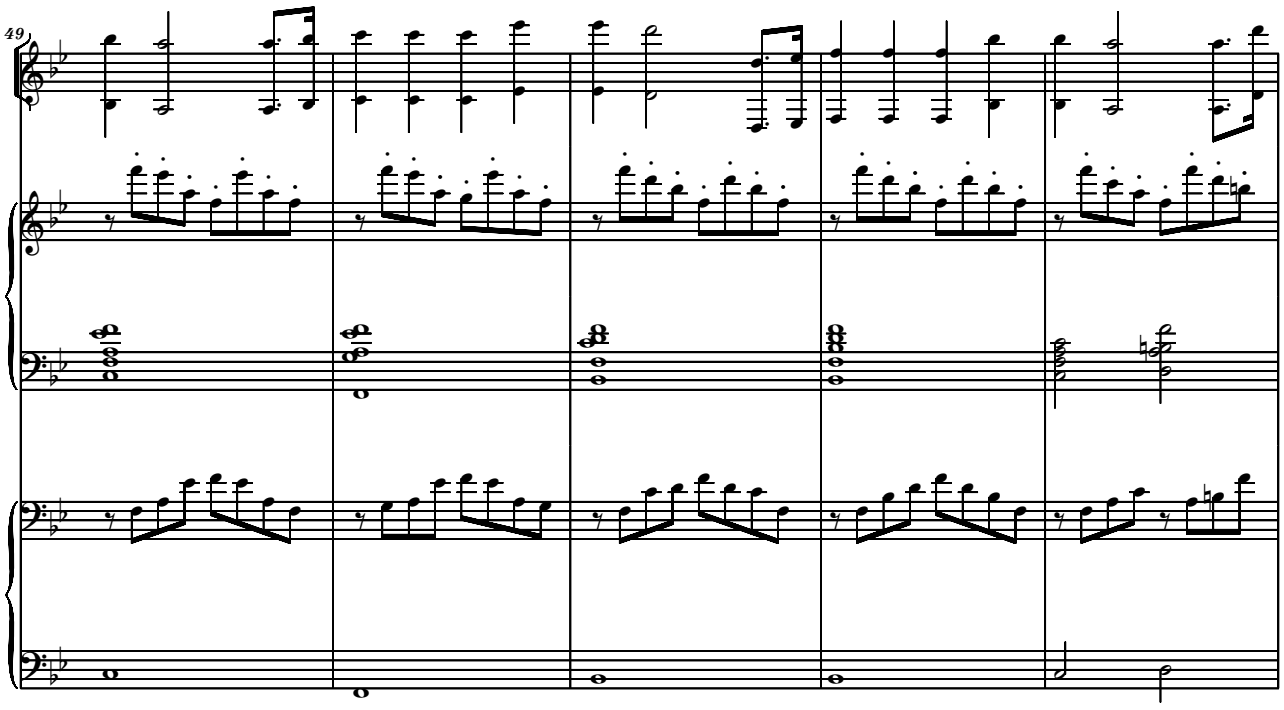


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15
21
mf
mp
mp
mf


Flute
27
mp
32

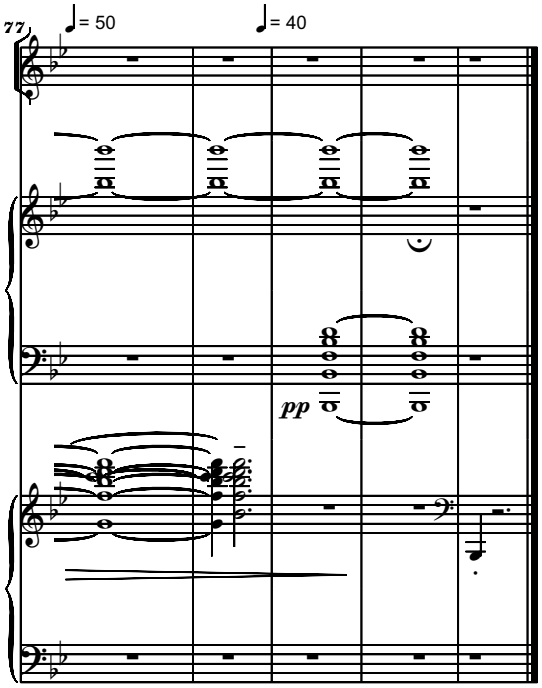

38
44
Flute
Flute Alto
f
mf


49


54


59
64
♩= 70
♩= 50
♩= 84
rall.
a tempo
mp
mp
f


71
♩= 78
♩= 60
♩= 80
♩= 70
♩= 60
poco a poco rall.
mp
pp
mp
mp


77
♩= 50
♩= 40
pp

File: Mozart3h!!!

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 21, 2013

With conviction

Variations on
"Come, come, Ye Saints"
for Guitar, Organ and Piano

Largo e rubato, quasi improvisando



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12
3
3
3
15
f


18
♩= 58
acc.
♩= 60
Piu Animato
f
ff
f
ff
f
ff
24
fff
ff
fff
ff
fff


28


33
♩= 50
♩= 40
♩= 30
♩= 76
Deciso
fff
bén marcato
f


39
3


45
3


52
f
58
3
3


64
ff Maestoso
72





June 21, 2013

Variations on
How Great the Wisdom and the Love

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

Calmly




14
mp
mp
mp
mf
25
mp
mp
p
mp
mp
mp
mf
mp


36
♩= 68
♩= 70
♩= 72
acc.
Meno Mosso
mf
mf
mf
mf
46


53
♩= 74
acc.
60
♩= 76
♩= 80
Sempre Meno Mosso
f
mf


67
74
♩= 74
♩= 70
♩= 66
rall.
Tempo I
mp
mp
mp
mp
mf


81
♩= 70
♩= 62
♩= 58
♩= 50
rall.
mp
p
88
♩= 46
♩= 40
♩= 30
pp

Variations on
Jesus, Once of Humble Birth

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

Solemnly




22
29
36


43
50
57


64
71
1
2
80

To my very dear Angel, Wife, Friend and Partner
LIANA ALEXANDRA

Serban Nichifor

(March 2010, revised 2012)

TOM & HUCK
Ballet
after Mark Twain's writings

Copyright © 2012 by Serban NICHIFOR (SABAM)

To my very dear Angel, Wife, Friend and Partner
LIANA ALEXANDRA





- Ballet Suite -

- Duration: cca 40'

- Ballet Libretto (Synopsis): 12 free sequences from *"The Adventures of Tom Sawyer"* by Mark Twain

Parts / Scenes:

01. Tom - Dance No 1
02. Tom - Dance No 2
03. Becky's Waltz No 1
04. Huck
05. Aunt Polly
06. Dream River
07. Island Promenad
08. Murder In Cemetery
09. Joe
10. McDougal's Cave
11. Becky's Waltz No 2
11. Final Dance

- Principal Characters/Dancers List: Tom, Becky, Huck, Aunt Polly, Joe

- Instrumentation:

Chamber Ensemble: Flute (ad lib.), Clarinet, Trumpet (ad lib.), Violin, Piano, Percussion and Tape

TOM & HUCK

Dedicated to
My Very Dear Wife
LIANA ALEXANDRA

Ballet
after Mark Twain's writings
2010 (rev. 2012)

Allegro **01) Tom (1)**

Serban NICHIFOR



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10
Vln
Pno
12
Vln
Pno
15
Vln
Pno
18
Vln
Pno

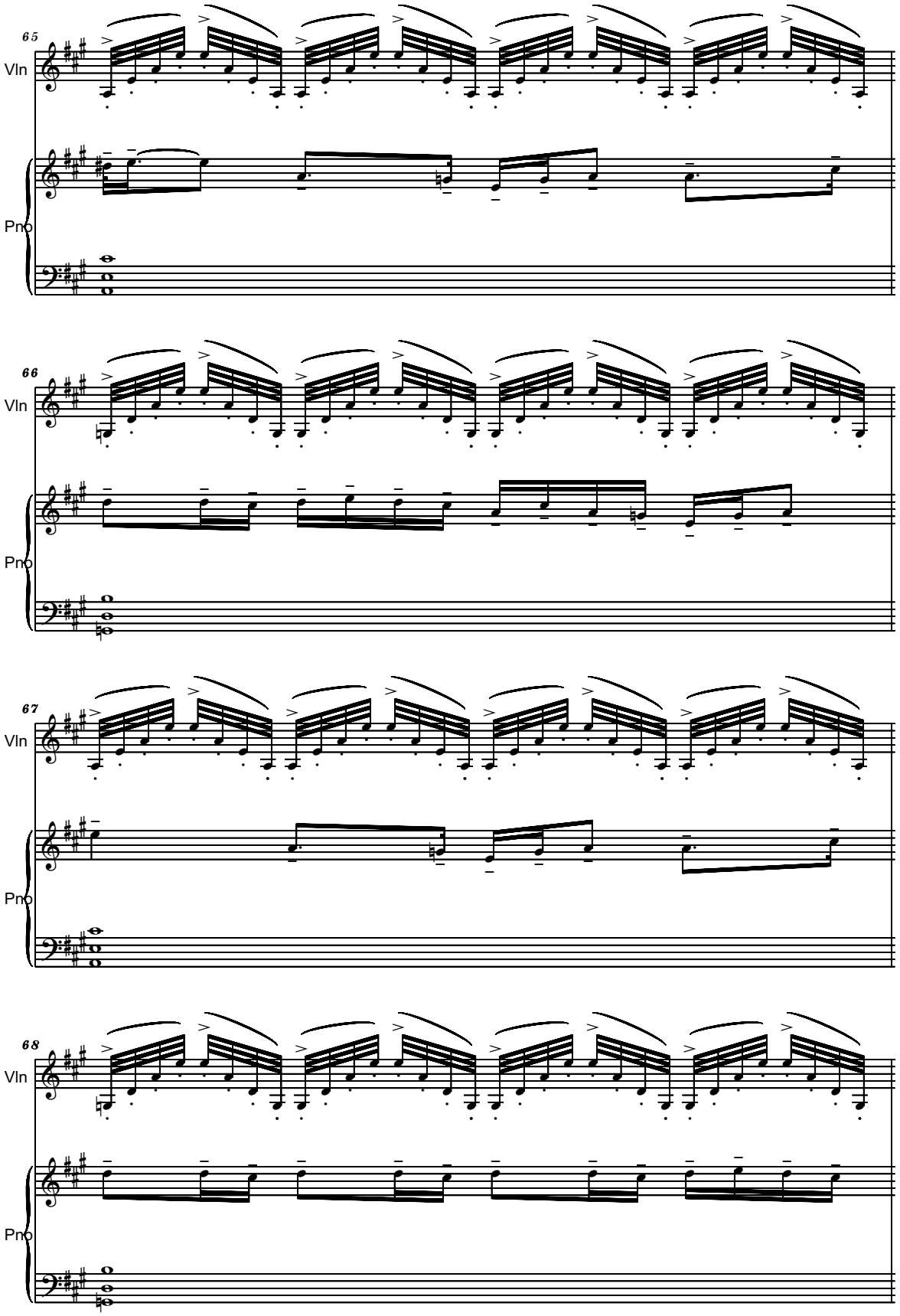

21
Vln
Pno
23
Vln
Pno
25
Vln
Pno
27
Vln
Pno


30
Vln
Pno
33
Vln
Pno
36
Vln
Pno
38
Vln
Pno


40
Vln
Pno
42
Vln
Pno
44
Vln
Pno
47
Vln
Pno


50
Vln
Pno
53
Vln
Pno
55
Vln
Pno
57
Vln
Pno


59
Vln
Pno
61
Vln
Pno
ff
fz
fz
63
Vln
Pno
f
ff
ff
64
Vln
Pno


65
Vln
Pno
66
Vln
Pno
67
Vln
Pno
68
Vln
Pno


69
Vln
Pno
70
Vln
Pno
71
Vln
Pno
73
Vln
Pno


75
Vln
Pno
77
Vln
Pno
80
Vln
Pno
83
Vln
Pno


86
Vln
Pno
88
Vln
Pno
90
Vln
Pno
92
Vln
Pno


94
Vln
Pno
98
Vln
Pno
fff
fff
14-II-2010

02) Tom (2)

Serban NICHIFOR



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Oboe
Trumpet
Strings
Strings
Pizz..
Oboe
Trumpet
Strings
Strings
Oboe
Trumpet
Strings
Strings


Oboe
Trumpet
Strings
Strings
Oboe
Trumpet
Strings
Strings
Pizz.
Oboe
Trumpet
Strings
Strings


Oboe
Trumpet
Strings
Strings
Oboe
Trumpet
Strings
Strings
fff
fff
fff
fff
fff

03) Becky's Waltz (1)

Serban NICHIFOR

Molto Espressivo



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19
f
mp
f
27
f
f


35
f
42


50
ff
57
mf
f
f


64
f
72
f


80
f
87
f
f
ff


94
fff
ff
poco a poco rallentanto
= 75
= 70
101
= 65
= 60
= 50
= 40
= 50
= 40
ff
pp
06-III-2010

04) Huck

Serban NICHIFOR



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5
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


9
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


13
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


17
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


20
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


23
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


27
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


31
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


35
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


39
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


43
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


46
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


50
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)

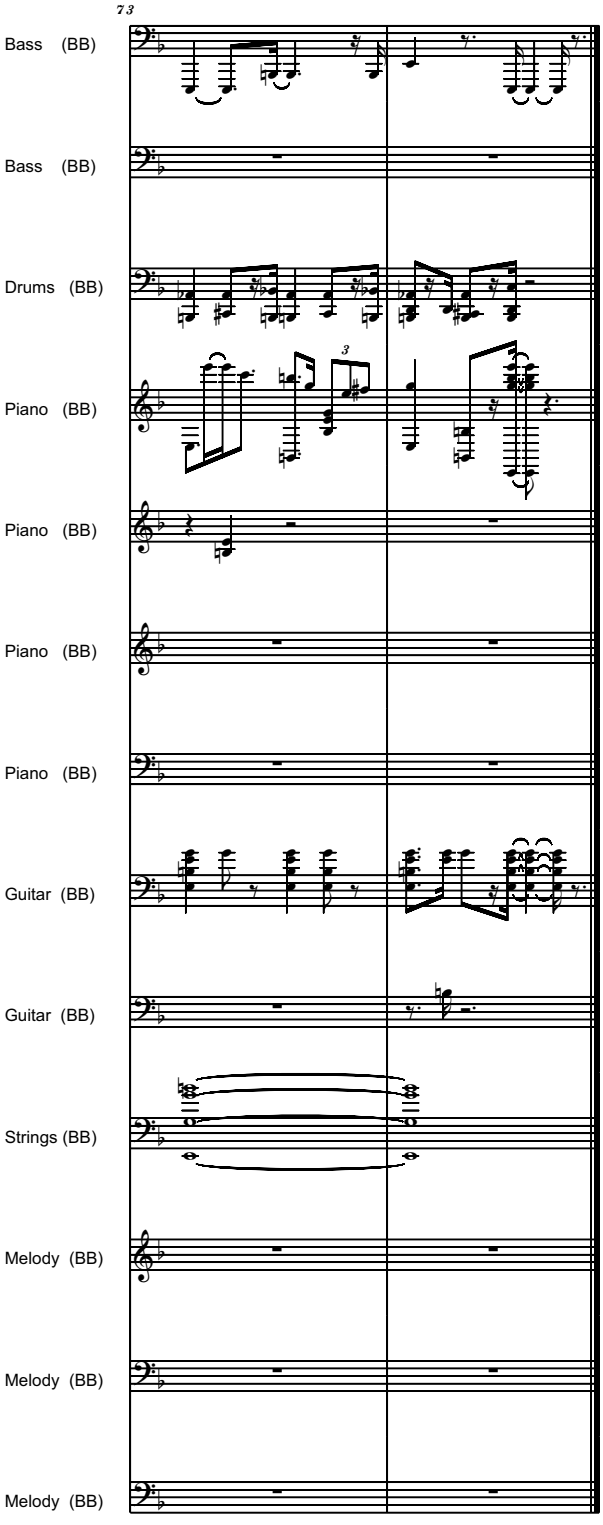

54
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


58
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


62
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


65
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


69
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)


73
Bass (BB)
Bass (BB)
Drums (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Piano (BB)
Guitar (BB)
Guitar (BB)
Strings (BB)
Melody (BB)
Melody (BB)
Melody (BB)

14.02.2010

05) AUNT POLLY

Serban NICHIFOR



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15
Brass
Strings
♩ = 70
♩ = 120
rall.
a tempo
22
Brass
Strings
1


29
2
= 130
= 139
= 70
= 50
Brass
Strings
ff
fff
appassionato
accelerando
Subito Largo
mf
34
= 44
= 50
fz
Sub.Deciso
15032010

06) The Dream River
(Mississippi Song)

Lontano e Dolce

Serban NICHIFOR



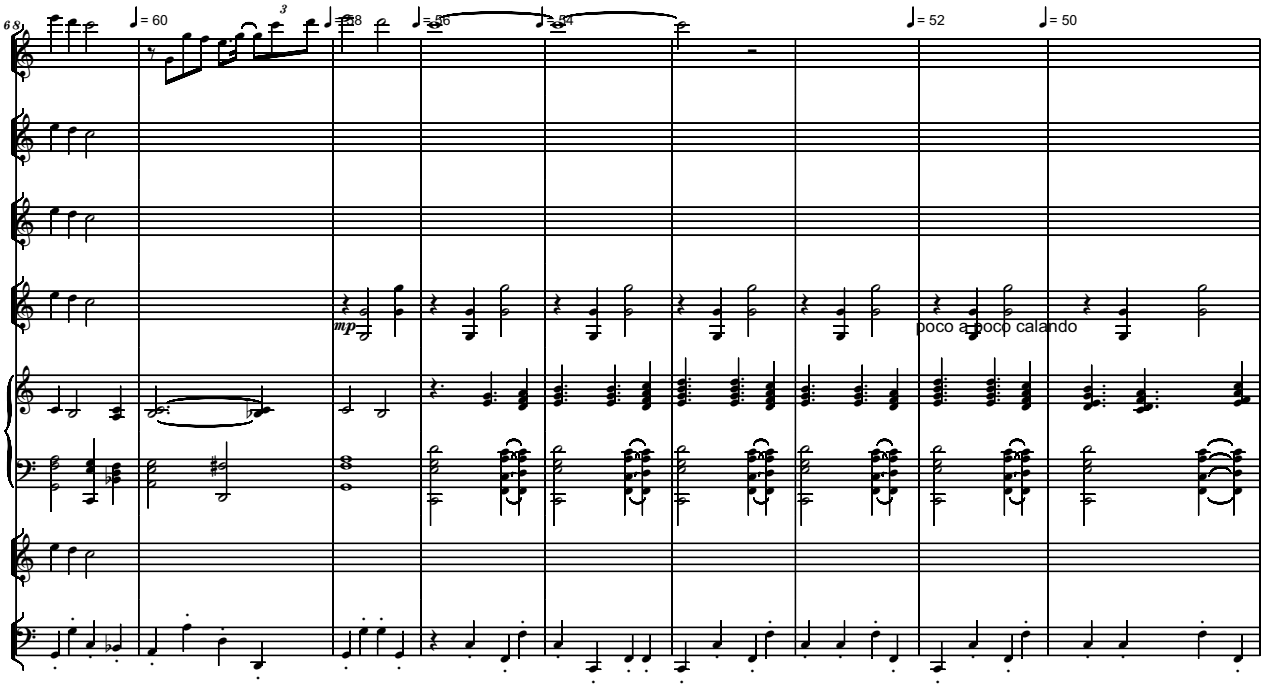
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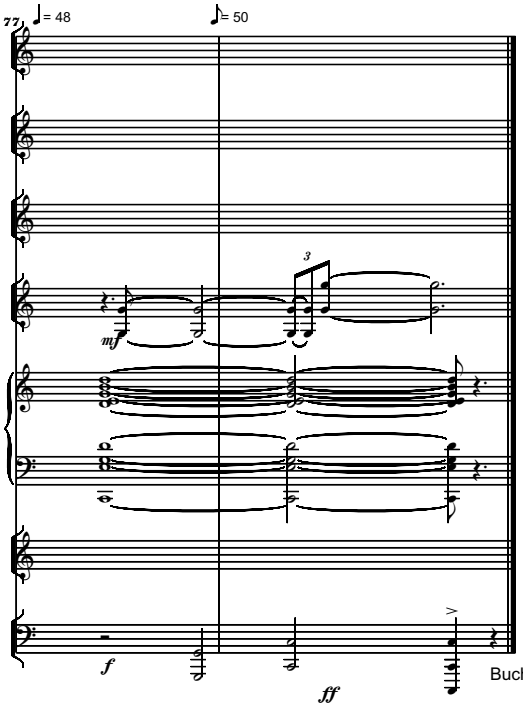

16
mf
22


27
33
Poco Piu Mosso


40
47
♩ = 64
Sempre Animando


53
61
♩= 66
Sempre Piu Mosso





Bucharest, 20-II-2010

Fluido e Dolce

07) Island Promenade

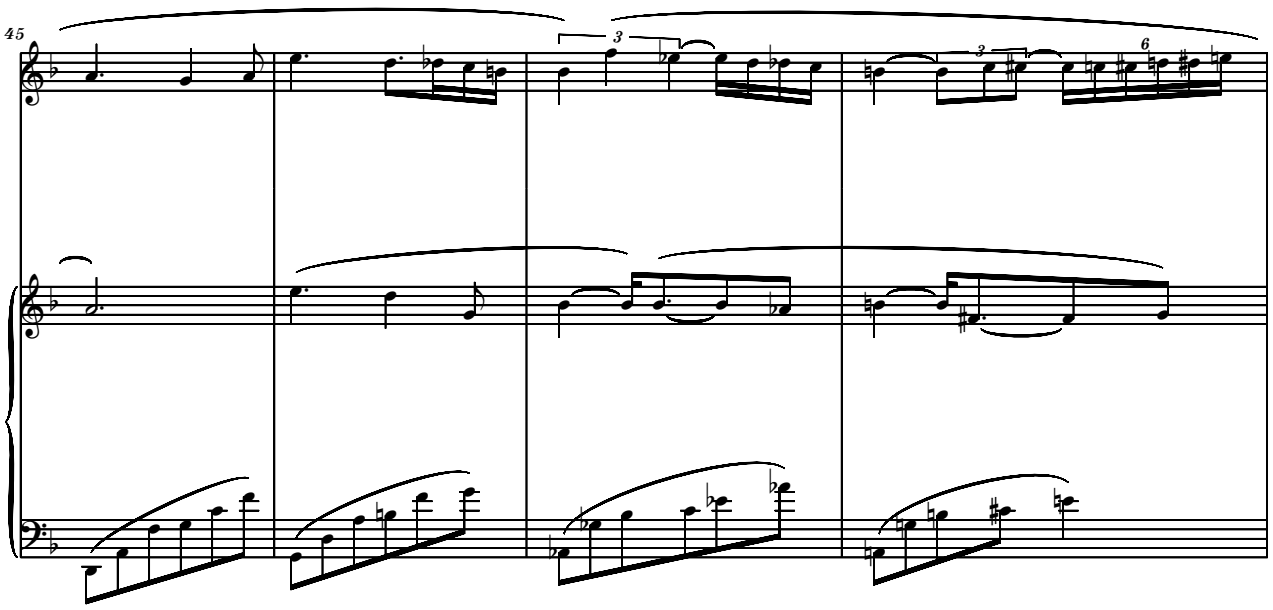
Serban NICHIFOR

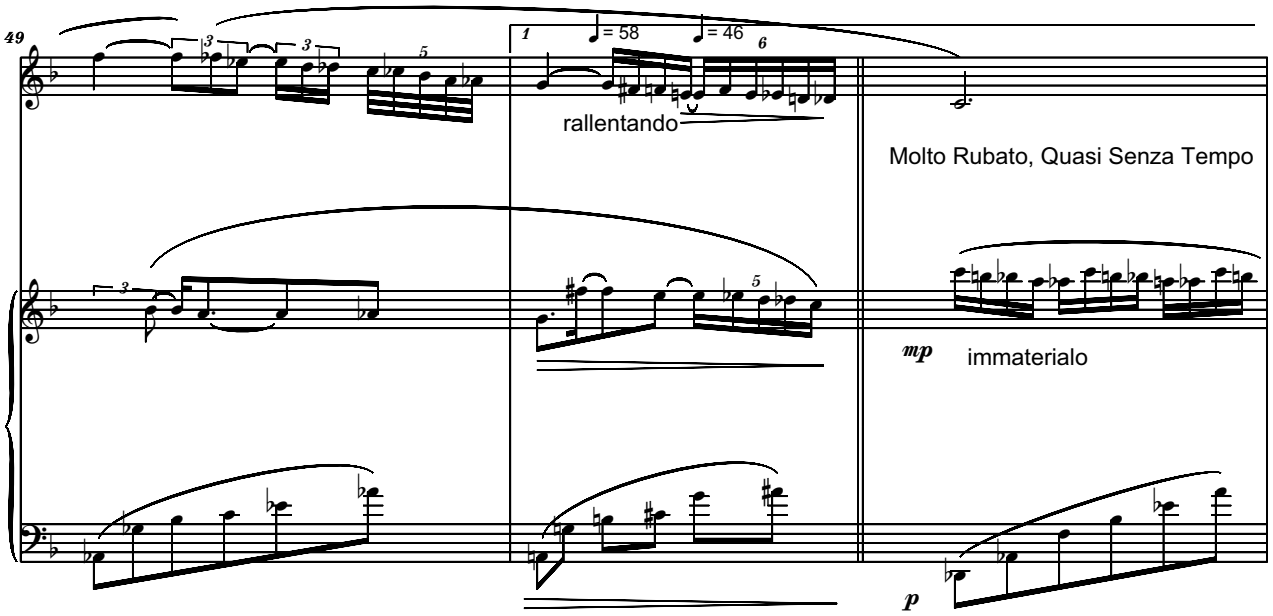


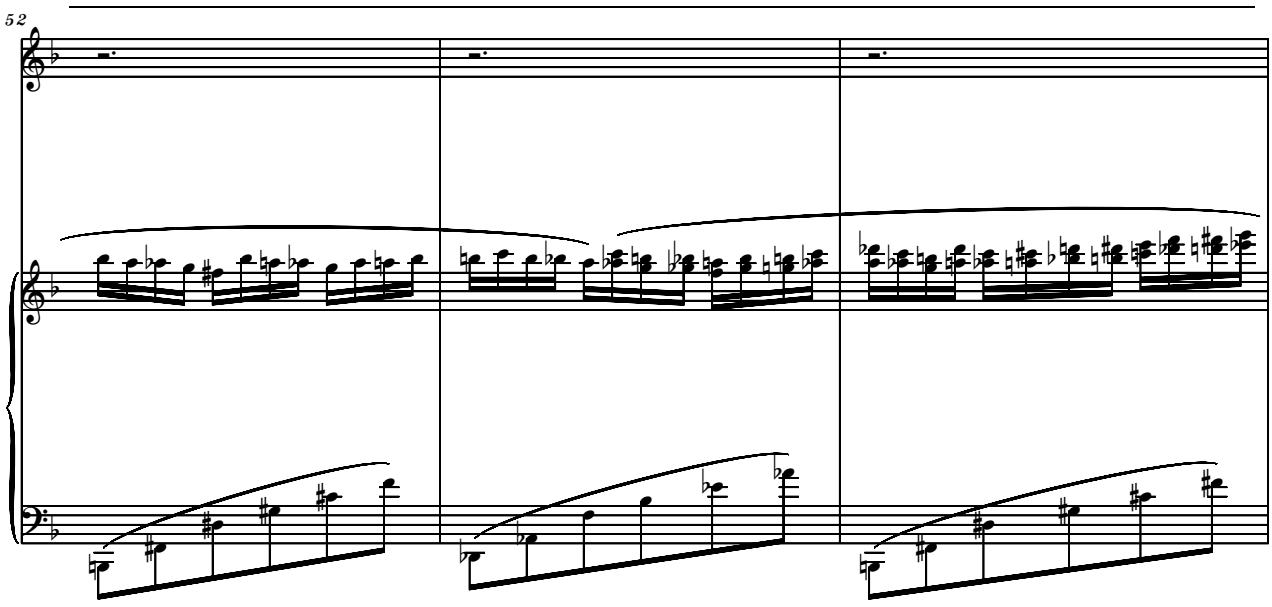
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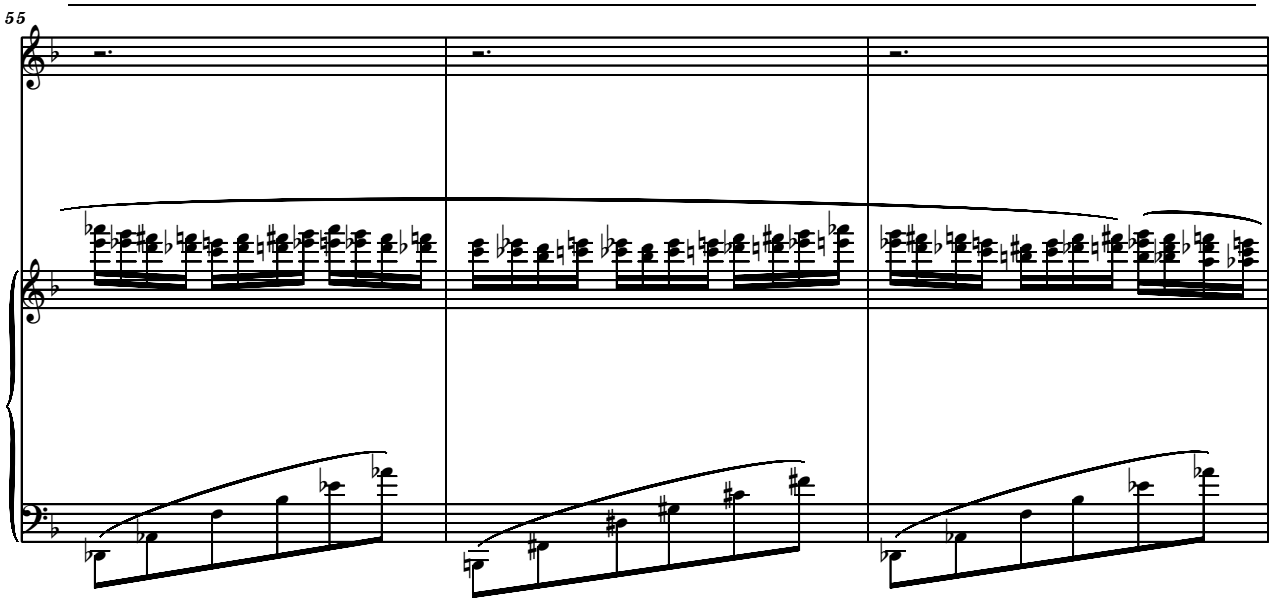

15
22


29
37

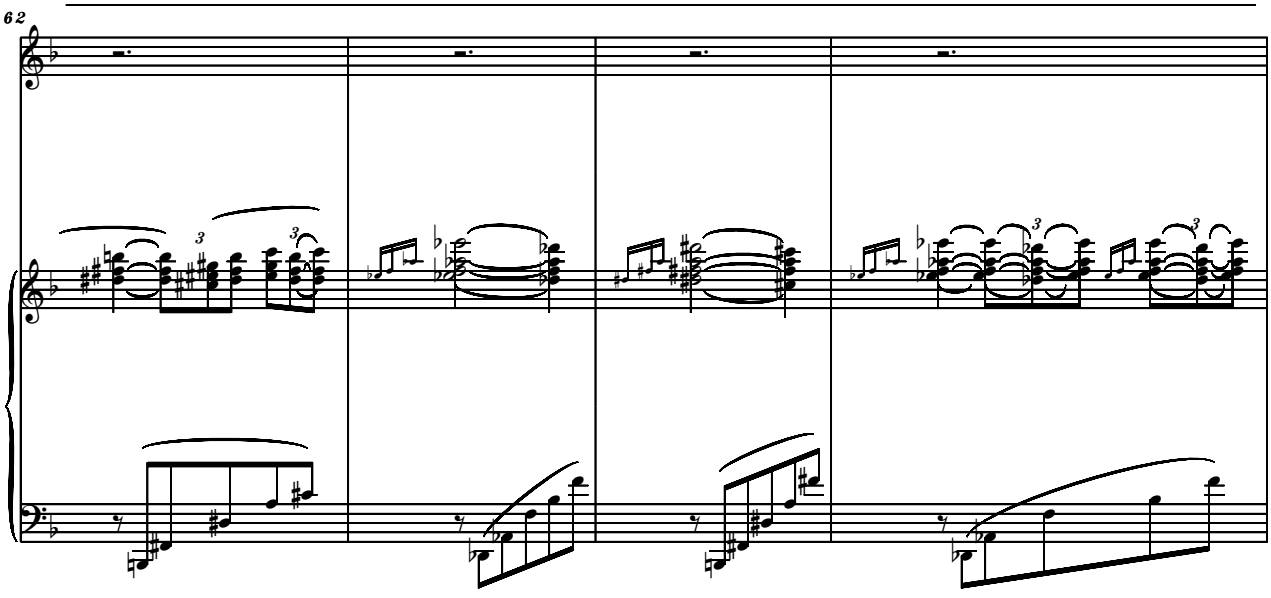

45


49
1
= 58
= 46
rallentando
Molto Rubato, Quasi Senza Tempo
mp
immaterialo
p


52


55


58
mf
mp


62


66
♩= 44
♩= 70
poco rall.
a tempo
74


80
86


93
3
100
♩= 66
♩= 62
poco a poco rallentando
3


107
♩= 58
♩= 52
♩= 48
♩= 44
Lontano
♪= 60
♪= 50
leggiero
mp
p
111
♪= 40
p
29-III-2010

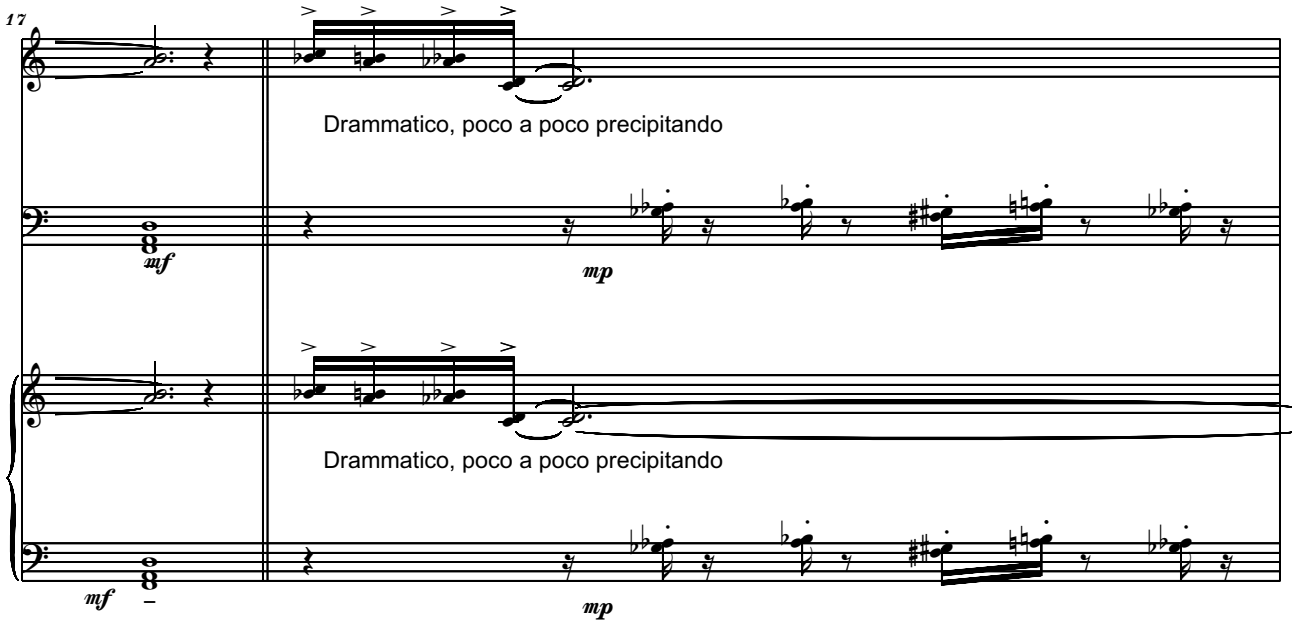
08) The Murder In Cemetery

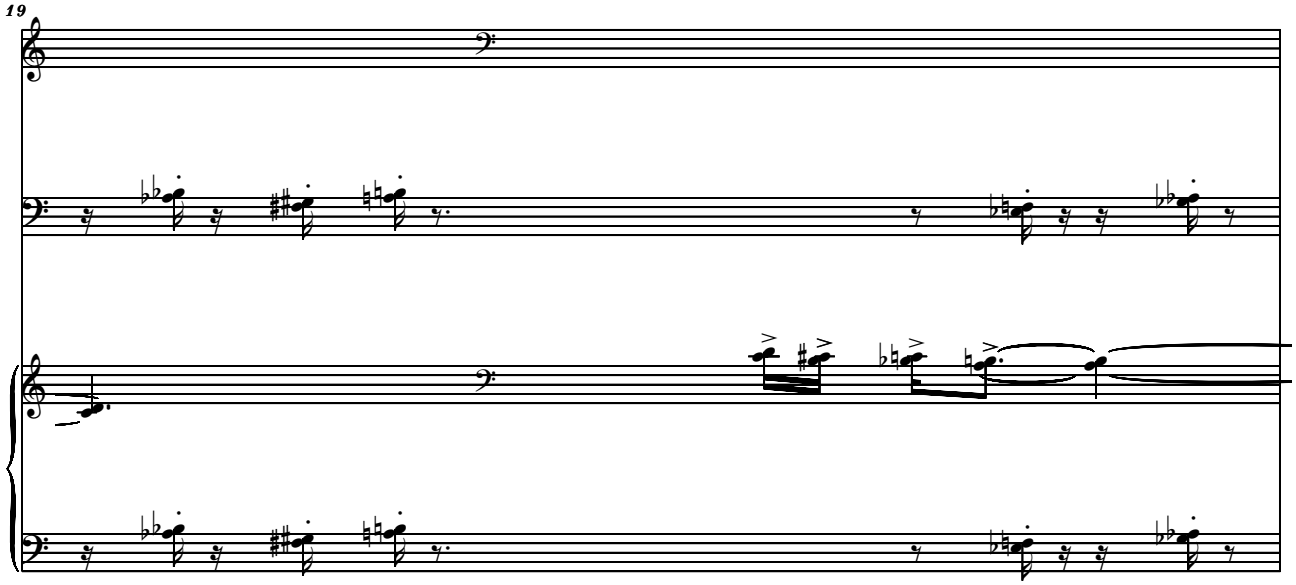
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Grave



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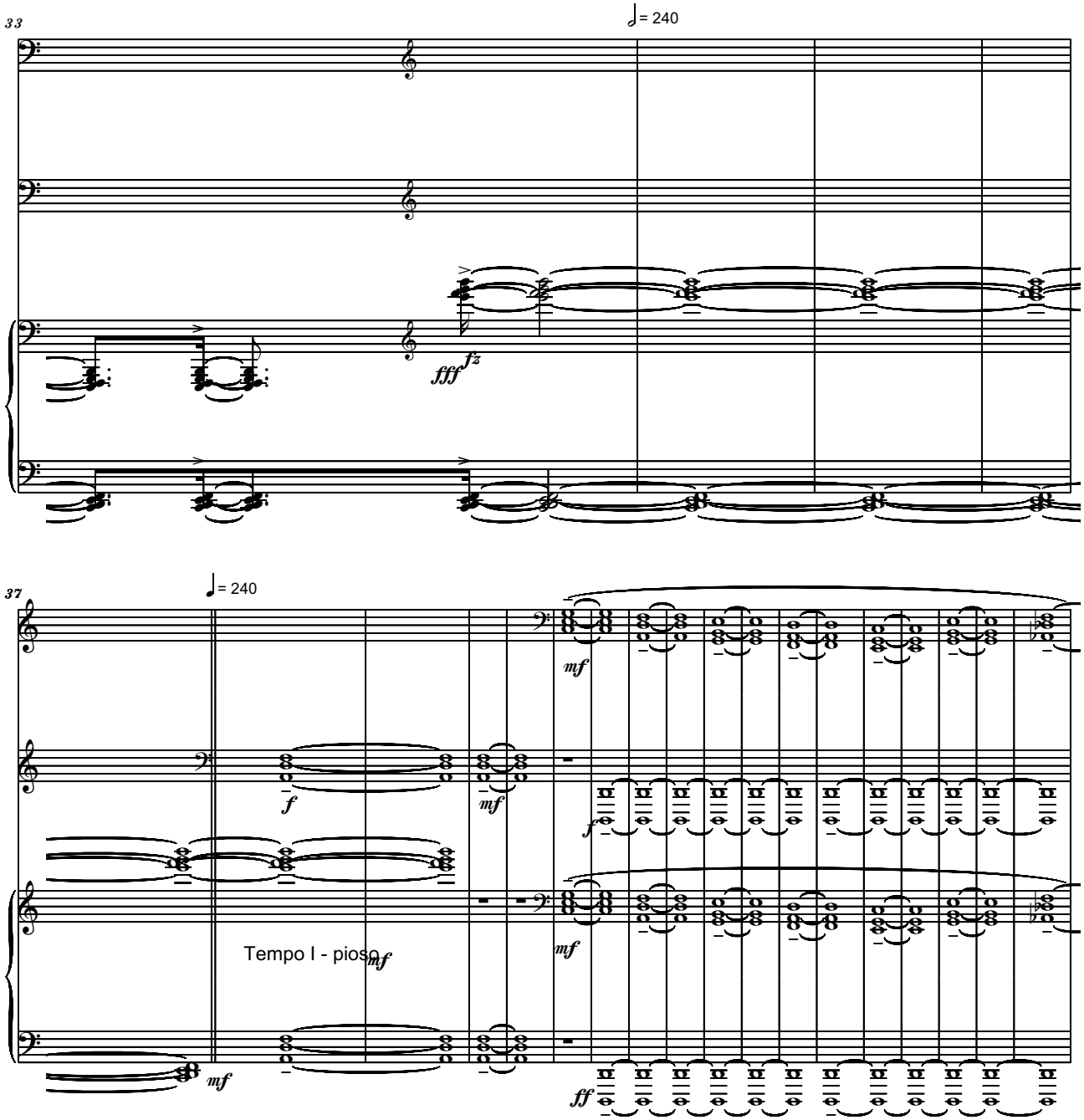

17
Drammatico, poco a poco precipitando
mf
mp
Drammatico, poco a poco precipitando
mf
mp

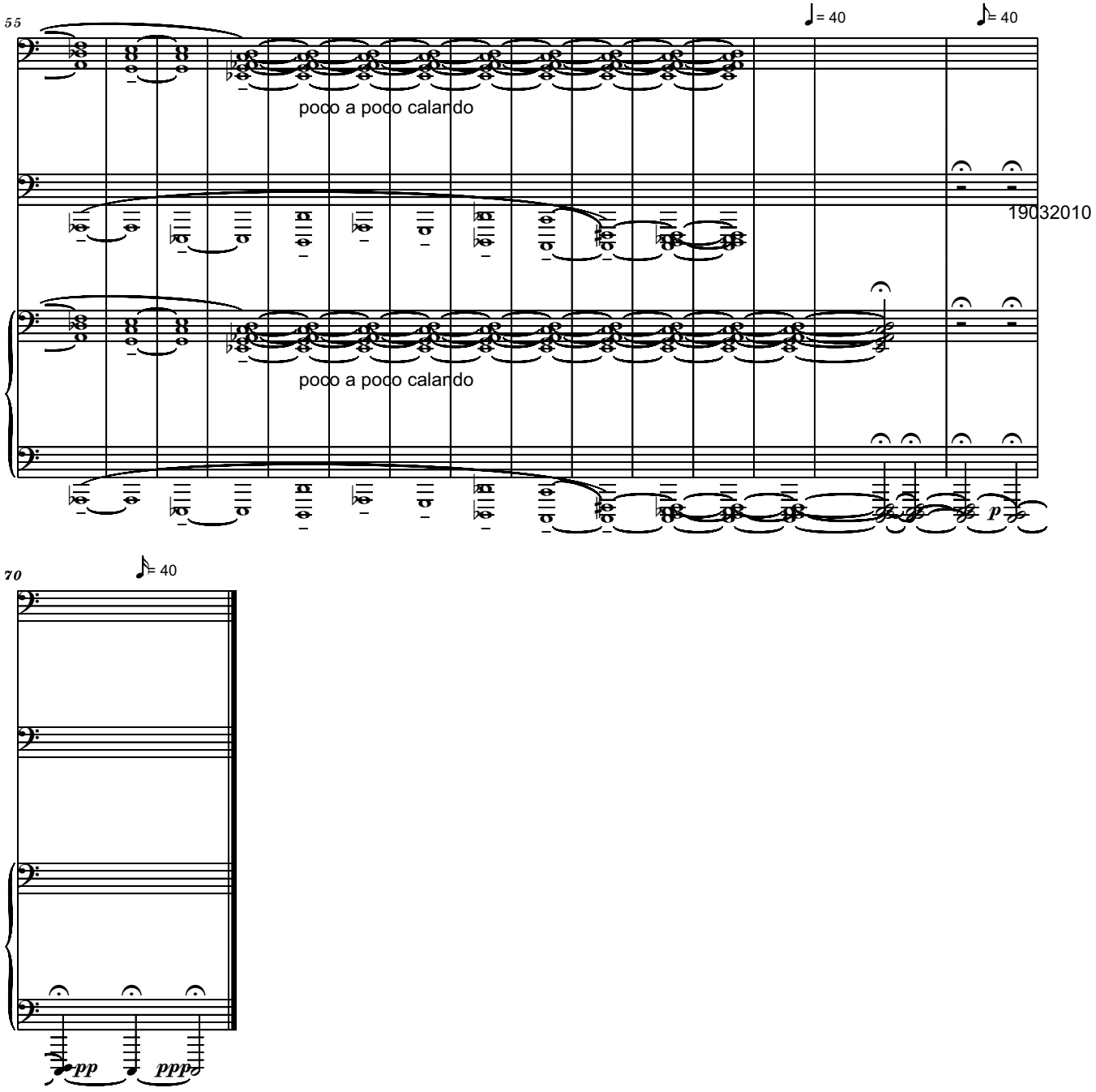

19


20
mf
mf
22


24
26
f
f


28
♩= 82
♩= 90
f
molto accelerando
f
30
♩= 98
♩= 106
♩= 114
♩= 120
ff
ff
fff
fff


33
♩= 240
fff
fz
37
♩= 240
mf
f
mf
mf
Tempo I - pioso
mf
mf
ff


55
= 40
= 40
poco a poco calando
poco a poco calando
19032010
p
70
= 40
pp
ppp

09) Joe

Serban NICHIFOR

Cappriccioso



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21
24
♩= 120
28
32
37

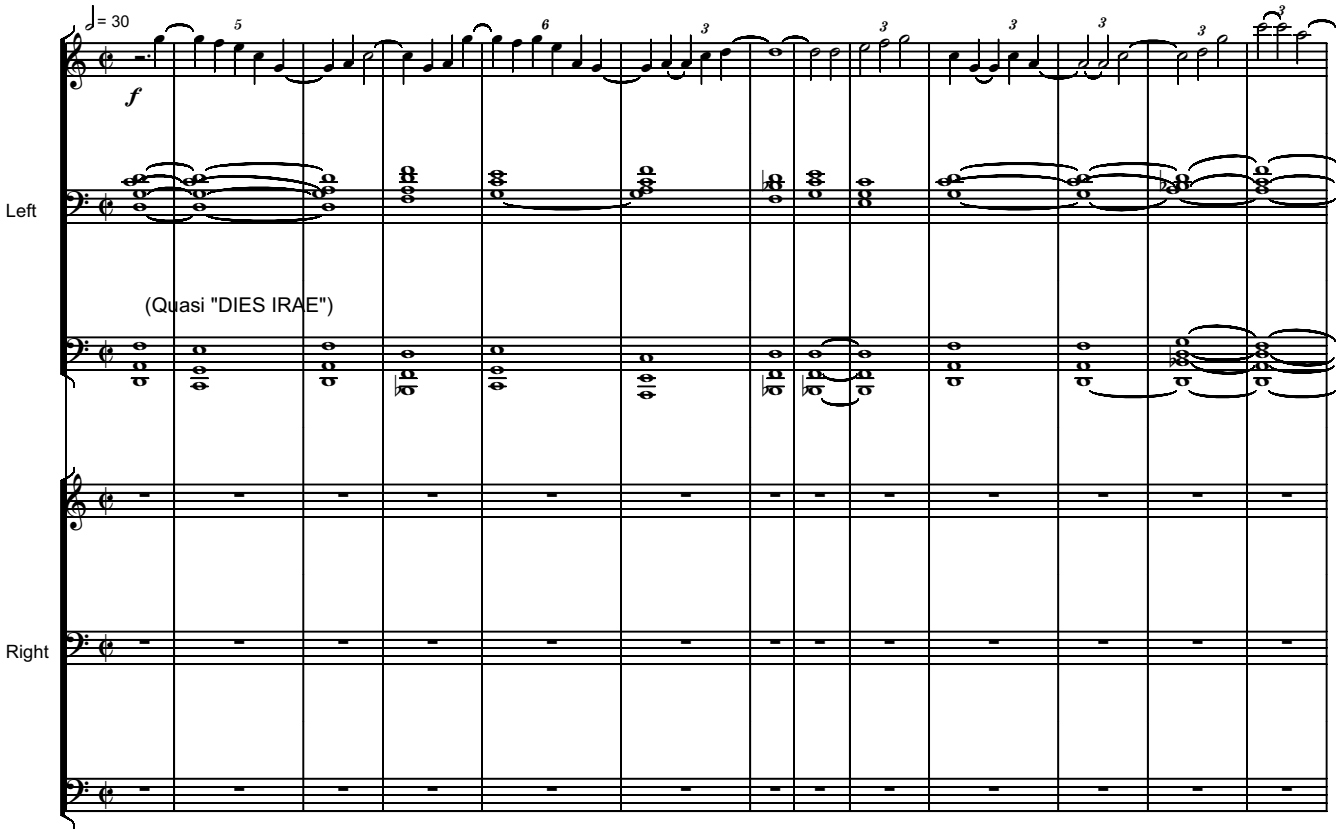

41
♩= 100
♩= 90
♩= 80
p. a p. allargando
minaccioso
45
49
♩= 70
♩= 60
54
♩= 40
fz secco
07-III-2010

File: 10SerbanNichifor_McDougal'sCave

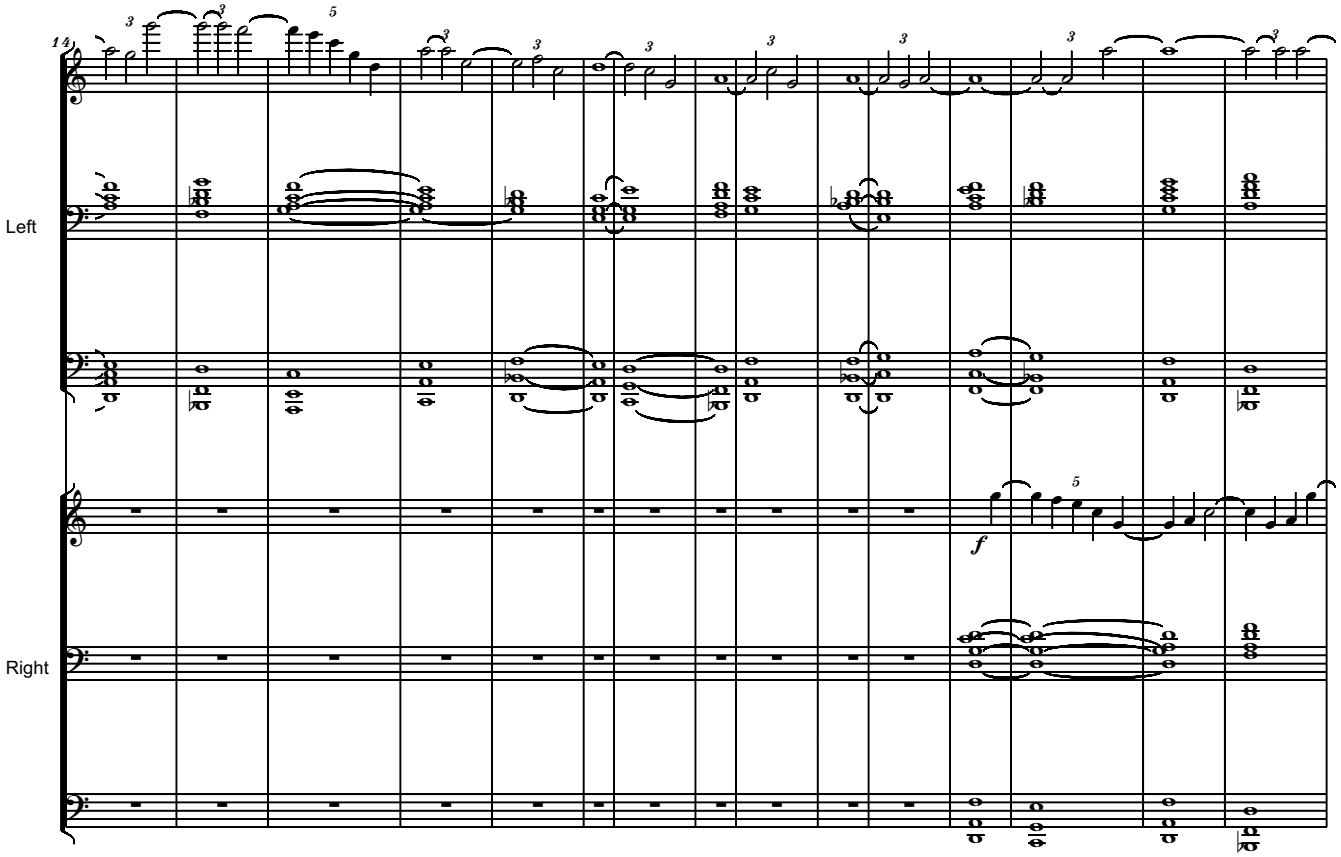
10) McDougal's Cave

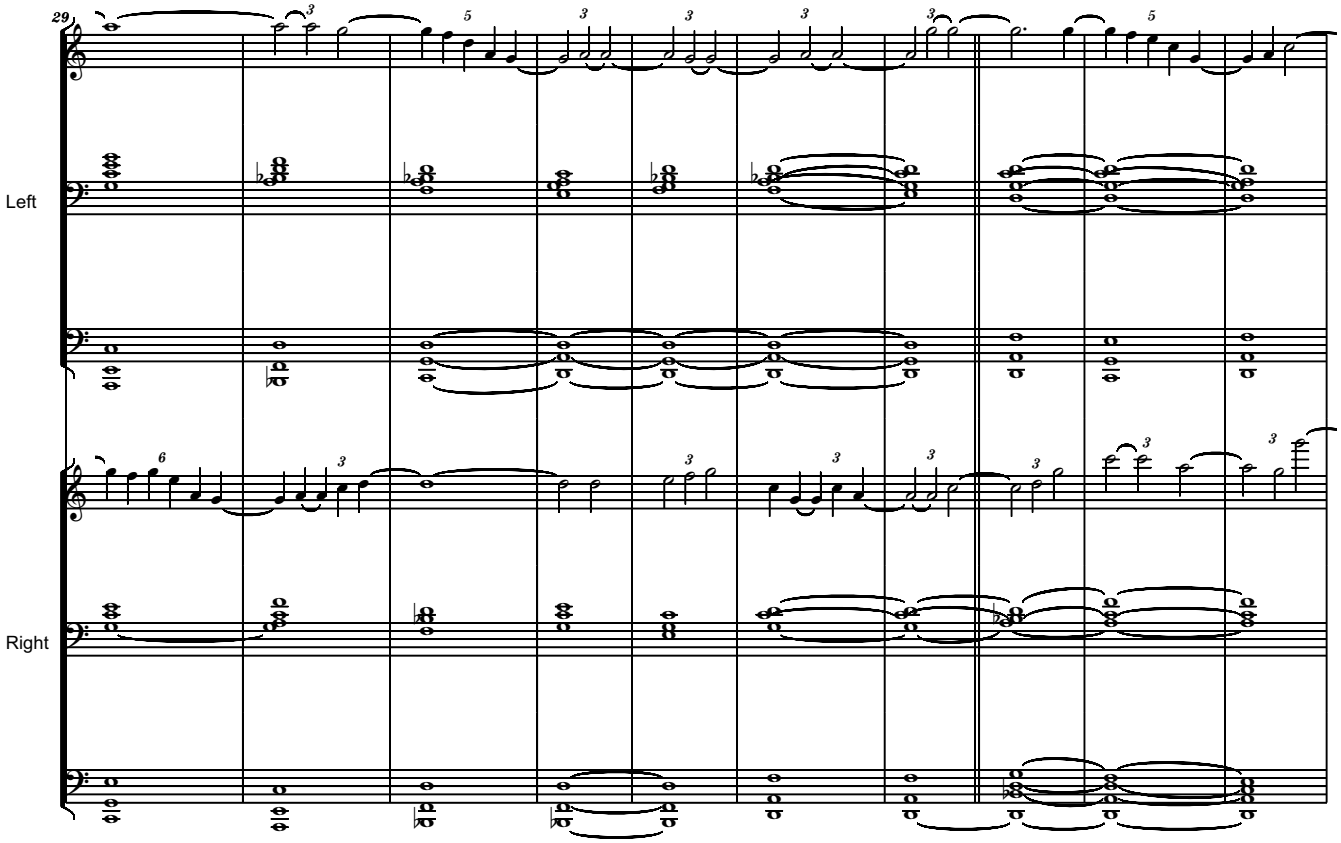
Lontano,Immaterialo, Legatissimo,
Quasi Senza Tempo

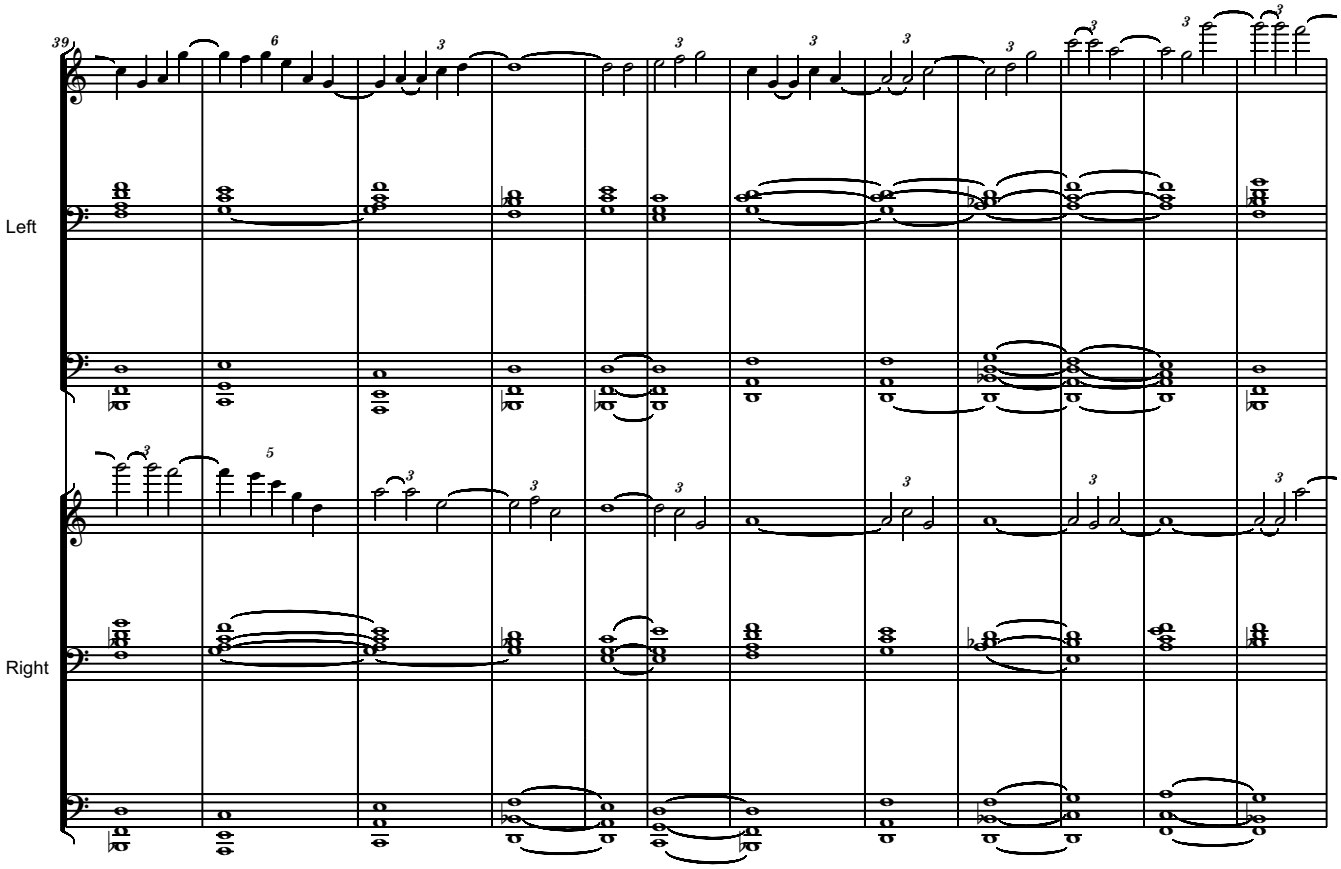
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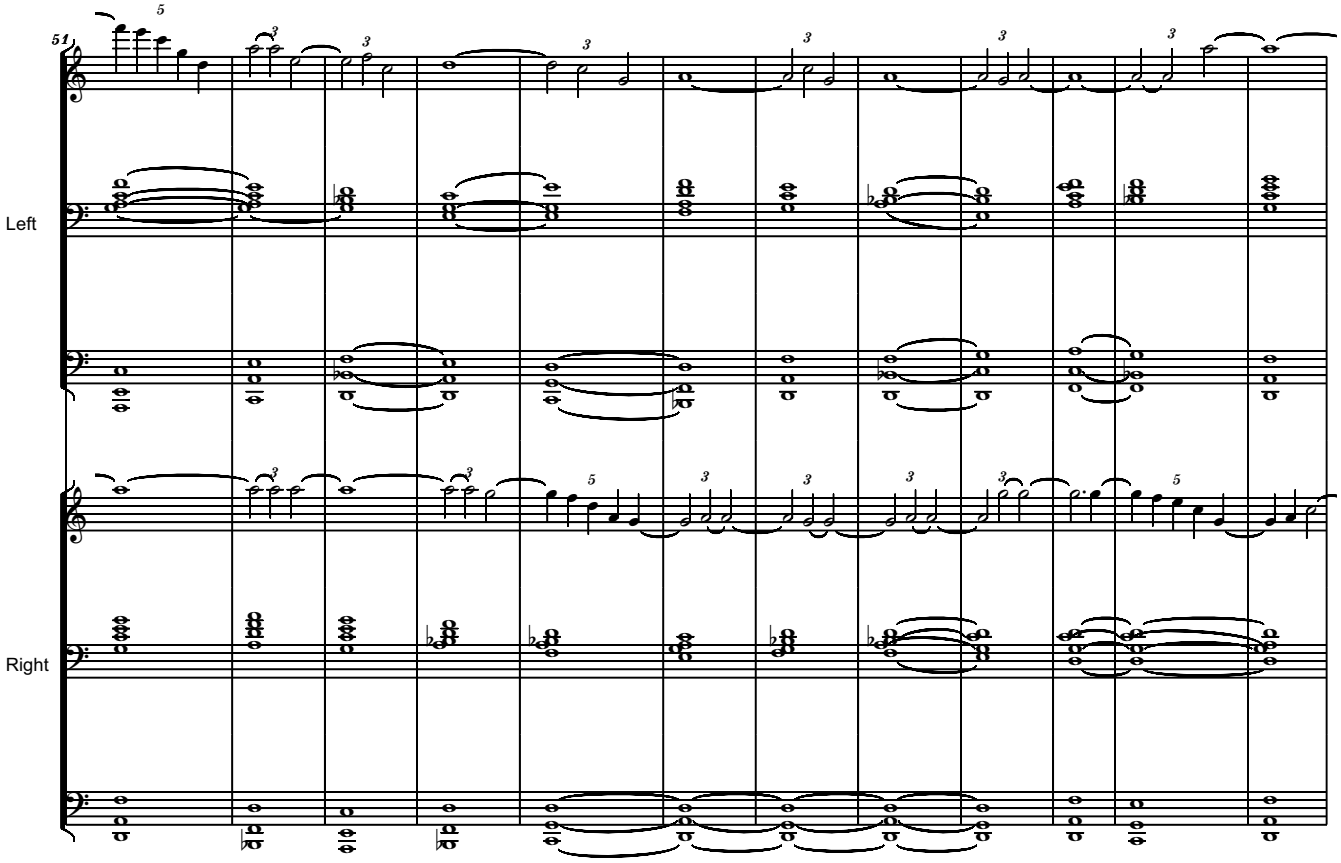


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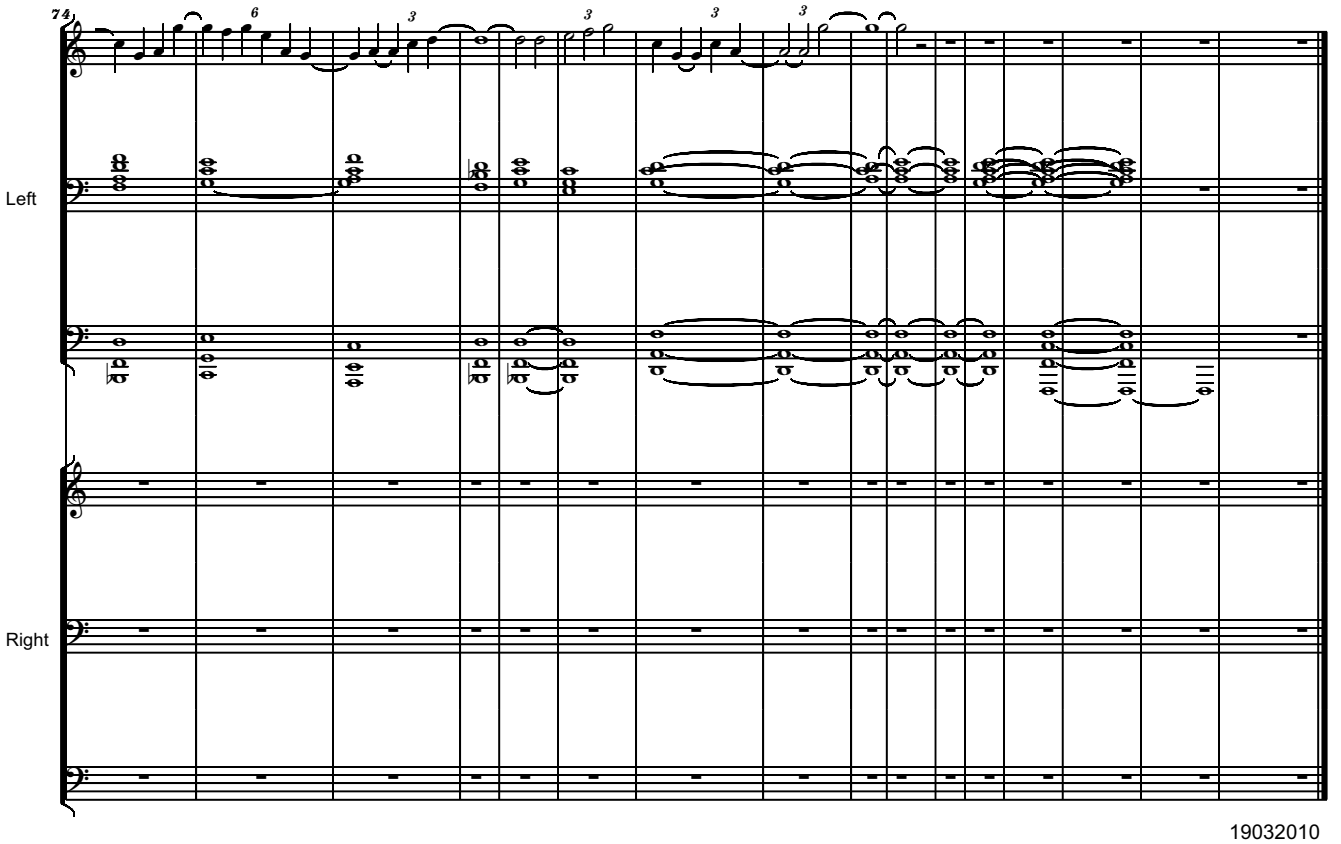

14
Left
Right
f


29
Left
Right


39
Left
Right


51
Left
Right





19032010

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Sempre Dolce, Lontano e Semplice

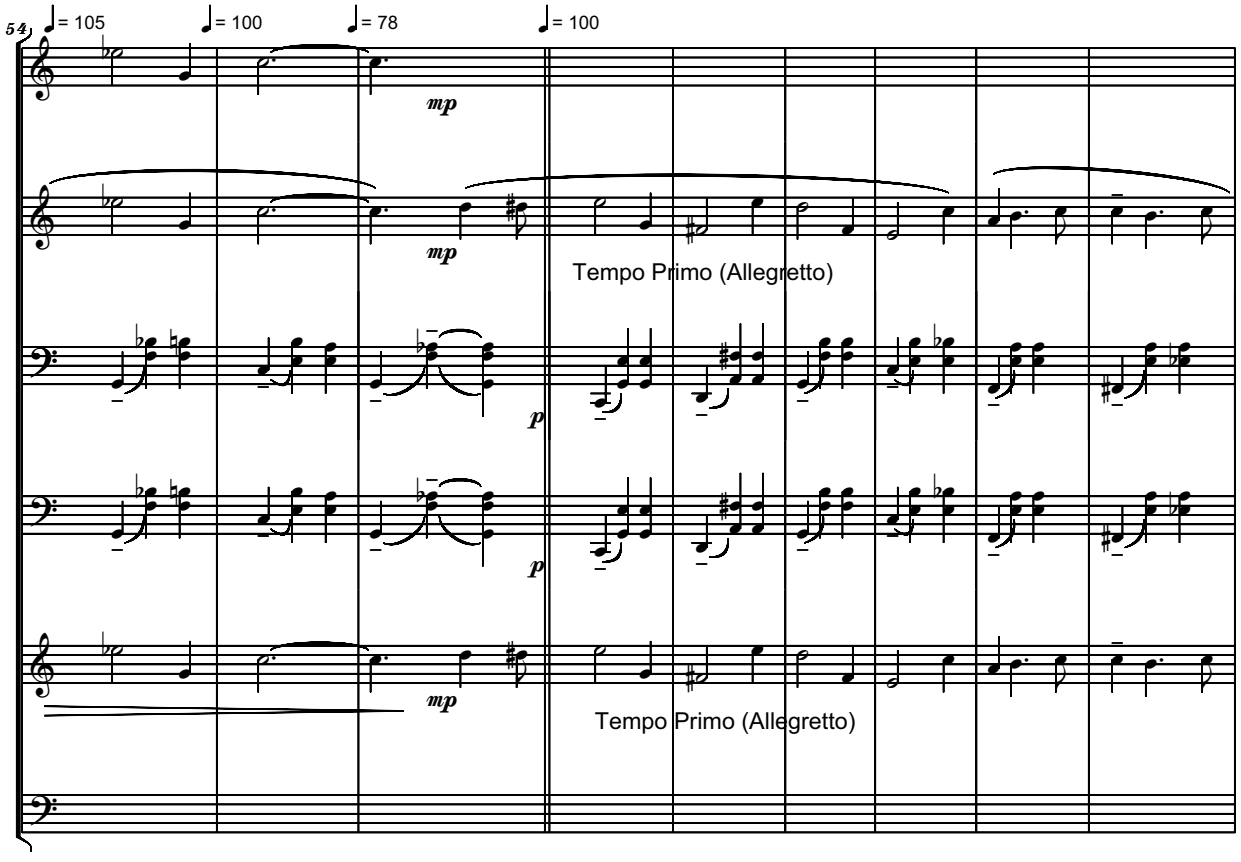
11) Becky's Waltz (2)

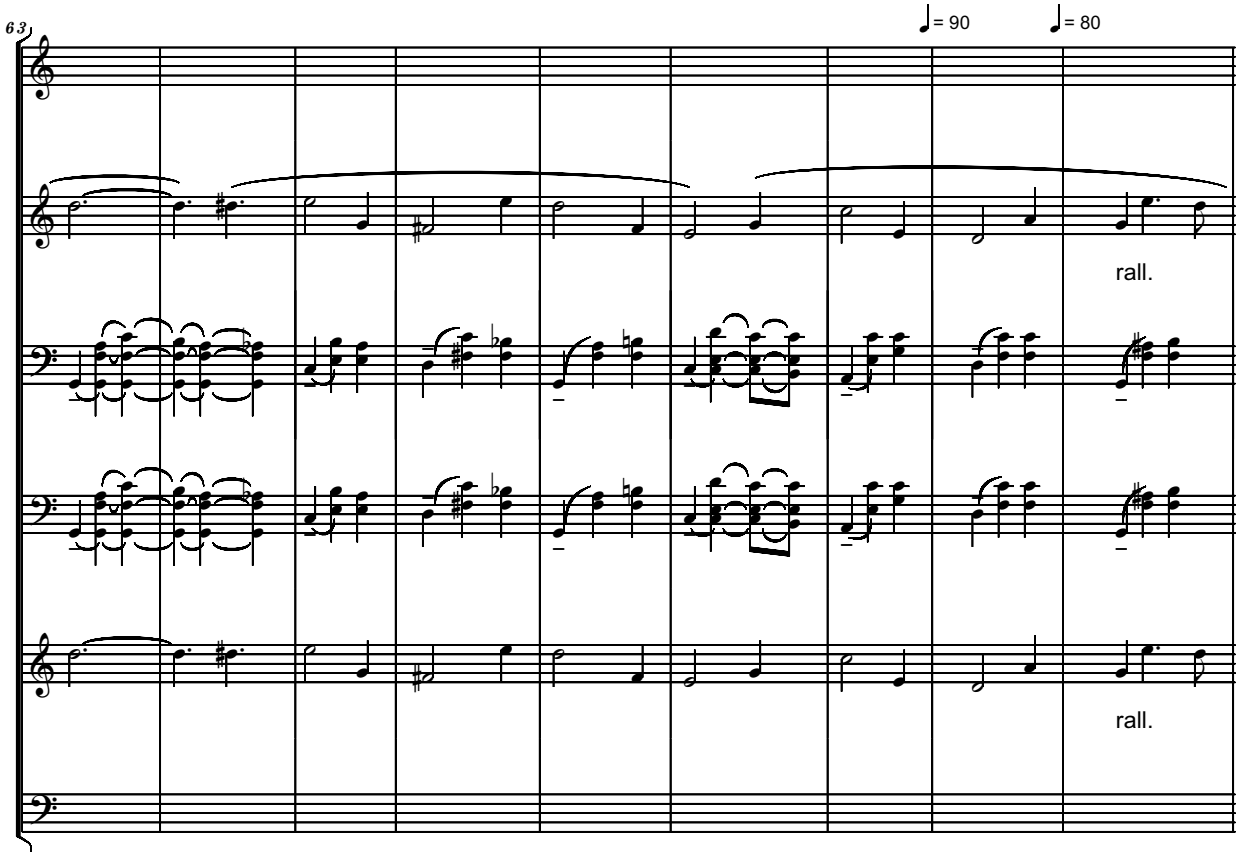


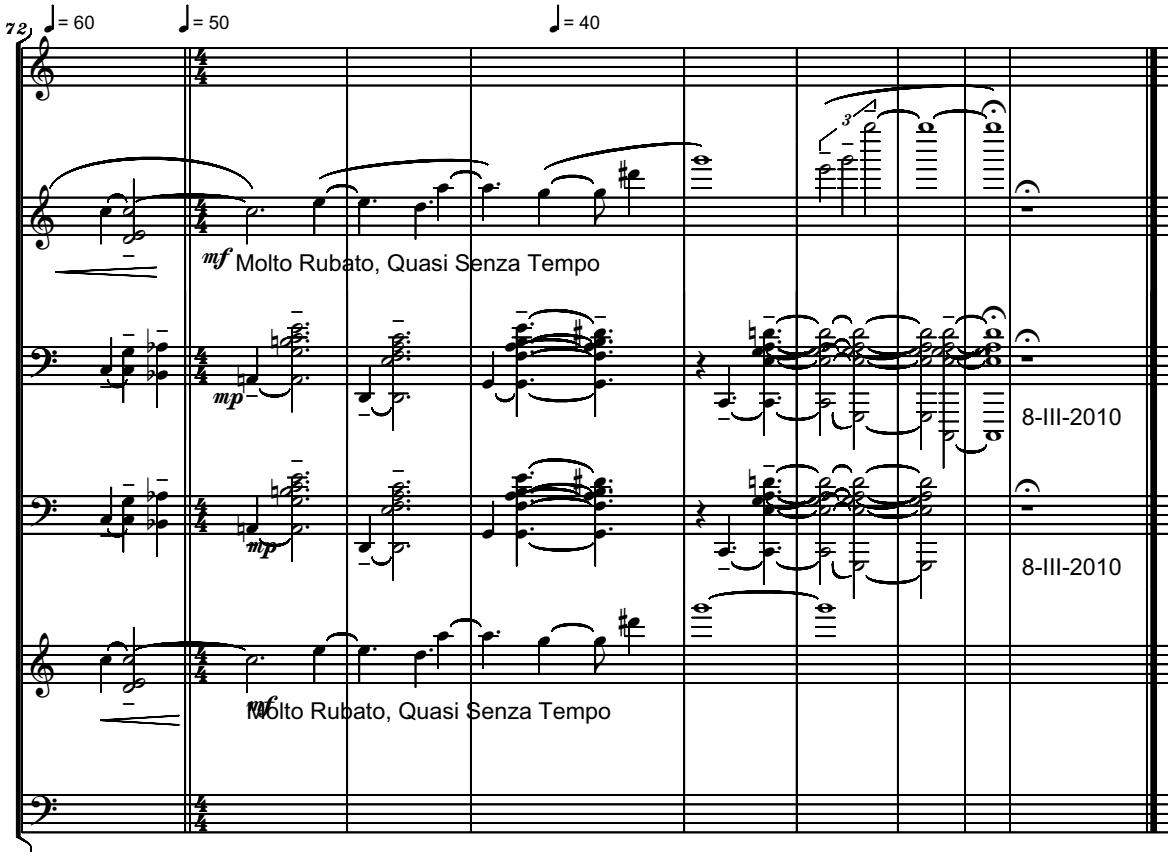
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22
♩= 90
♩= 80
♩= 120
mp
Piu Animato
rall.
p
Piu Animato
mp
mp
pp
33
♩= 110
♩= 100
♩= 120
rall.
A Tempo
rall.
A Tempo
mp
A Tempo


43
♩= 115
♩= 110
rall.
rall.
rall.


54
♩= 105
♩= 100
♩= 78
♩= 100
mp
mp
Tempo Primo (Allegretto)
p
p
mp
Tempo Primo (Allegretto)


63
♩= 90
♩= 80
rall.
rall.


72
♩= 60
♩= 50
♩= 40
mf Molto Rubato, Quasi Senza Tempo
mp
8-III-2010
8-III-2010
mf Molto Rubato, Quasi Senza Tempo

12) Dance

Vivo

Serban NICHIFOR



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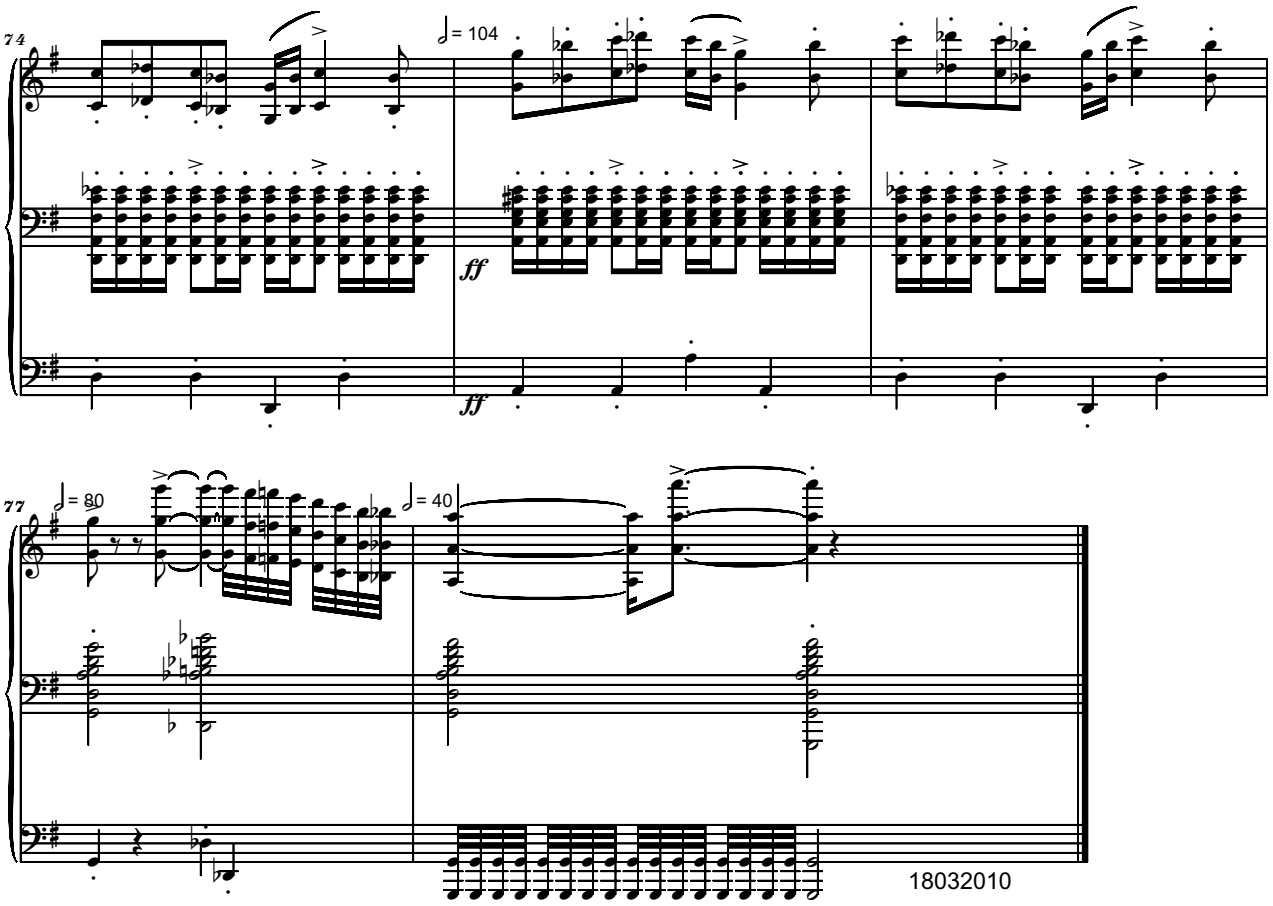

12
f
15
18
21


24
♩ = 94
fff
mf
mf
mf
26
30
35
f


37
40
43
46


48
♩= 96
f
mf
f
3
51
55
59
♩= 98


62
f
65
68
71
♩= 102
f
f



18032010

Serban Nichifor

TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET (2005)

Lontano **01) Prologue**




12
♩= 50
Celesta
Harp
MusicBox
Glockenspiel
Violini
16
♩= 40
♩= 36
♪= 40
♩= 30
♪= 50
♪= 40
Celesta
Harp
MusicBox
Glockenspiel
Violini
mp
mp
mp
pp
ppp
ppp

02) J O Y
To The Mormon Church founder Joseph Smith, jr.
in commemoration of the anniversary of his 200th birthday in 2005.
- for Sue and Rich McClellan -

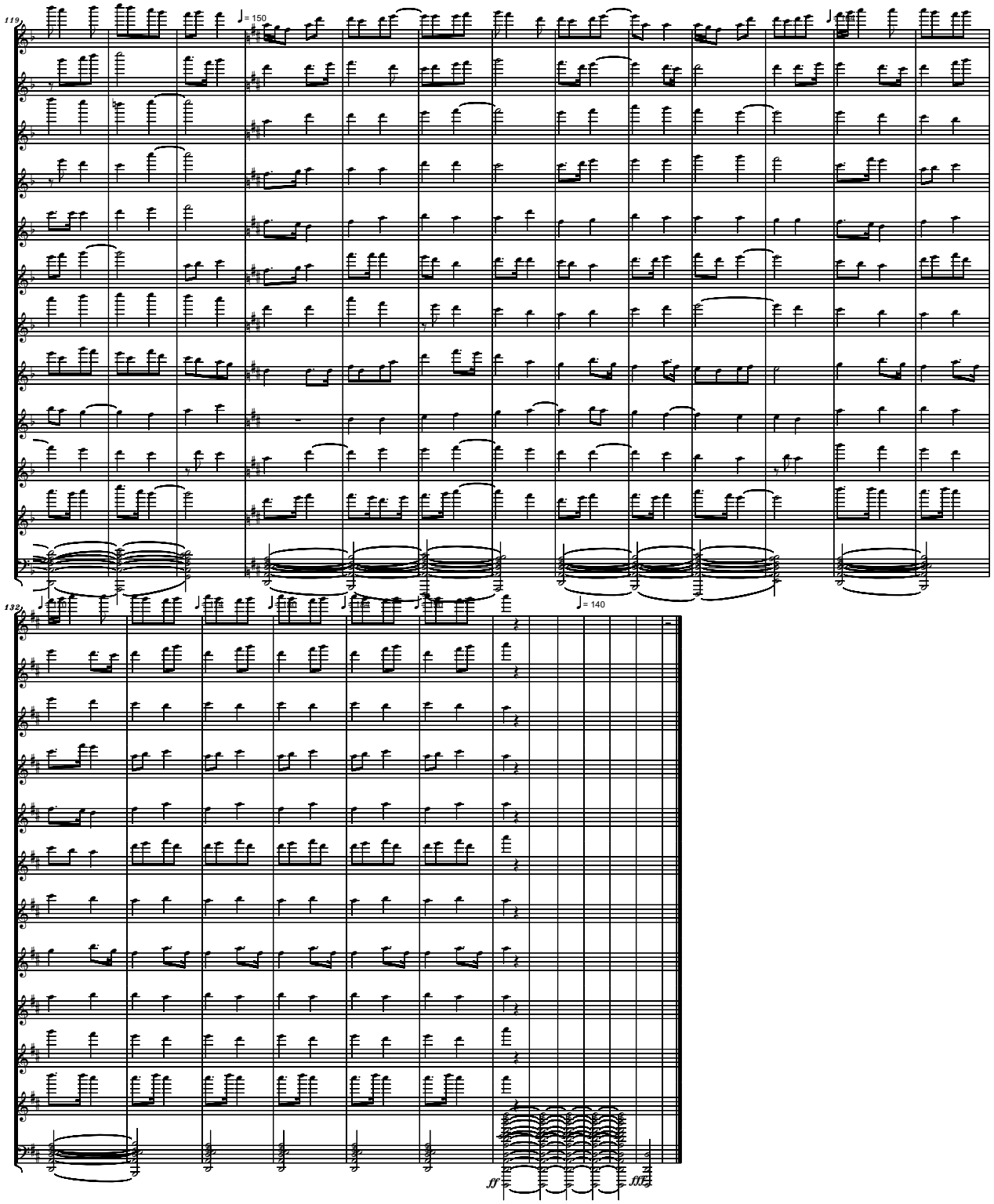



26
♩= 112
37
♩= 112


48
116
♩= 118
f
f
♩= 120
ff
59
♩= 128
♩= 130
♩= 132
♩= 134
f
ff
3
f




94
♩= 140
ff
107
♩= 144


119
♩= 150
132
♩= 140
ff
fff

Tenderly

03) ANGELS SONG



Peacefully

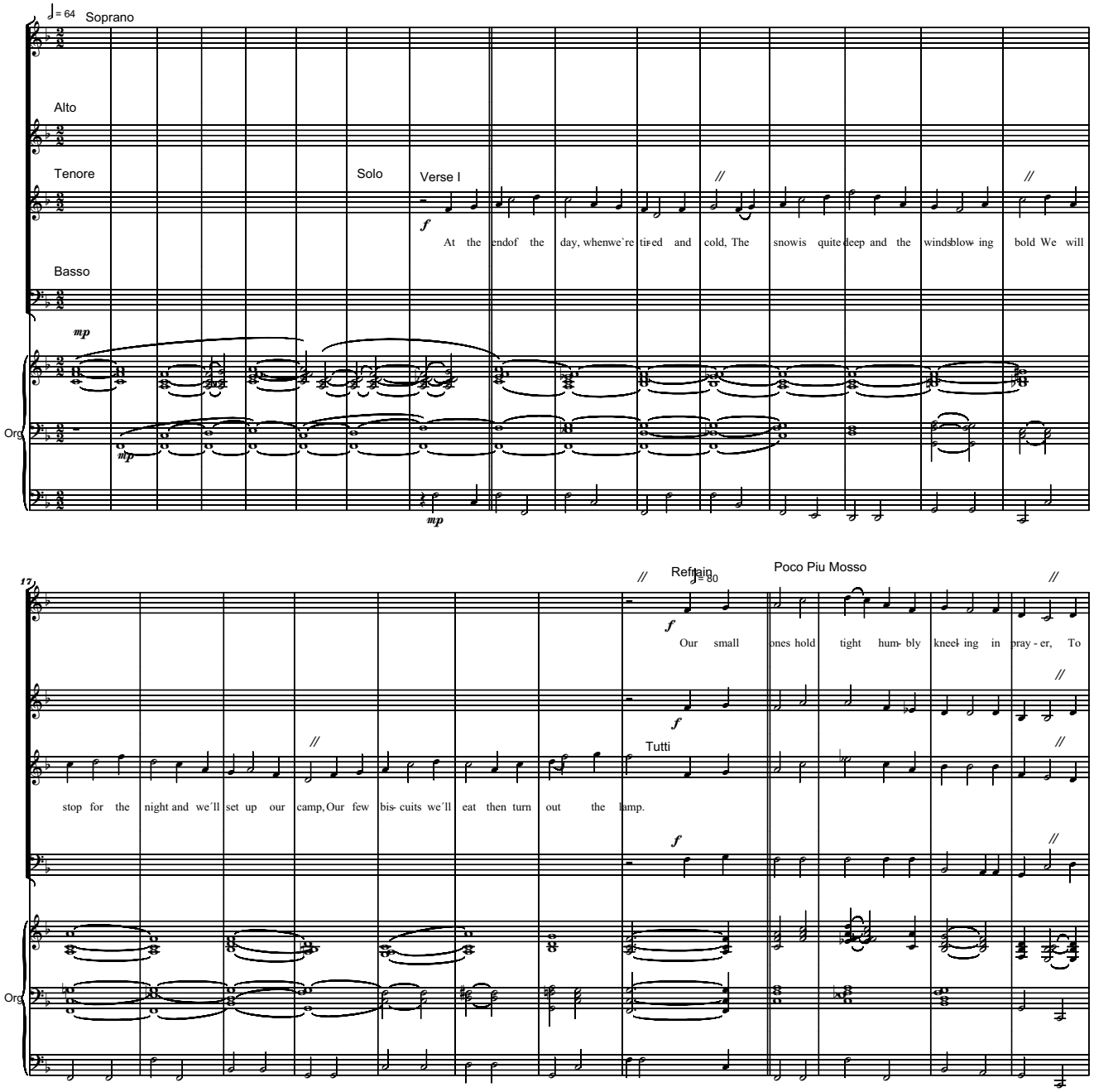
04) PIONEERS SONG

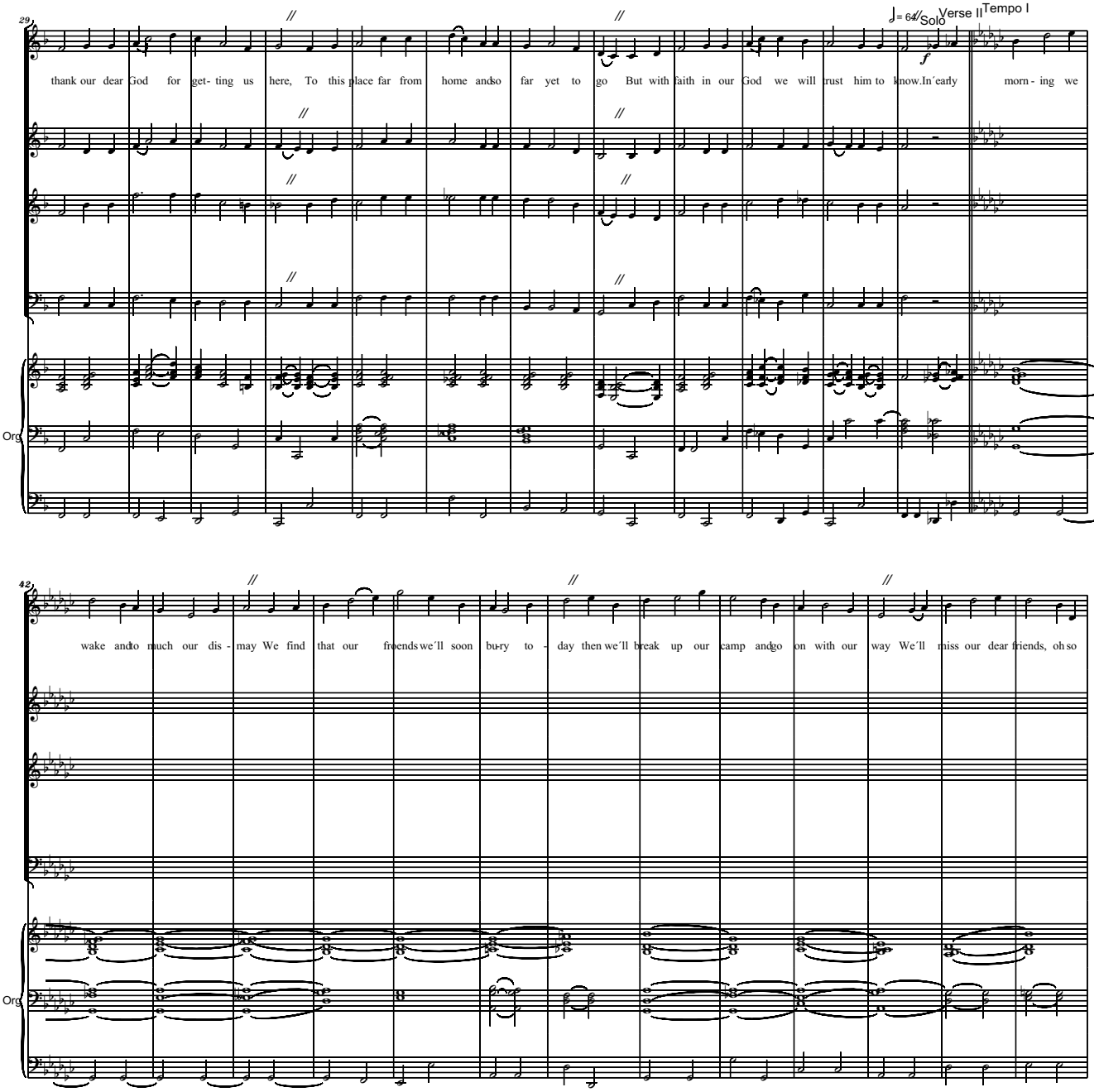


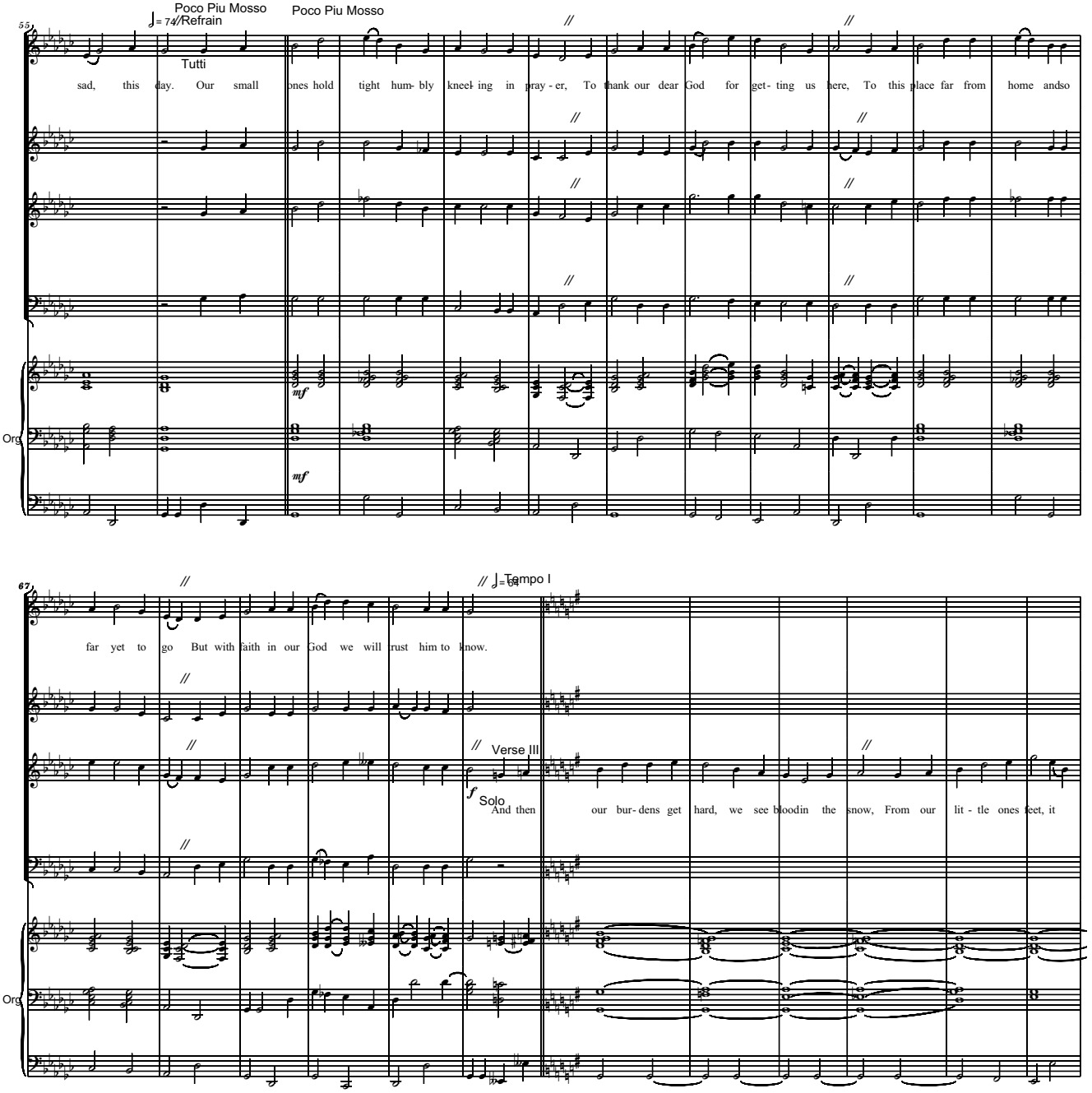
05) SONG FOR SUE
Dedicated to The Handcart Pioneers

Majestically

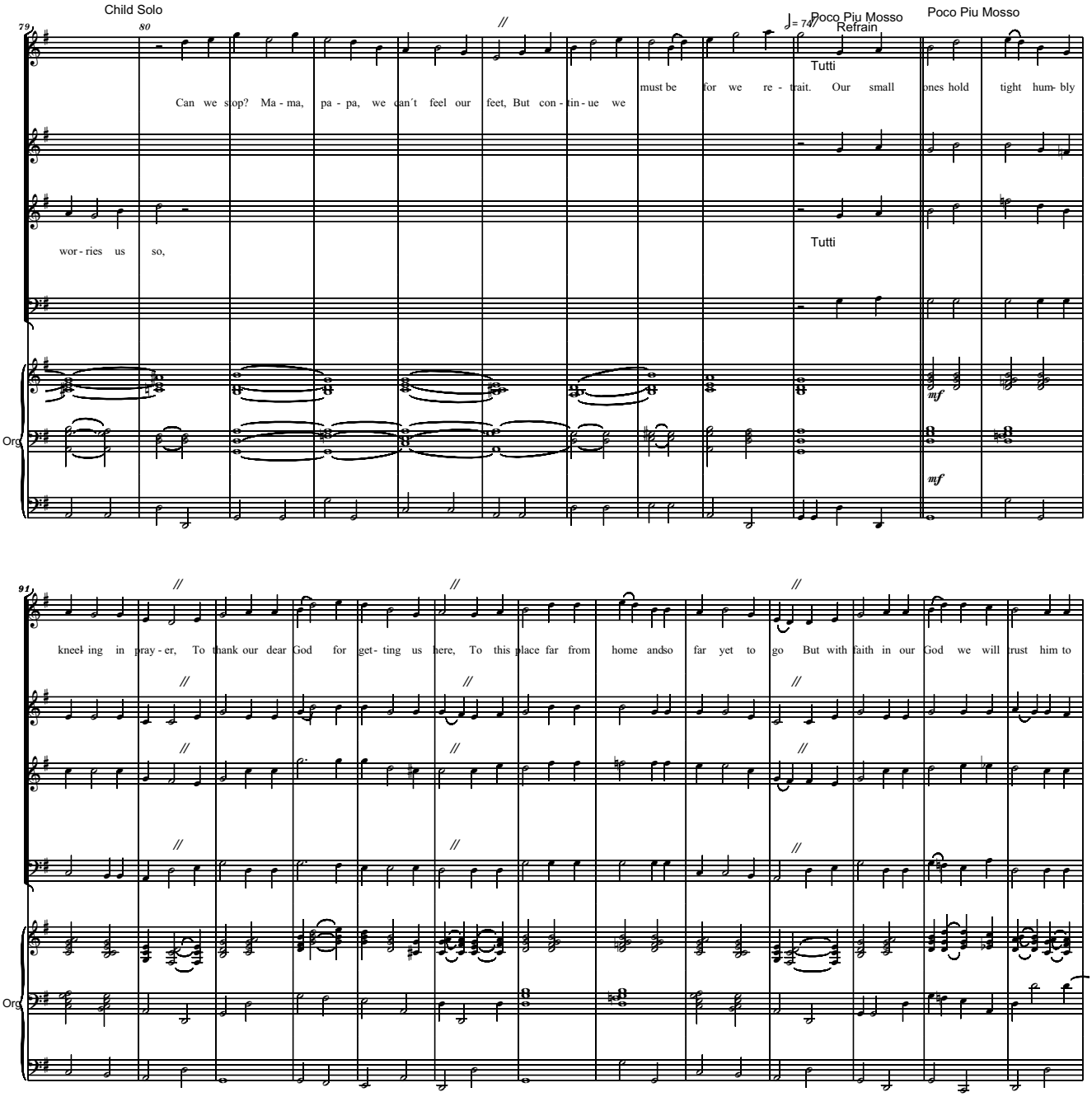
Text:Susan McClellan

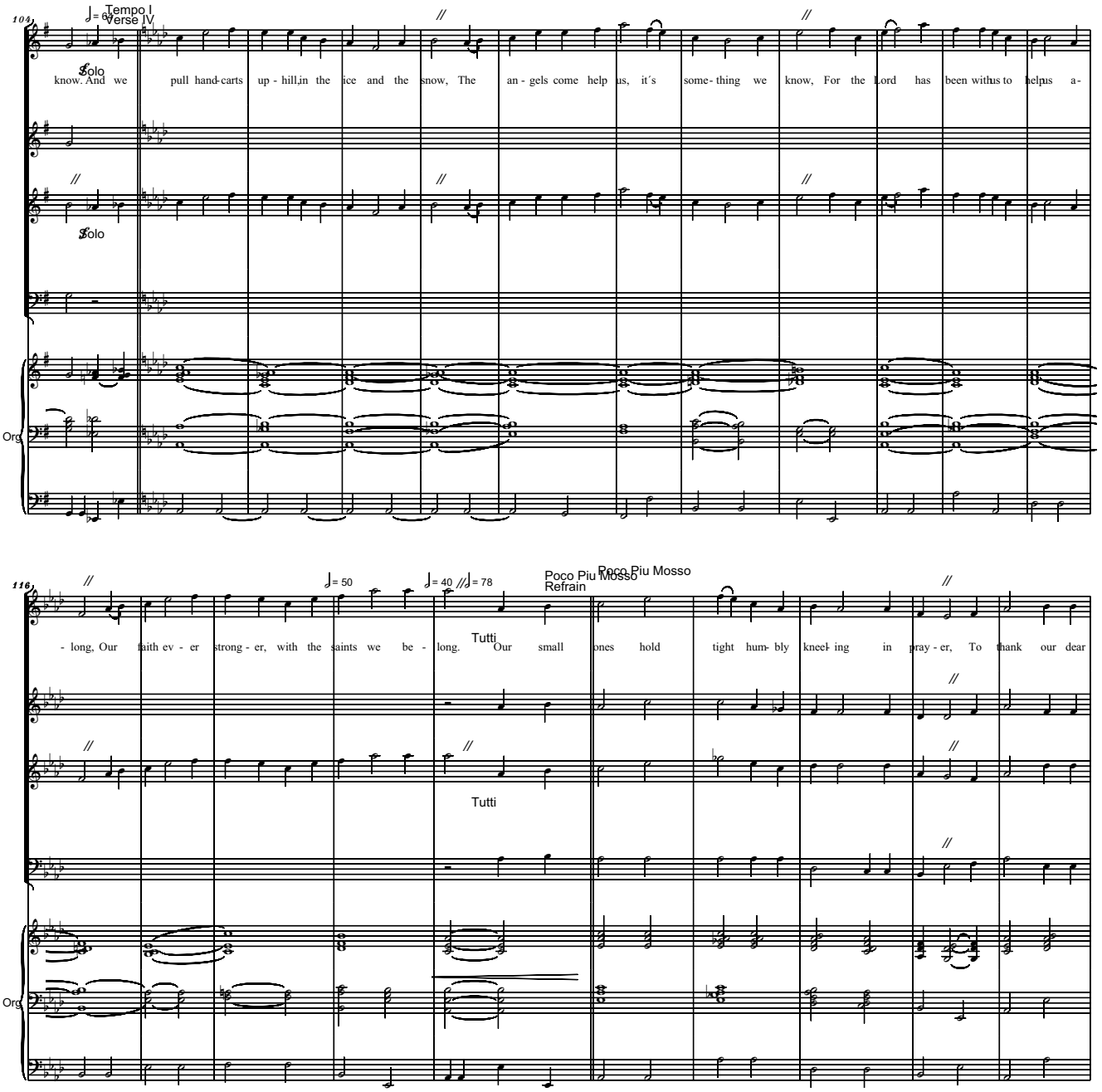



29
Solo
Verse II
Tempo I
thank our dear God for get- ting us here, To this place far from home and so far yet to go But with faith in our God we will trust him to know. In´early morn - ing we
Org
42
wake and to much our dis - may We find that our froends we´ll soon bu-ry to - day then we´ll break up our camp and go on with our way We´ll miss our dear friends, oh so
Org


55
Poco Piu Mosso
♩= 74
Refrain
Poco Piu Mosso
Tutti
sad, this day. Our small ones hold tight hum- bly kneel- ing in pray - er, To thank our dear God for get- ting us here, To this place far from home andso
mf
mf
Org

67
far yet to go But with faith in our God we will trust him to know.
♩= Tempo I
Verse III
f
Solo
And then our bur- dens get hard, we see bloodin the snow, From our lit - tle ones feet, it
Org

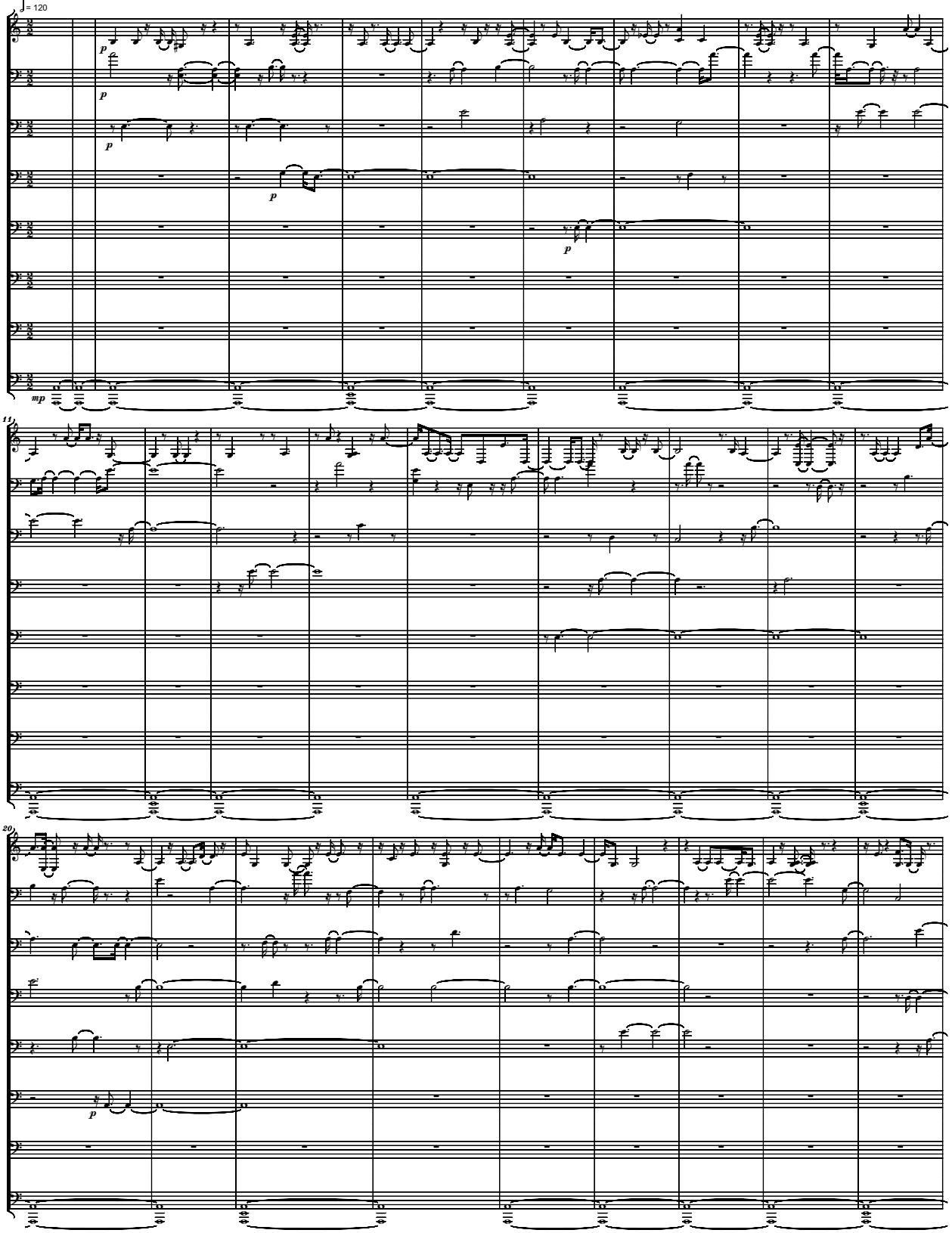

Child Solo
79
80
Poco Piu Mosso
Refrain
Poco Piu Mosso
Tutti
Tutti
Can we stop? Ma - ma, pa - pa, we can´t feel our feet, But con - tin - ue we must be for we re - trait. Our small ones hold tight hum- bly
wor - ries us so,
Org
91
kneel- ing in pray - er, To thank our dear God for get- ting us here, To this place far from home andso far yet to go But with faith in our God we will trust him to
Org

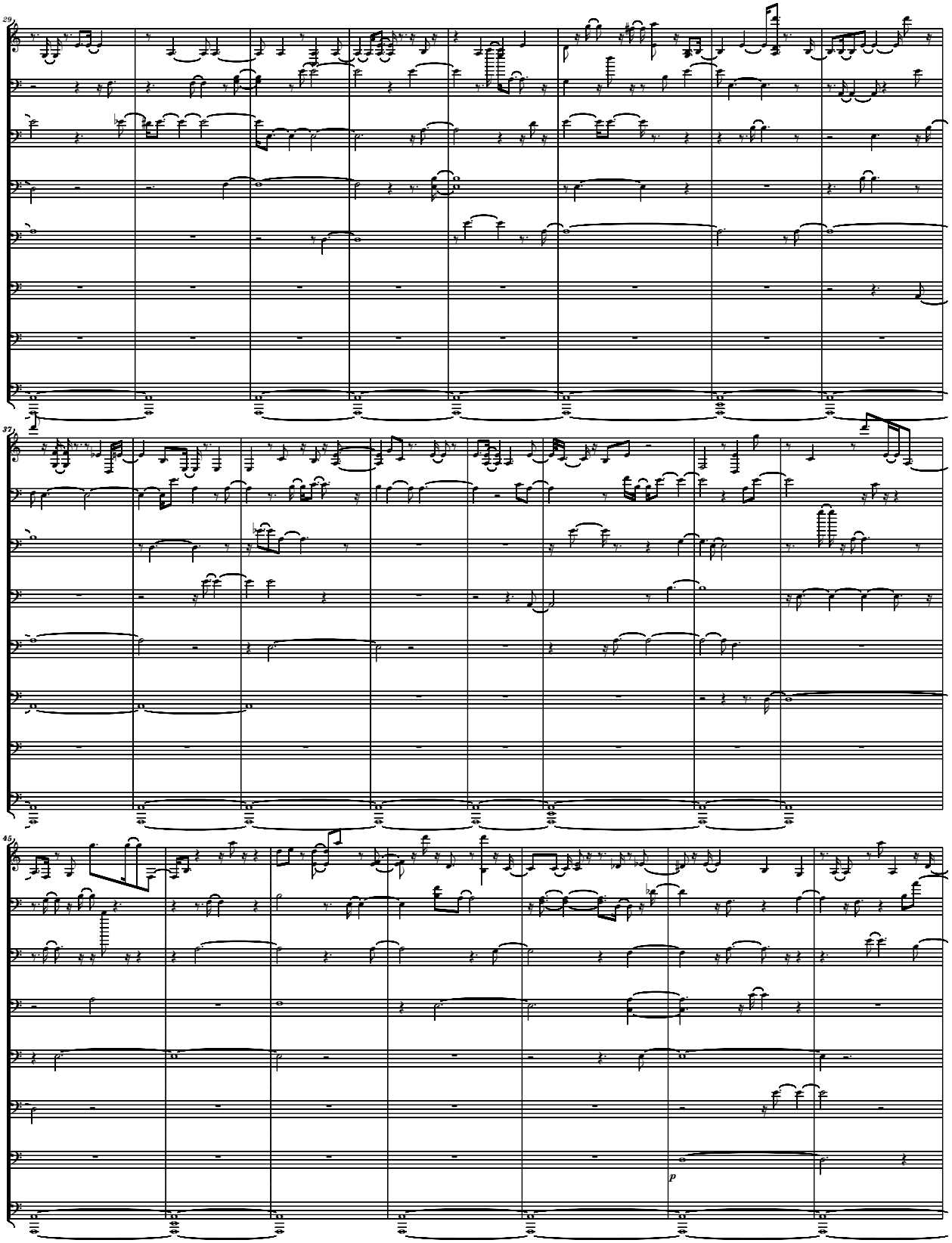

104
♩= 60
Tempo I
Verse IV
Solo
know. And we pull hand-carts up - hill,in the ice and the snow, The an - gels come help us, it´s some- thing we know, For the Lord has been withus to helpus a-
Solo
Org
116
♩= 50
♩= 40
♩= 78
Poco Piu Mosso
Refrain
Poco Piu Mosso
Tutti
- long, Our faith ev - er strong - er, with the saints we be - long. Our small ones hold tight hum- bly kneel- ing in pray - er, To thank our dear
Tutti
Org


126
= 82
= 86
God for get- ting us here, To this place far from home and so far yet to go But with faith in our God we will trust him to
Org
Energico, sempre piu mosso
136
= 92
Refrain (x 2)
= 100
know. Our small ones hold tight hum- bly kneel ing in pray- er, To thank our dear God for get- ting us here, To this place far from
Org


146
♩= 110
♩= 100
♩= 96
♩= 80
♩= 70
home and so far yet to go But with faith in our God we will trust
poco a poco rall.
we will trust him to know!
Org.
156
♩= 60
♩= 80
♩= 40
Org.

06a) Praise

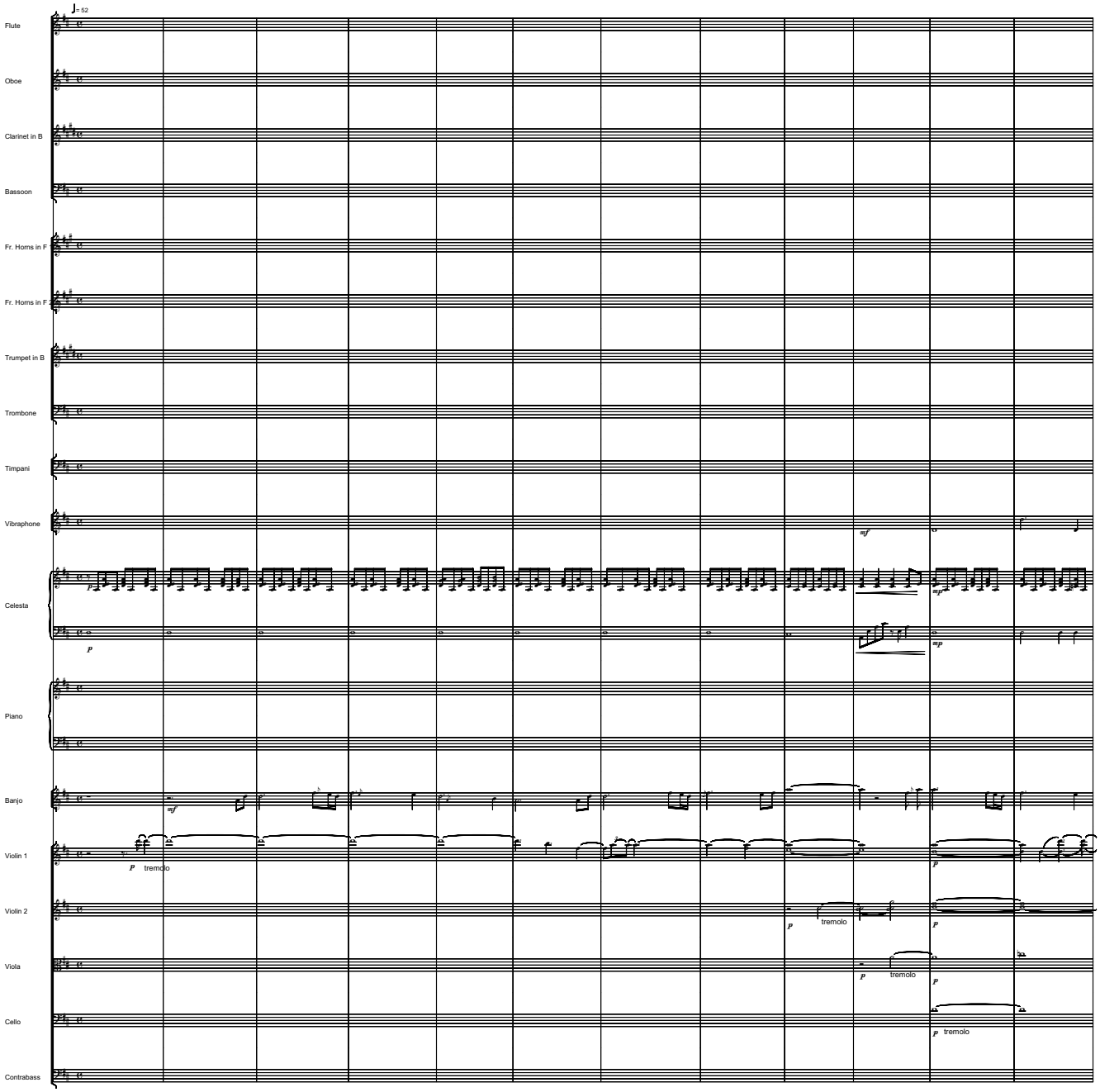


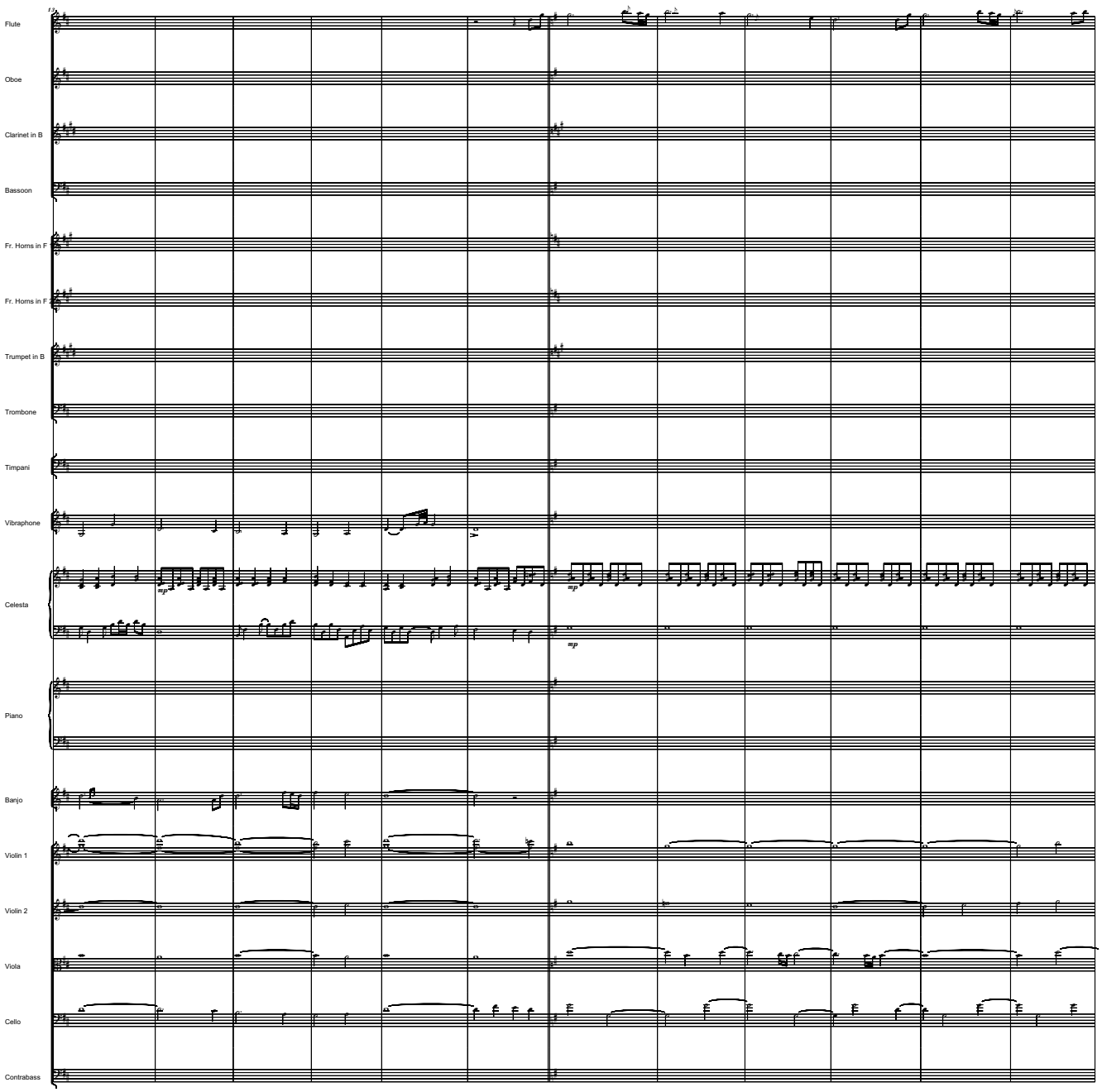

29
37
45
p

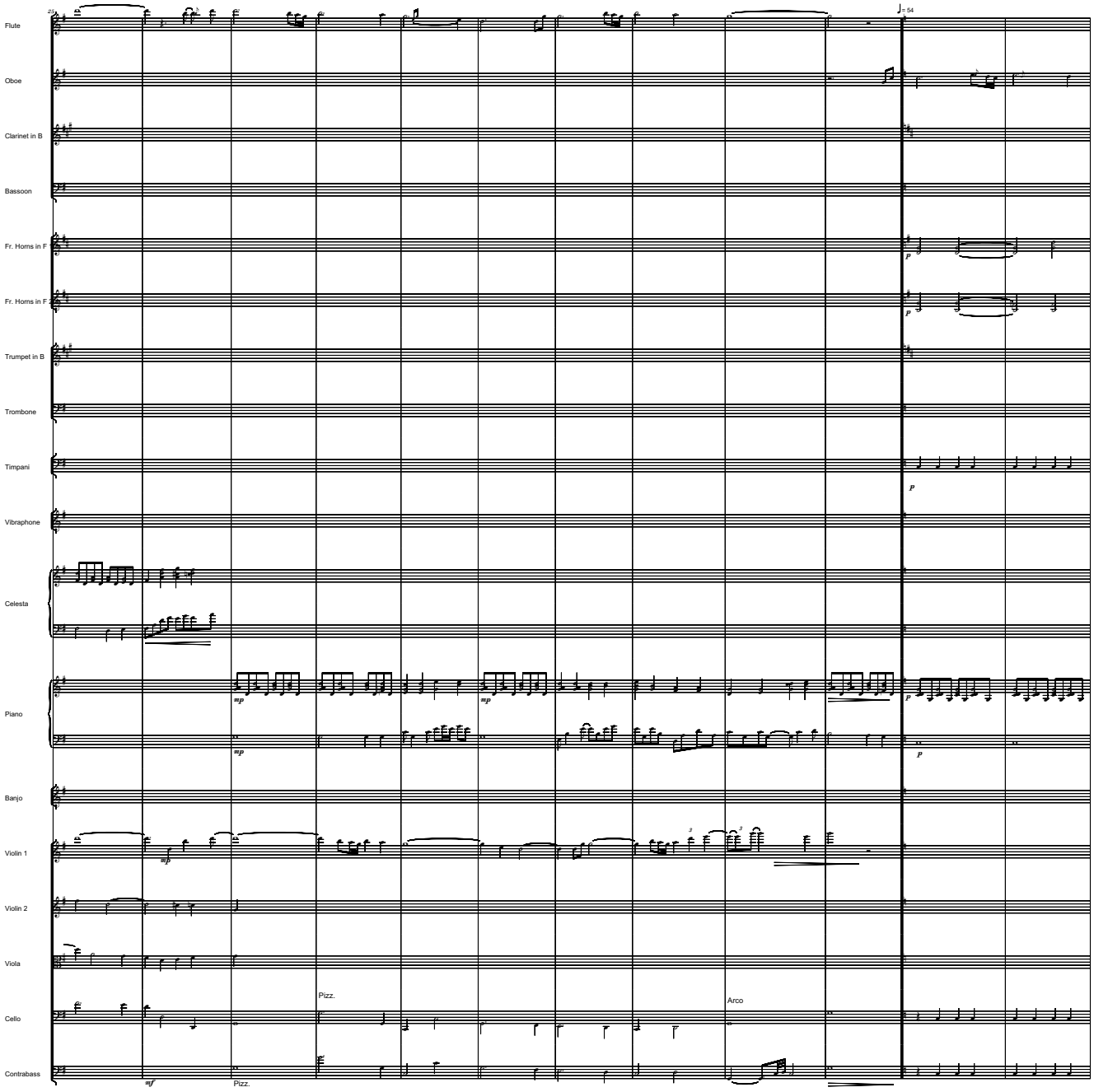


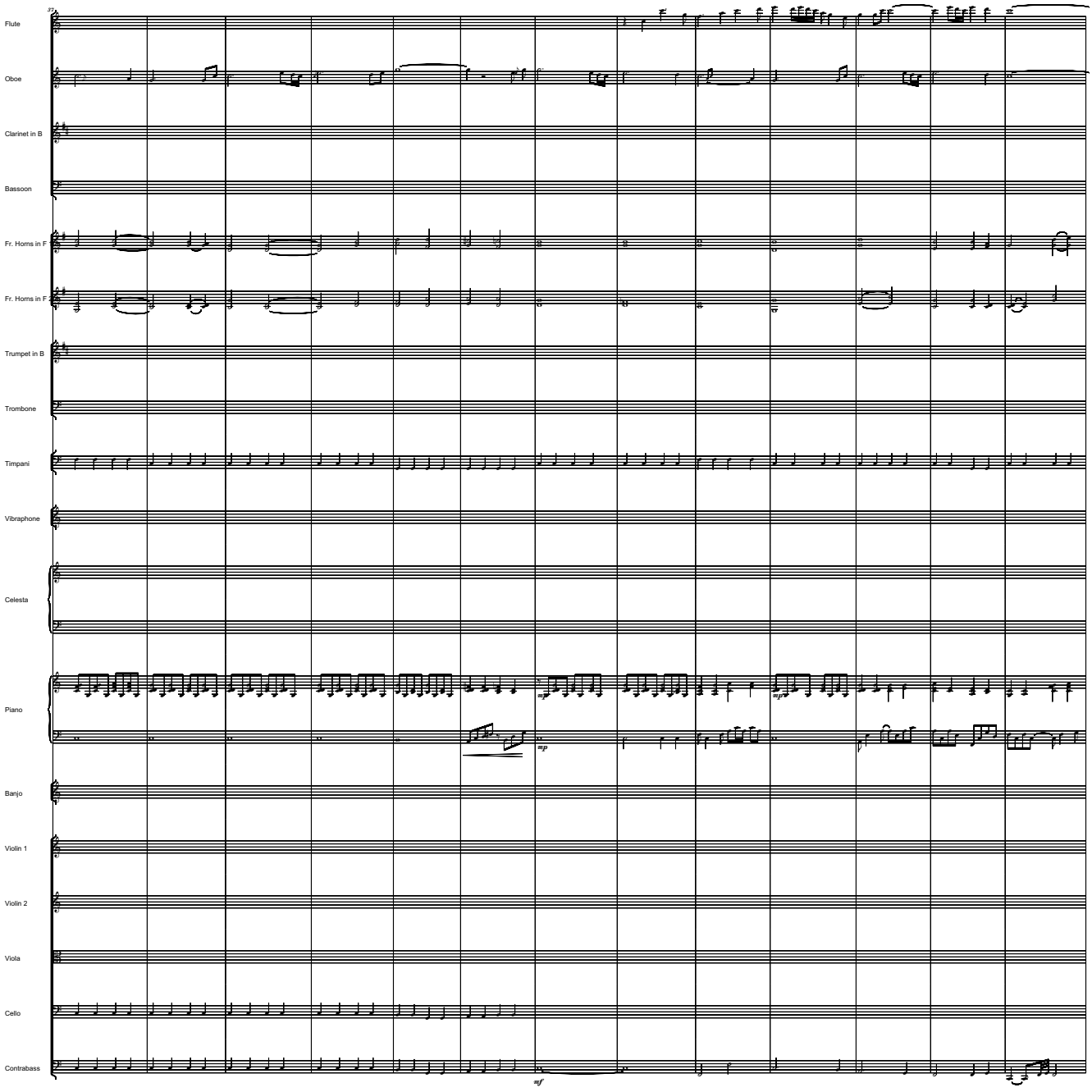
06b) Praise To The Latter-Day Pioneers
- American Air -
To Rich and Sue McClellan

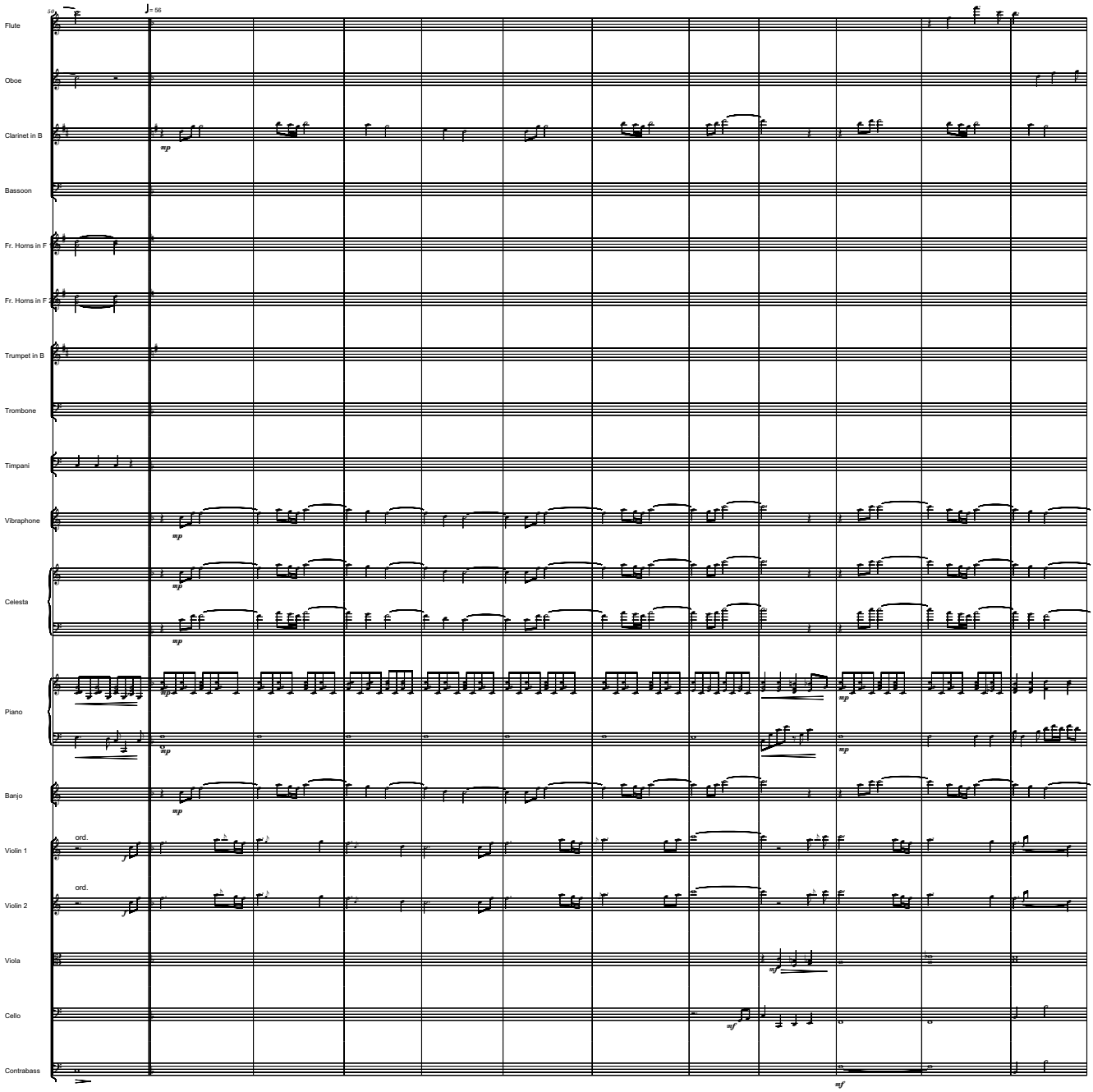
Lontano e Dolce

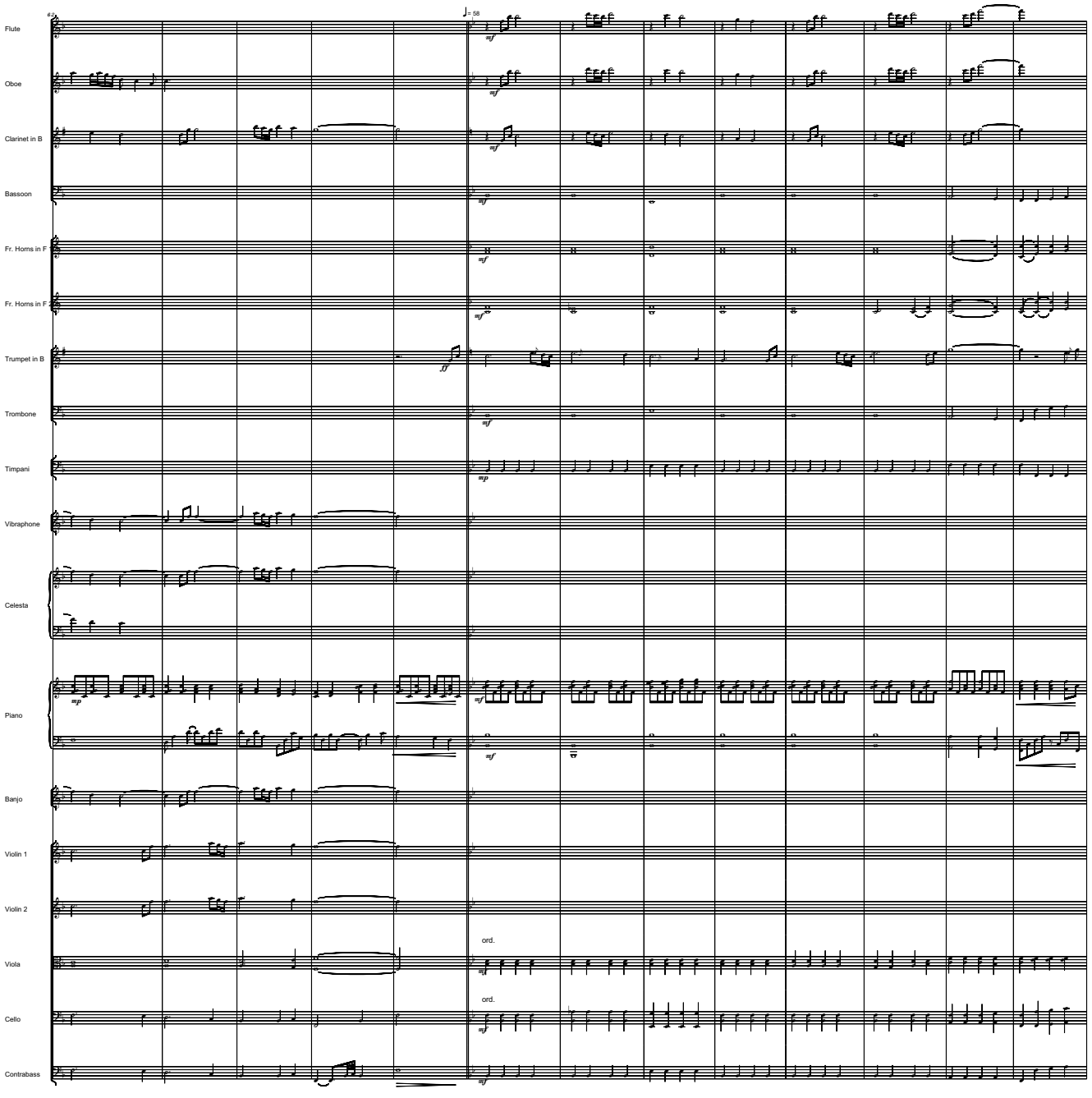


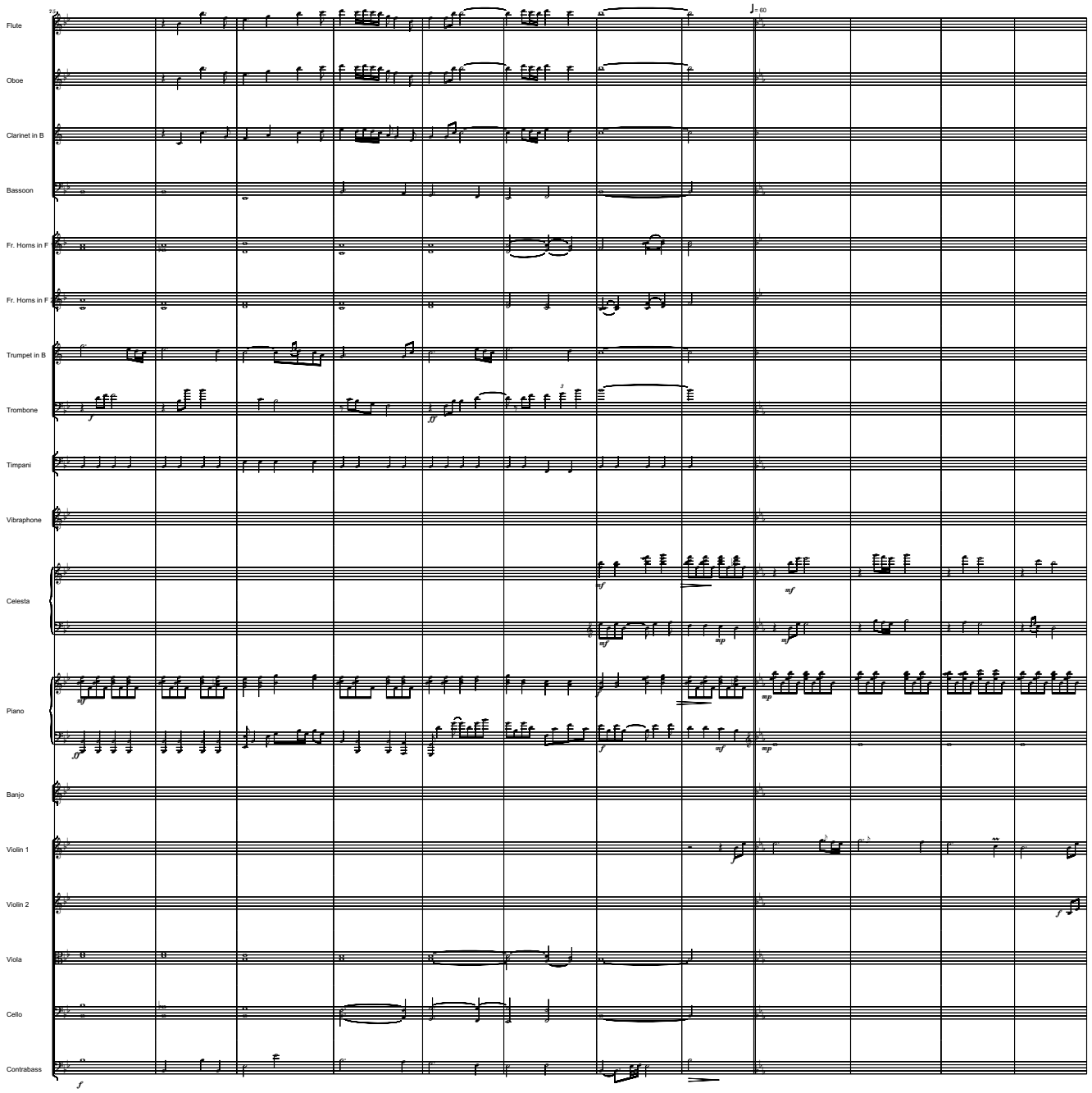

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

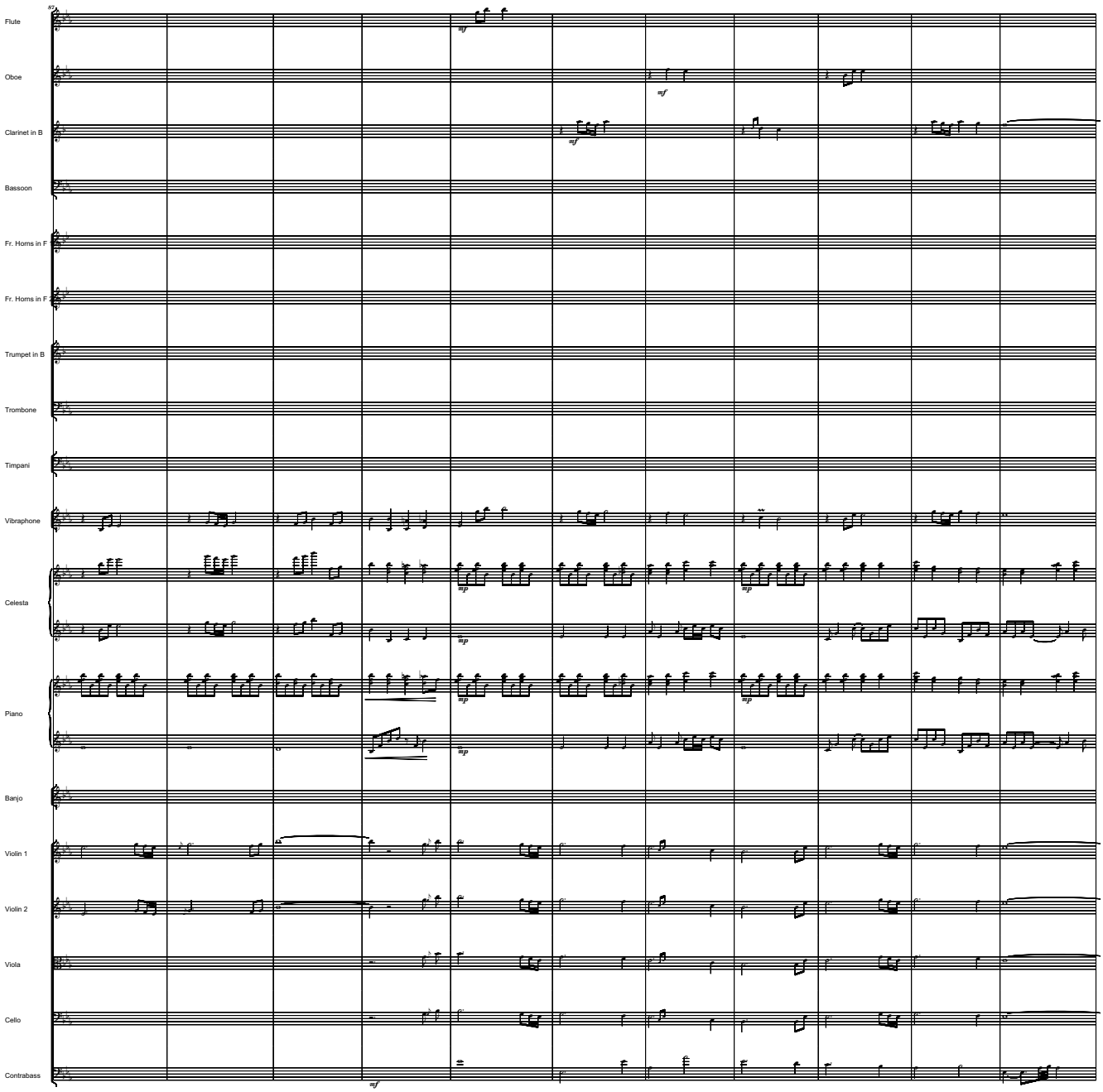

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
♩= 64
mp
mf
p
Pizz.
Arco

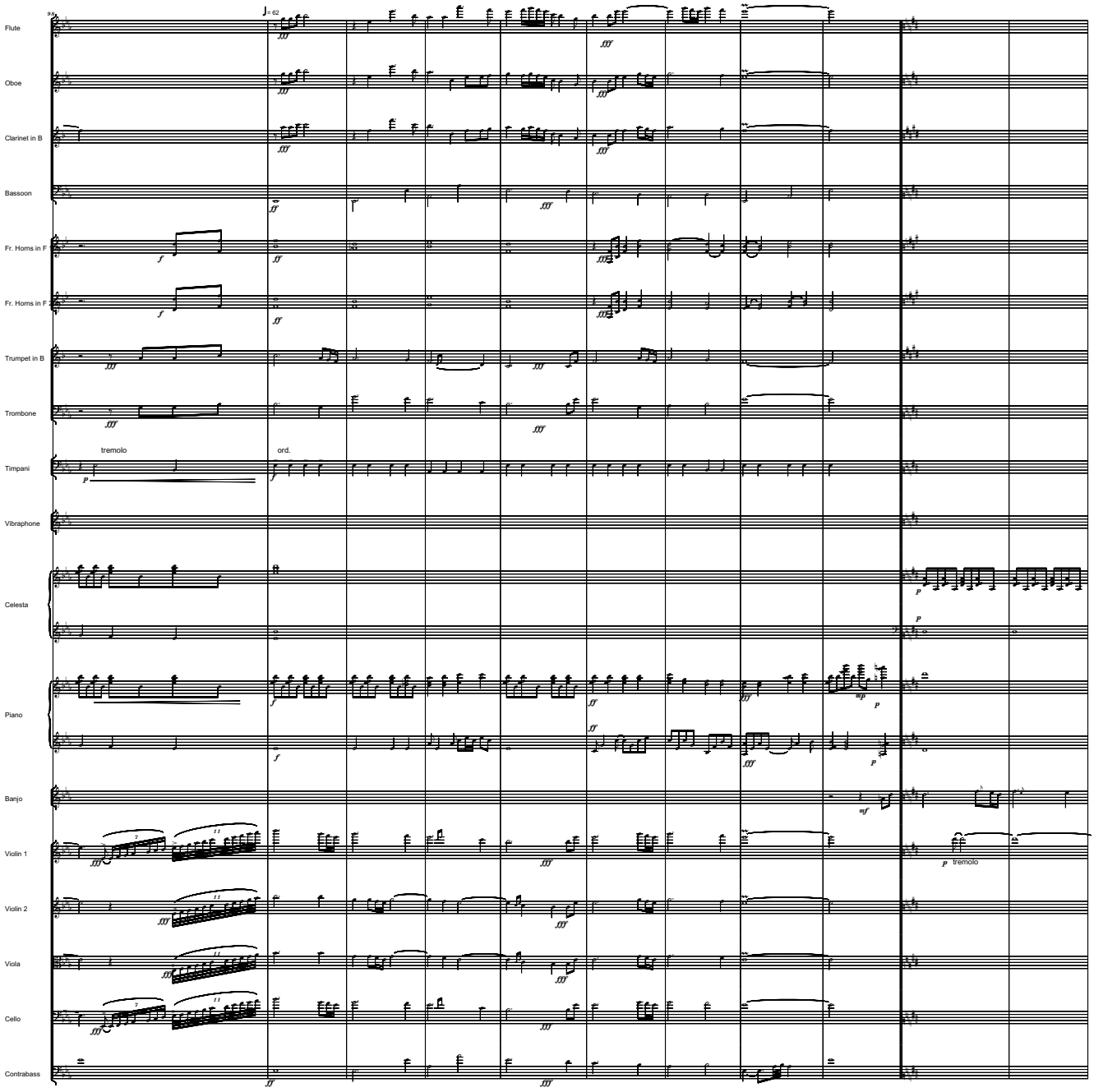

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

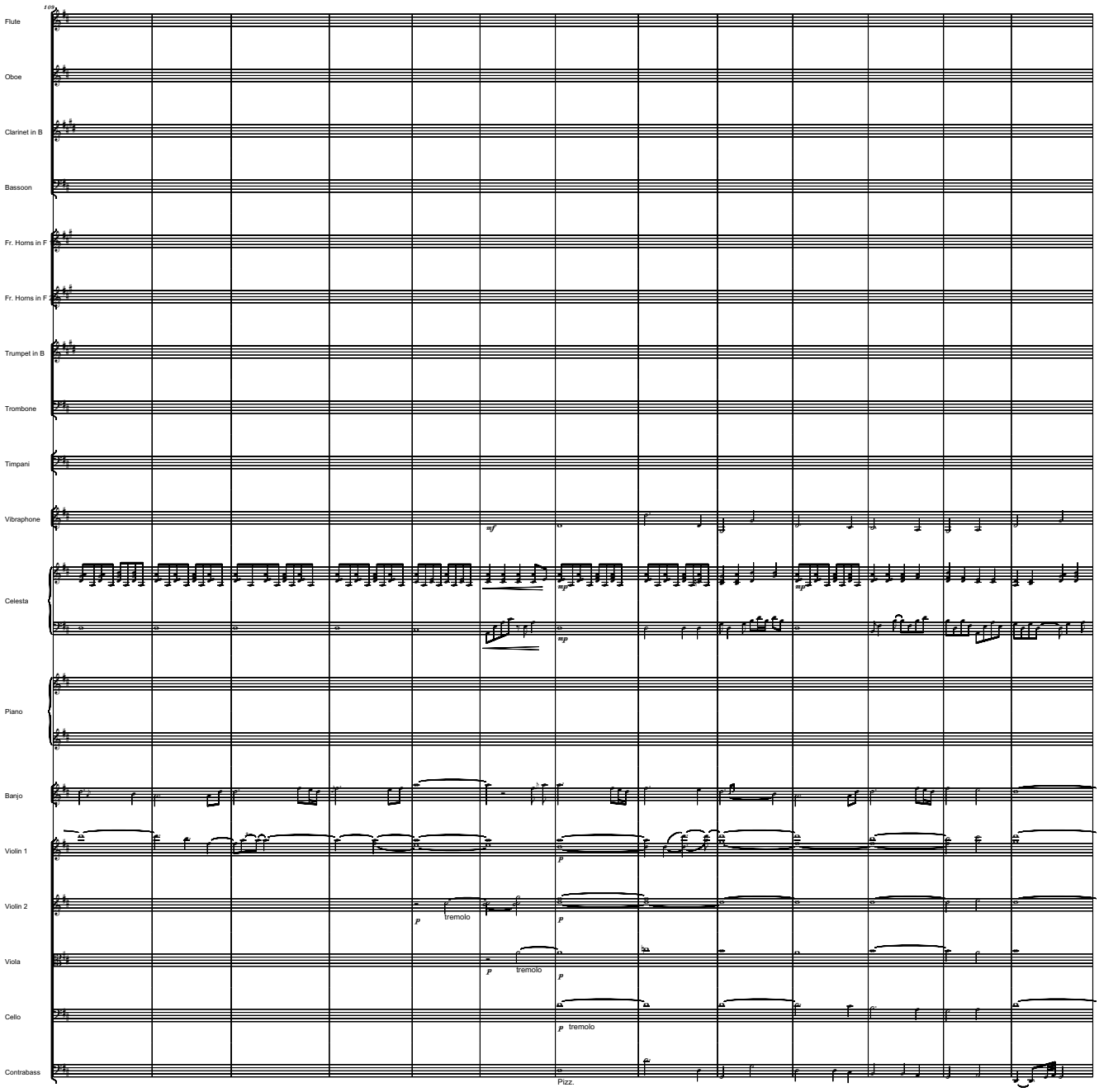

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
♩= 56
mp
ord.
mf


♩= 58
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
ord.
ord.

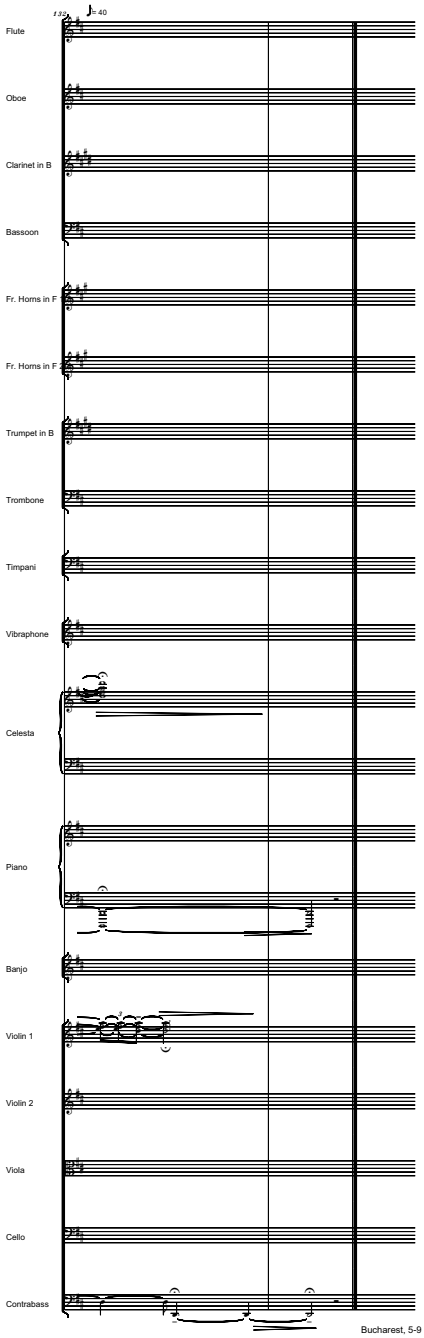

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
♩= 60


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
tremolo
ord.
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
tremolo


109
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
mf
Celesta
mp
Piano
Banjo
Violin 1
p
Violin 2
p
tremolo
Viola
p
tremolo
p
Cello
p
tremolo
Contrabass
Pizz.

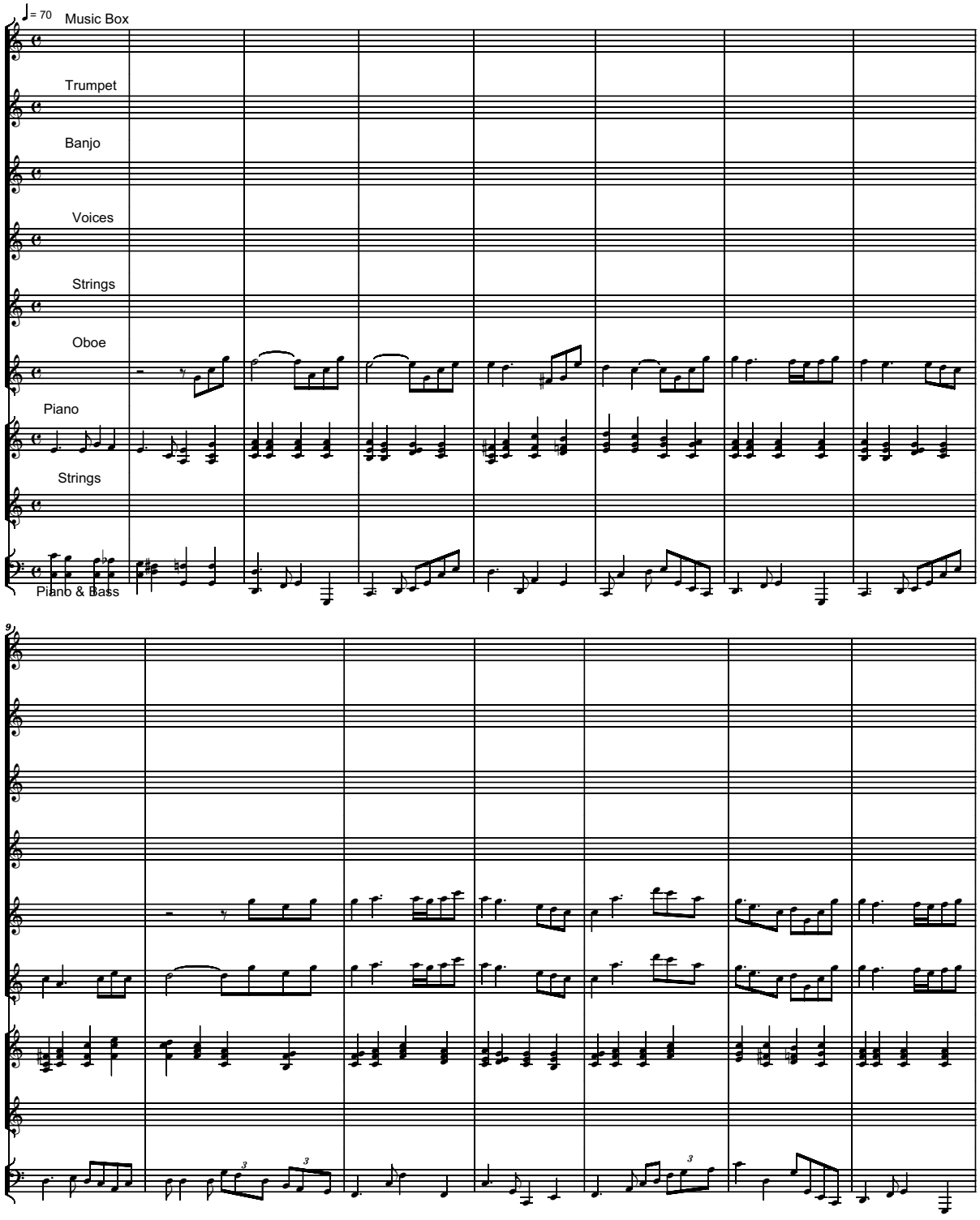

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F
Fr. Horns in F
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
LARGO - QUASI SENZA TEMPO
tremolo

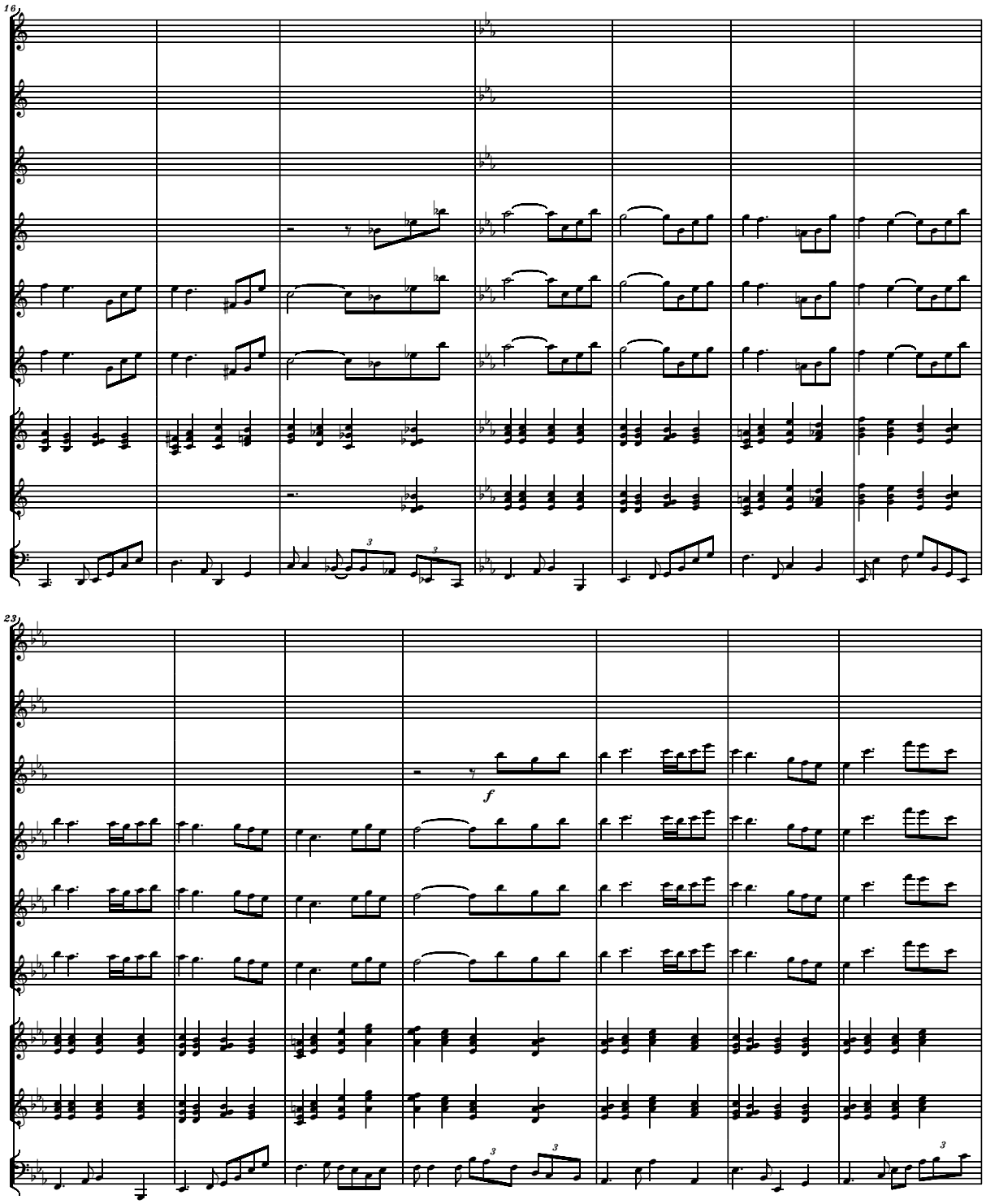


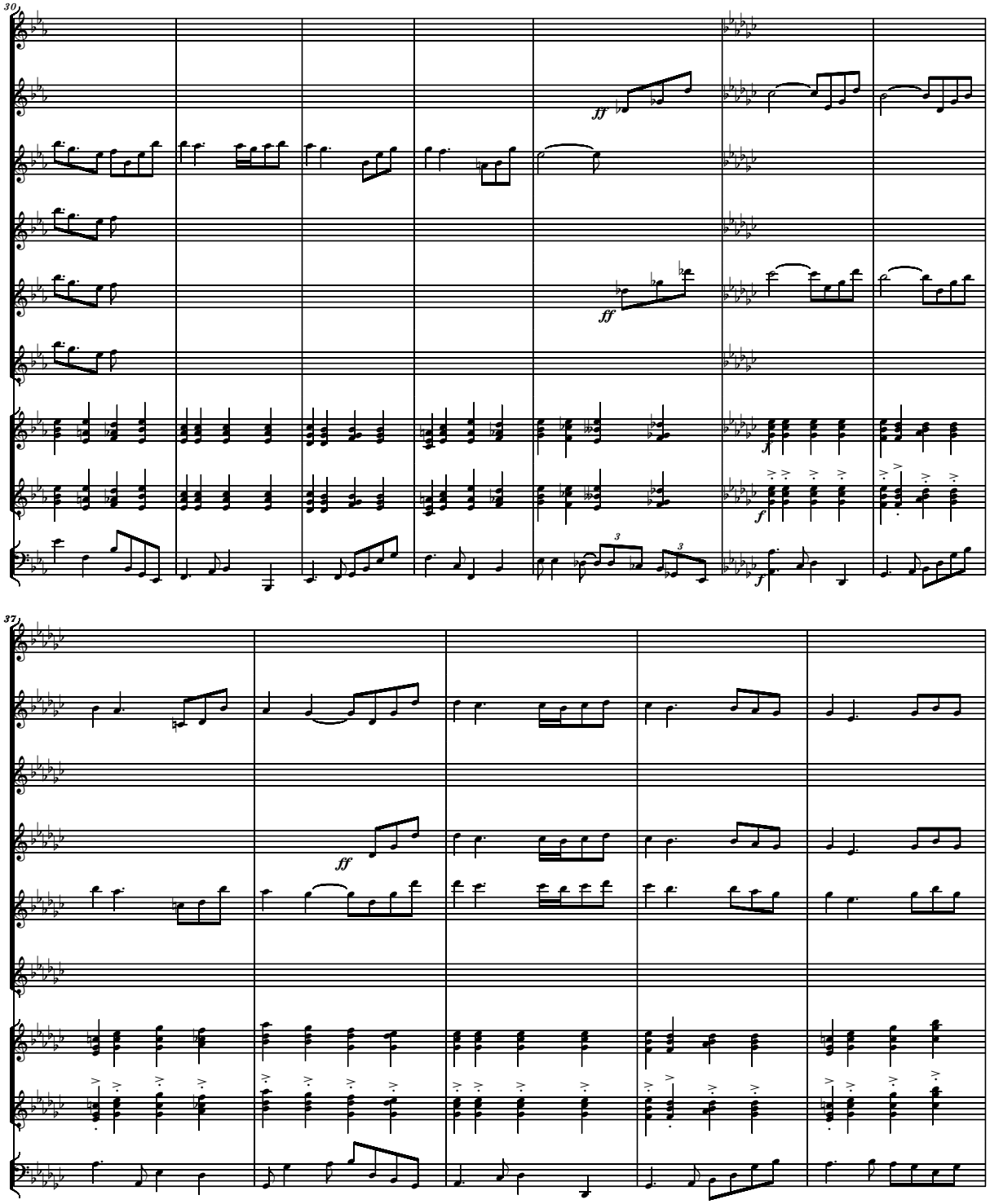
Bucharest, 5-9 July 2004

07) INFINITE MELODY
To President B. Gordon Hinckley

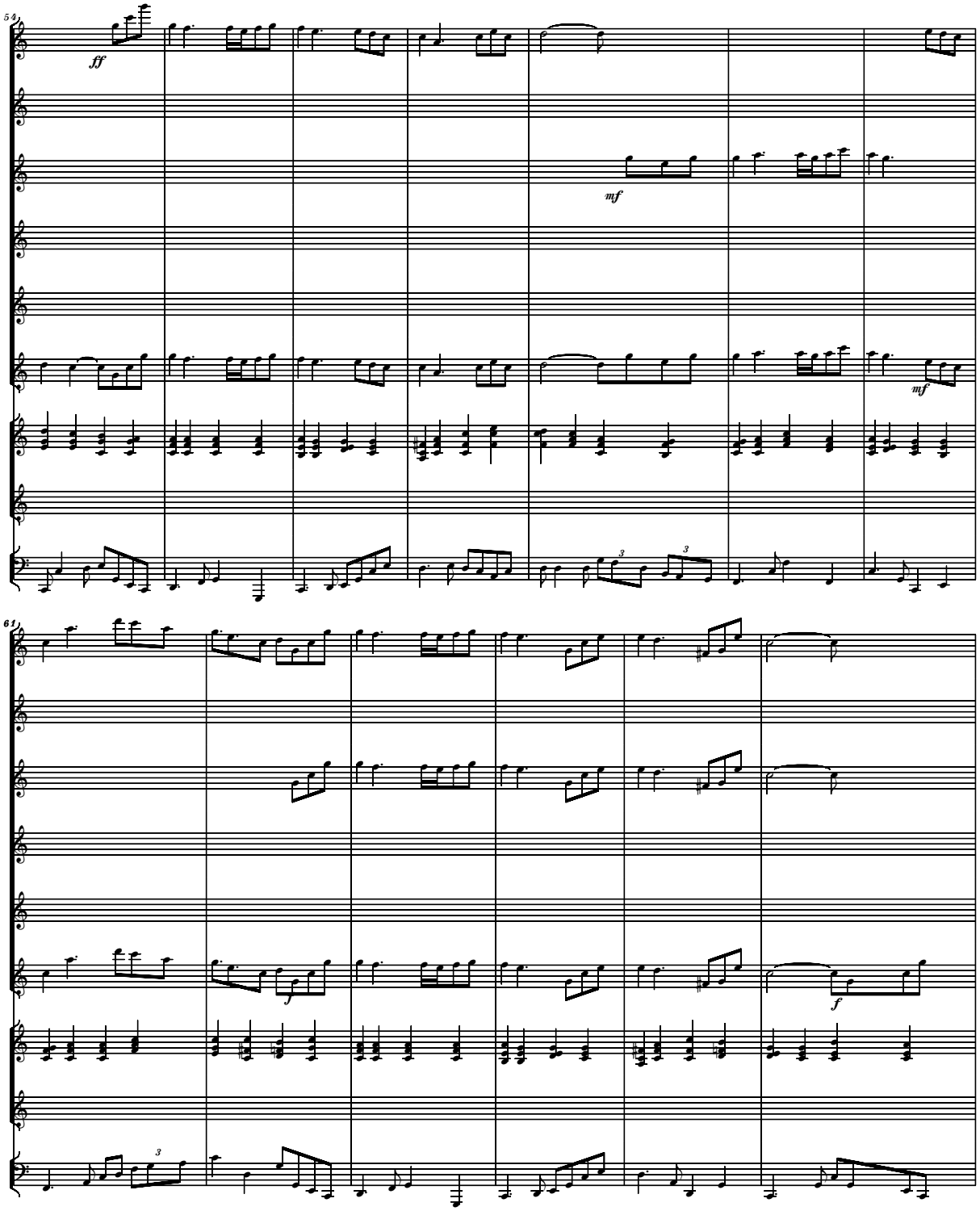
With convinction



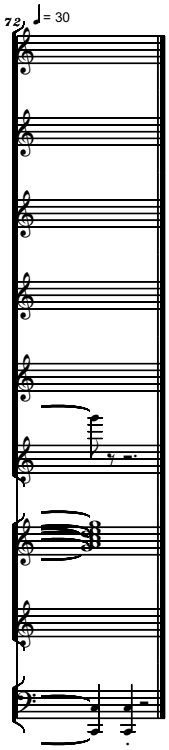

16
23
f






54
ff
mf
mf
61
f


67
♩= 65
♩= 60
♩= 50
♩= 40
♩= 70
♩= 65
♩= 60
♩= 40
ff
p


72
♩= 30

Lontano

08) Epilogue




17
Celesta
Harp
MusicBox
Glockenspiel
Violini
mf
mp
p
23
♩= 56
♩= 54
♩= 50
♩= 40
♪= 40
pp
mf
p

Serban NICHIFOR: Country Song




Cm7
Cm6
Cm9
Cm13
Cdim
Ddim/C
DbMaj7
Tab


C
C6
C7
Tab
Tab


F
C
G7/D
G7/C#
15a
16a
Tab


C
C6
CMaj7
C9
Tab
Tab


D
D9
D9/G#
G
Bm7b5/G
Bdim/G
24a
Tab


C
C9
F
C
Am
Tab
Tab


C/G
F/G
Dm/G
C6
FMaj7/G
F7b5/G
Tab
Tab


C
C6
C7
Tab


F
C
G7/D
G7/C#
15a (2)
16a (2)
Tab


C
C6
CMaj7
C9
Tab
Tab


D
D9
D9/G#
G
Bm7b5/G
Bdim/G
24a (2)
Tab


C
C9
F
C
Am
Tab
Tab


C/G
F/G
Dm/G
C6
F Maj7/G
F7b5/G
Tab
Tab


C
C6
C7
Tab

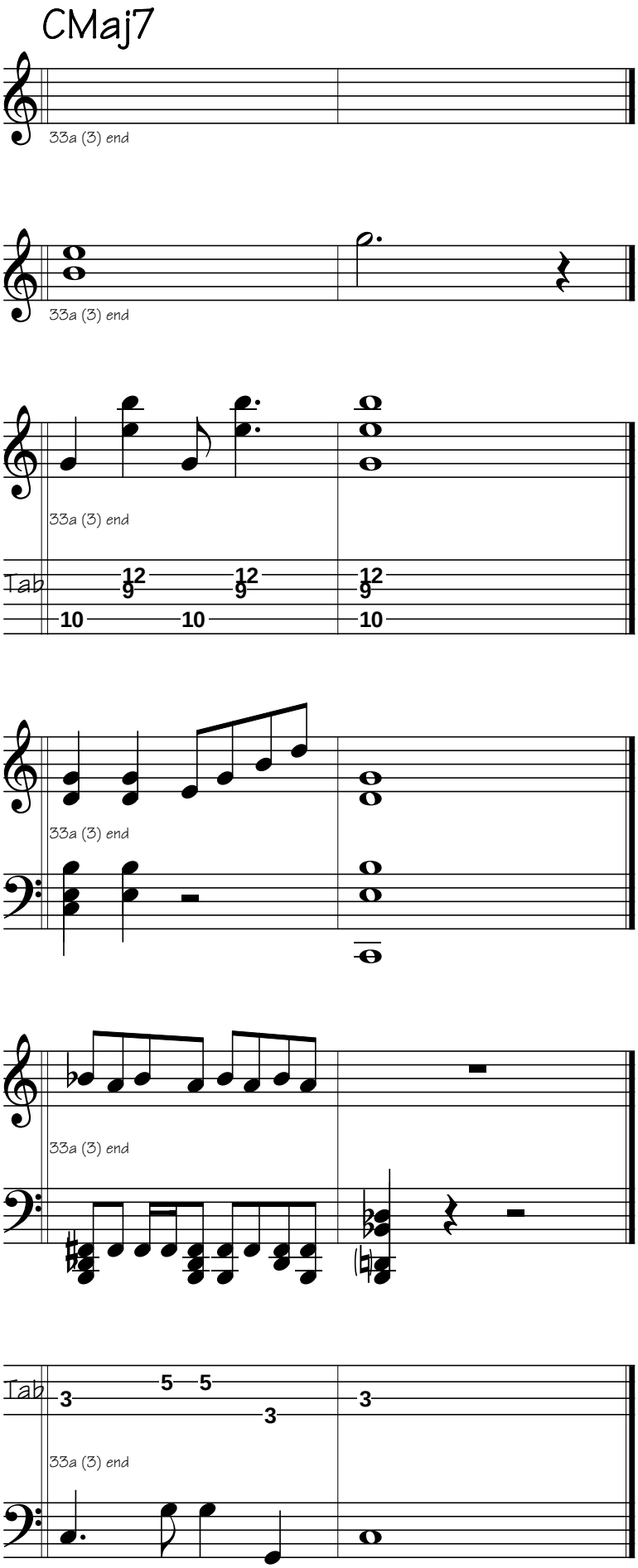

F
C
G7/D
G7/C#
15a (3)
16a (3)
Tab


C
C6
CMaj7
C9
Tab
Tab


D
D9
D9/G#
G
Bm7b5/G
Bdim/G
24a (3)
Tab


C
C9
F
C
Am
Tab
Tab


C/G
F/G
Dm/G
C6
FMaj7/G
F7b5/G
Tab
Tab


CMaj7
33a (3) end
33a (3) end
33a (3) end
Tab
12
9
10
12
9
10
12
9
10
33a (3) end
33a (3) end
Tab
3
5
5
3
3
33a (3) end

Serban NICHIFOR : Little Waltz




CMaj7/E
Ebdim
Dm9
G13/C#
Tab
Tab


C
Ab9
C2
C Maj7
C7
Gb9
9a
12a
Tab


F2
Db9
Gb7
F9
E9
Eb9b5
14a
Tab


D7
G7
Db9
C9b5
B9
Bb9
A9b5
Tab
Tab


Ab7b5
Db9
G9b5
Gb9b5
F9
E9
Bb9
22a
Tab


C
Ab9
C2
C Maj7
C7
Gb9
9a (2)
12a (2)
Tab


F2
Db9
Gb7
F9
E9
Eb9b5
14a (2)
Tab


D7
G7
Db9
C9b5
B9
Bb9
A9b5
17b (2)
Tab


Ab7b5
Db9
G9b5
Gb9b5
F9
E9
Bb9
22a (2)
Tab


C
Ab9
C2
C Maj7
C7
Gb9
9a (3)
12a (3)
Tab


F2
Db9
Gb7
F9
E9
Eb9b5
14a (3)
Tab


D7
G7
Db9
C9b5
B9
Bb9
A9b5
17b (3)
Tab


Ab7b5
Db9
G9b5
Gb9b5
F9
E9
Bb9
22a (3)
Tab


C
3
3
25b (3) end
25b (3) end
25b (3) end
Tab
8
8
10
10
8
8
8
10
8
25b (3) end
25b (3) end
3
25b (3) end
Tab
3
3
3
25b (3) end

Serban Nichifor : Charleston




C
F
Fm
C
C7
Tab
Tab


F
Ab
Ebm6
D7
G7
Tab
Tab


C7
C9
F
Fm
Fm6
Tab
Tab


C/G
D7
G7
C
G7
Gb7
Tab
Tab


F
Fm6
E7
Am
Tab
Tab


D7
D9
G7
Ab7
G7
Tab
Tab


C
F
Fm
C
C7
Tab
Tab


F
Ab
Ab/Eb
D7
G7
Tab
Tab


C7
C9
F
Fm
Tab
Tab


C/G
D7
G7
C
G7
CMaj7
Tab
Tab


Eb/G
F#dim
Fm6
Bb9
Eb/G
F#m7b5
Fm
Bb7
Tab
Tab


Eb
Ab
Abm
Eb
Eb7
Tab
Tab


Ab
B
B/F#
F7
Bb7
Tab
Tab


Eb7
Eb9
Ab
Ab
Ab6
Tab
Tab


Bb
Eb/Bb
F7
Bb7
Eb
Bb7
Bbm7
Tab
Tab


Ab
Abm6
G7
Cm
Tab
Tab


F7
F9
Bb7
G7
Tab
Tab


C
F
Fm
C
C7
Tab
Tab


F
Ab
Ab/Eb
D7
G7
Tab
Tab

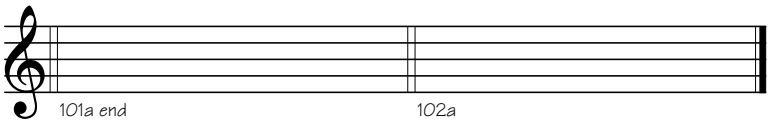

C7
C9
F
Fm
Fm6
Tab
Tab

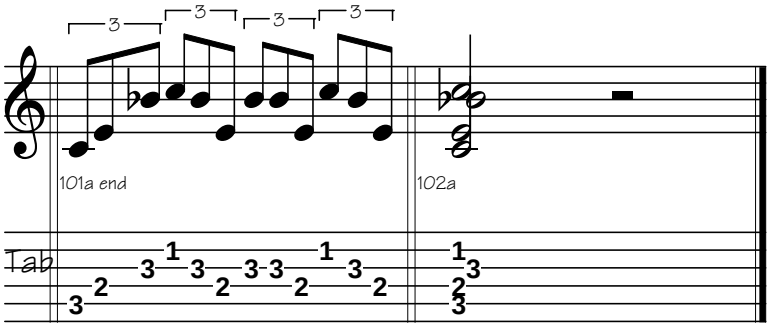

C/G
D7
G7
C
G7
Gb7
Tab
Tab

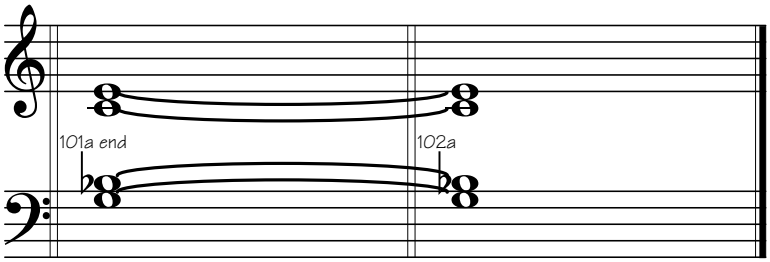

F
Fm6
E7
Am7
Tab
Tab

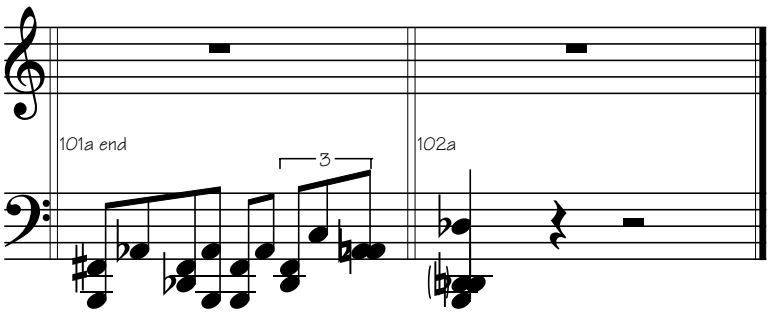

D7
D9
G7
G9
Tab
Tab

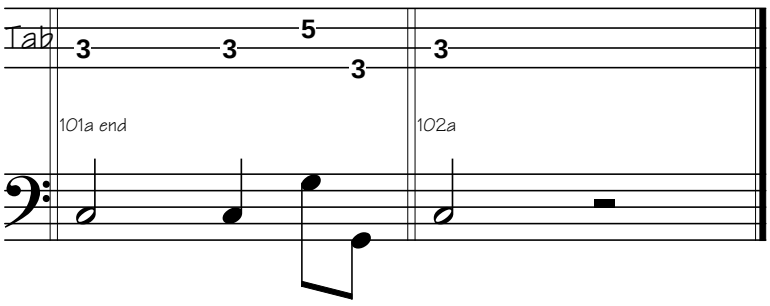

C/E
Ebdim
Dm6
G7
CMaj7
C7
Tab
Tab


101a end
102a


3
3
3
3
101a end
102a
Tab


101a end
102a


101a end
102a
3


Tab
101a end
102a

Serban NICHIFOR: Country Song



Serban NICHIFOR : Little Waltz



Serban Nichifor : Charleston





To Dr. John Nedelciu
CHARLESTON FOR DR.JOHN

Serban NICHIFOR
9-III-2006

Joyfully



Copyright © 2006 by Serban NICHIFOR (SABAM)


14
mf
mp
mf
mp.
19
6
3
f
mf
mf
23

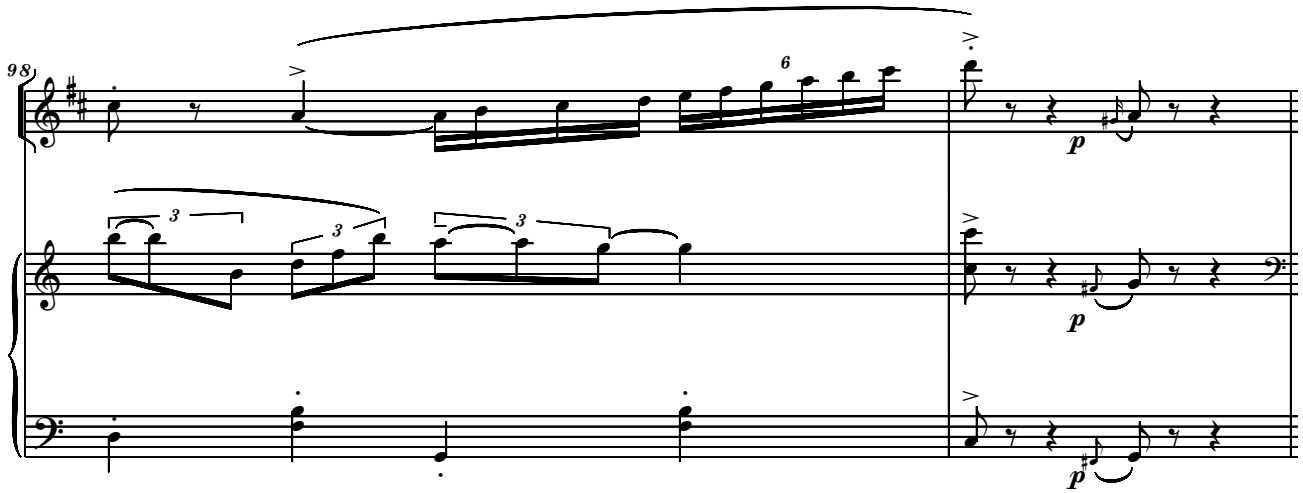

28
mf
mp
mf
mp
mf
33
mf
mp
mp
mf
mf
mp
38
mf
mp
mf
mp

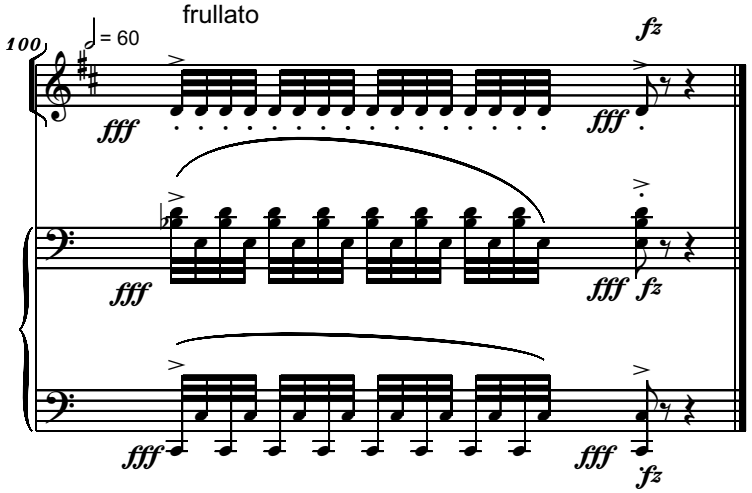

43
ff
f
f
47
mf
mp
mp
51
mf
mf
mp
mf
mp


56
mf
mp
mf
mf
mp
61
mp
6
f
mf
mf
65
f
mf
f
mf


70
ff
mf
ff
mp
ff
mp
75
mf
mf
mp
mp
80
mf
mf
mp
mf
mf


85
mp
mp
6
3
f
mf
mf
89
94
f
f
mf
mf
f
f
3
3
ff
ff
3
3
3
3
f
f
mf
mf


98
6
3
3
3
p
p
p


frullato
100
= 60
fff
fz
fff
fz
fff
fz
fff
fz
fff
fz

To Maestro IVANO ASCARI
01.) COUNTRY SONG

Serban Nichifor



To Maestro IVANO ASCARI
02.) LITTLE WALTZ

Serban Nichifor



To Maestro IVANO ASCARI
CHARLESTON

Serban NICHIFOR

Joyfully

9-IX-2006



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63
68
ff
ff
75
83
90
97
f
frullato
100
fz
fff

To Maestro IVANO ASCARI
CHARLESTON

Serban NICHIFOR

Joyfully

9-IX-2006



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14
mf
mp
mf
mp.
19
3
mf
mf
23

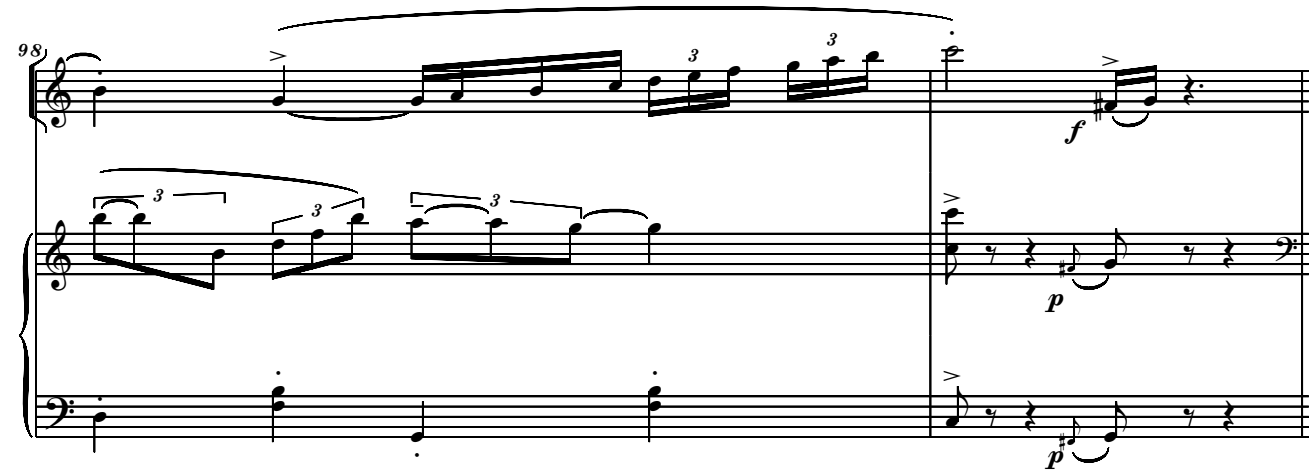

28
33
38

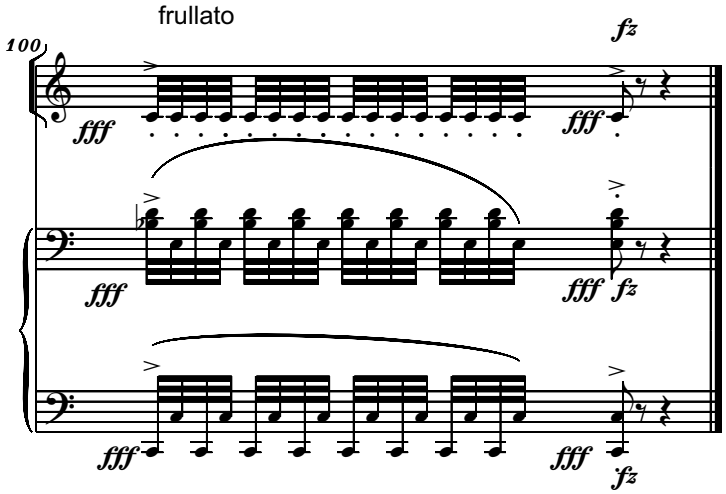

43
f
f
47
f
mp
mp
51
f
mf
mp
mf
mp


56
mf
mp
mf
mf
mp
61
mp
3
3
mf
mf
65
f
mf
f
mf


70
ff
ff
ff
ff
mf
mf
75
f
mf
f
mf
f
81
mf
mf
f
f
f


86
3
f
f
90
ff
ff
95
f
ff
ff
3
3
3
3
3
3


98
f
p
p


frullato
100
fz
fff
fff
fff
fff
fz
fff
fff
fz

SERBAN NICHIFOR

3 ROMANIAN DANCES

for

String Quartet

(24 November 2006)

Score & Parts

Allegro Vivo

1.) Hora

Serban NICHIFOR



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11
mp
mp
mf
14
mp
mf
18


21
mf
mp
24
f
mf
mf
mf
27


31
34
37


40
44
47



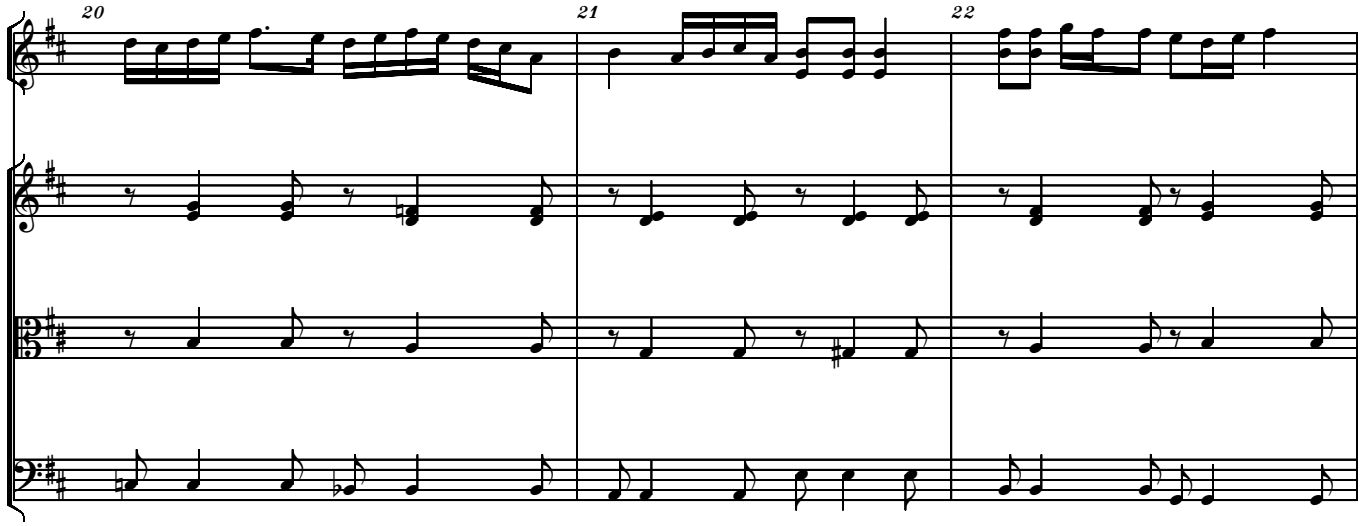
51

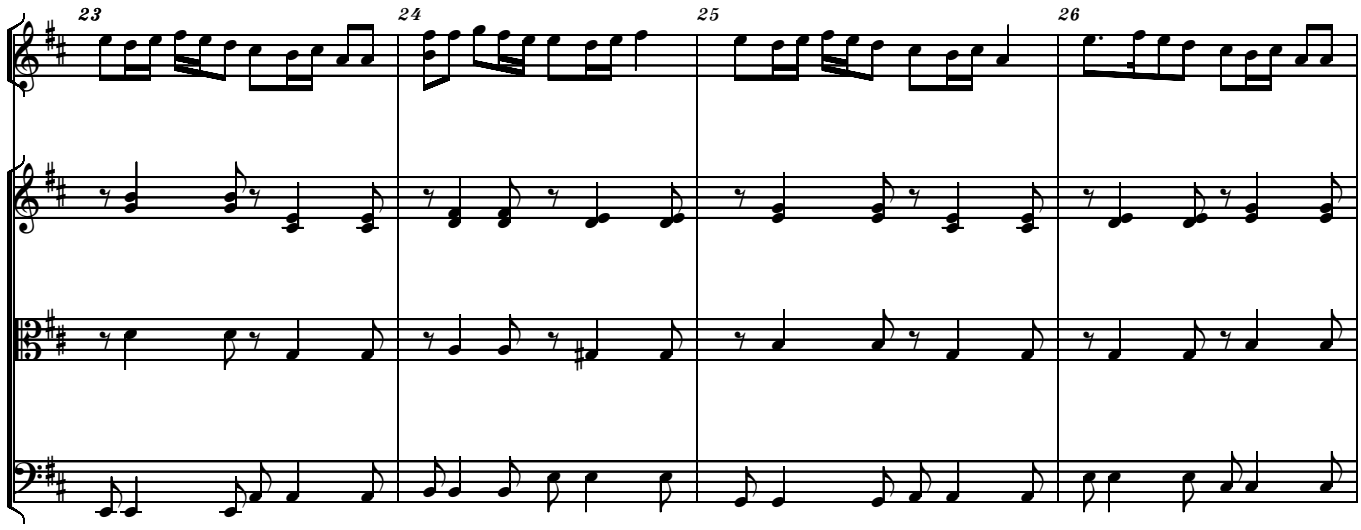
2.) Batraneasca

Serban NICHIFOR




11
12
13
14
15
16
17
18
19

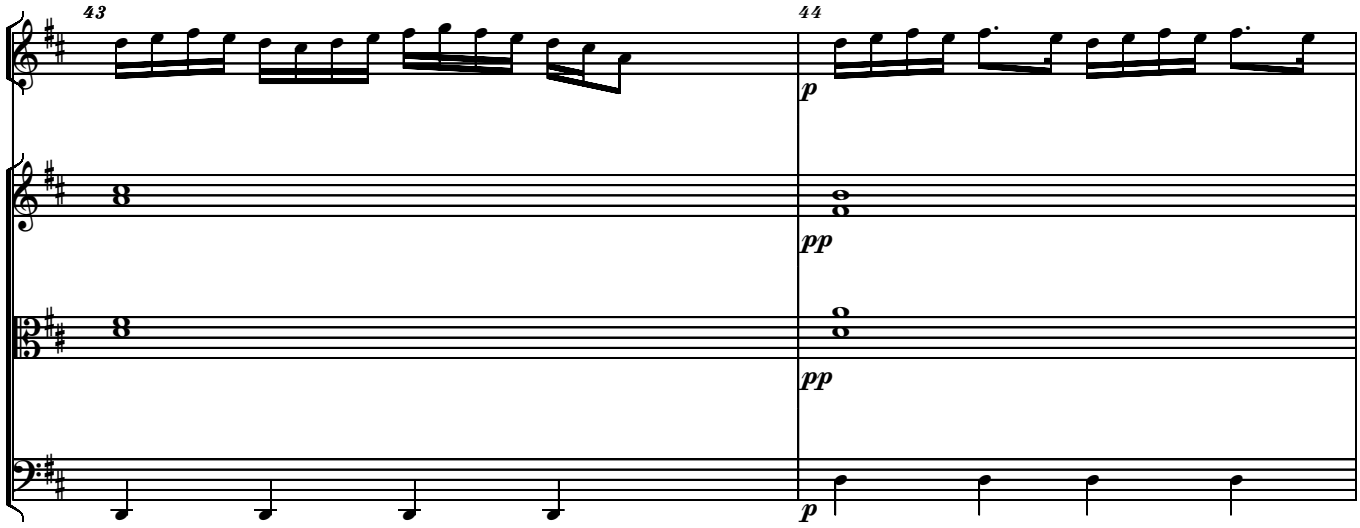

20
21
22

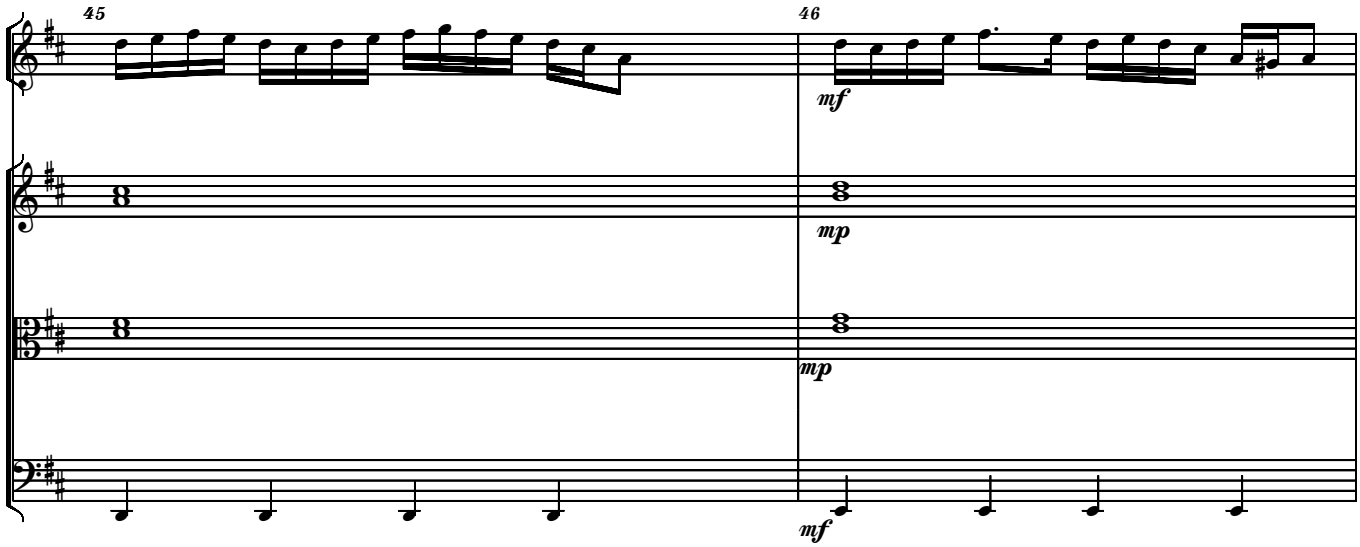

23
24
25
26


27
28
29
30


31
32
33
mf
mp
mp
mf
34
35
36
p
pp
pp
simile
p
37
38
39
mf
mp
mp
mf


40
41
42
p
pp
pp
p
mf
mp
mp
mf


43
44
p
pp
pp
p


45
46
mf
mp
mp
mf


47
48
49
p
pp
pp
p
50
51
52
mf
mp
mp
mf
53
54
55
p
pp
pp
p


56
57
58
59
mf
mp
mp
mf
60
61
62
p
pp
pp
p
63
64
65
66
100
f
f
f

Presto

3.) Perpetuum Mobile

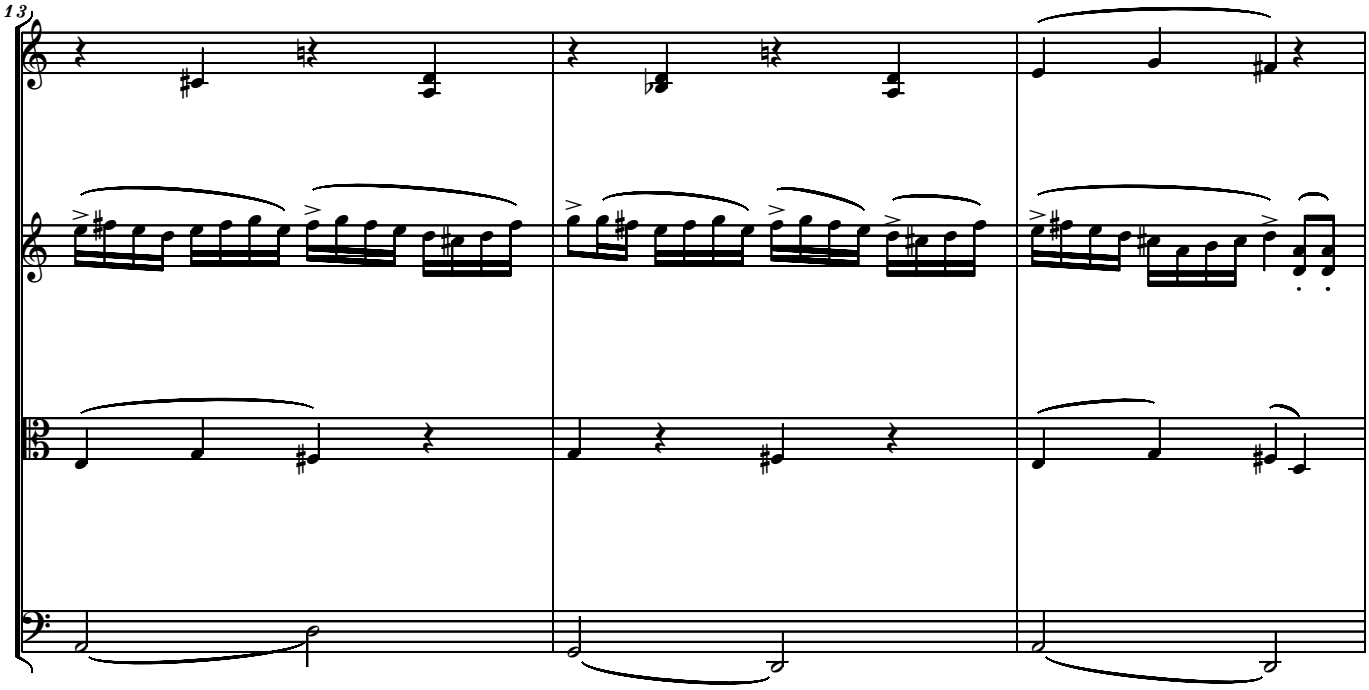
Serban NICHIFOR



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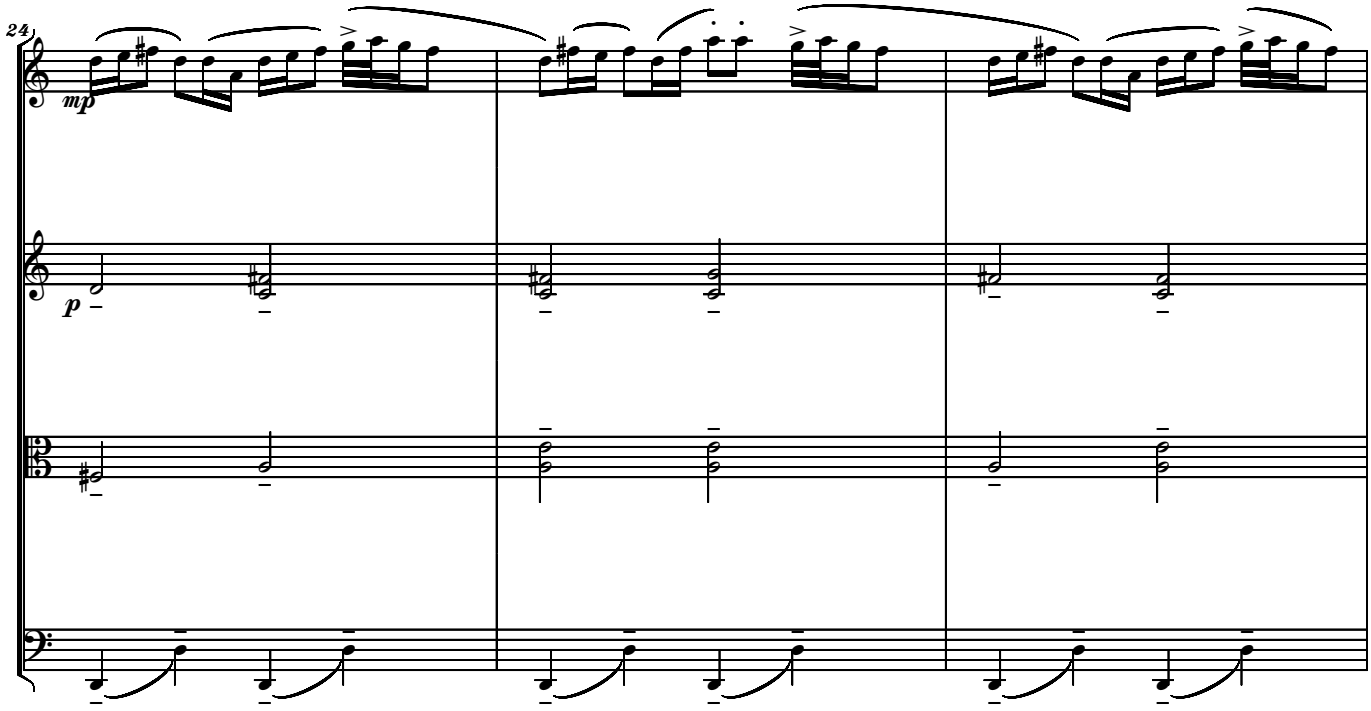

7
mp
leggiero - a punta d'arco
p
p
p


10
mp
mp

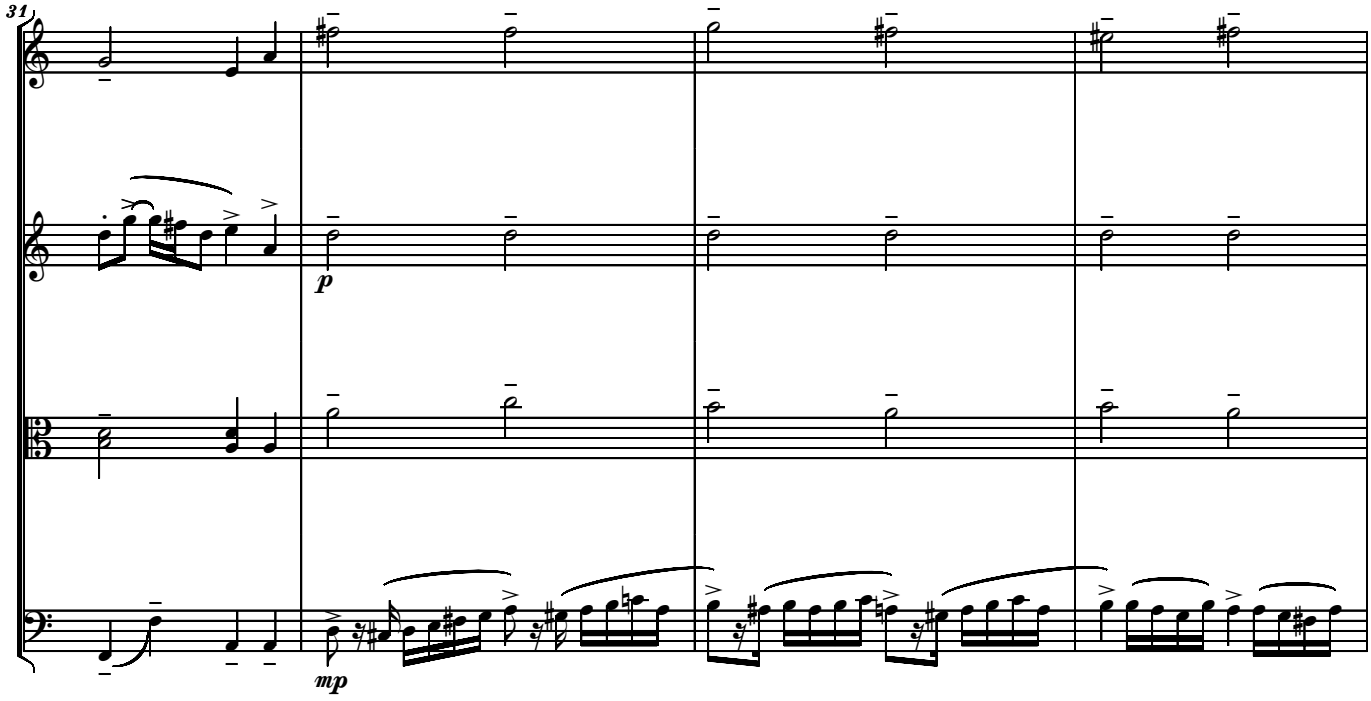

13


16
mp
p


20
p
mp

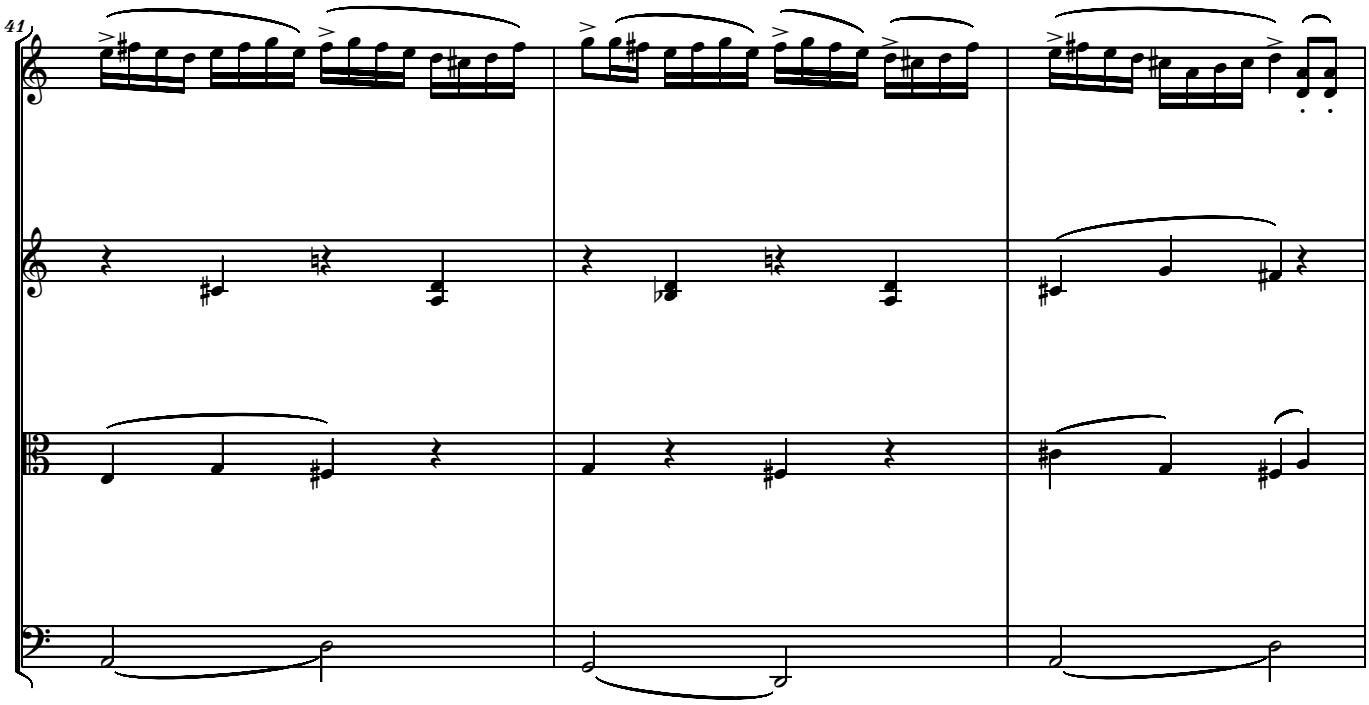

24
mp
p


27
p
mp


31
p
mp


35
p
mp


38
mp
p


41

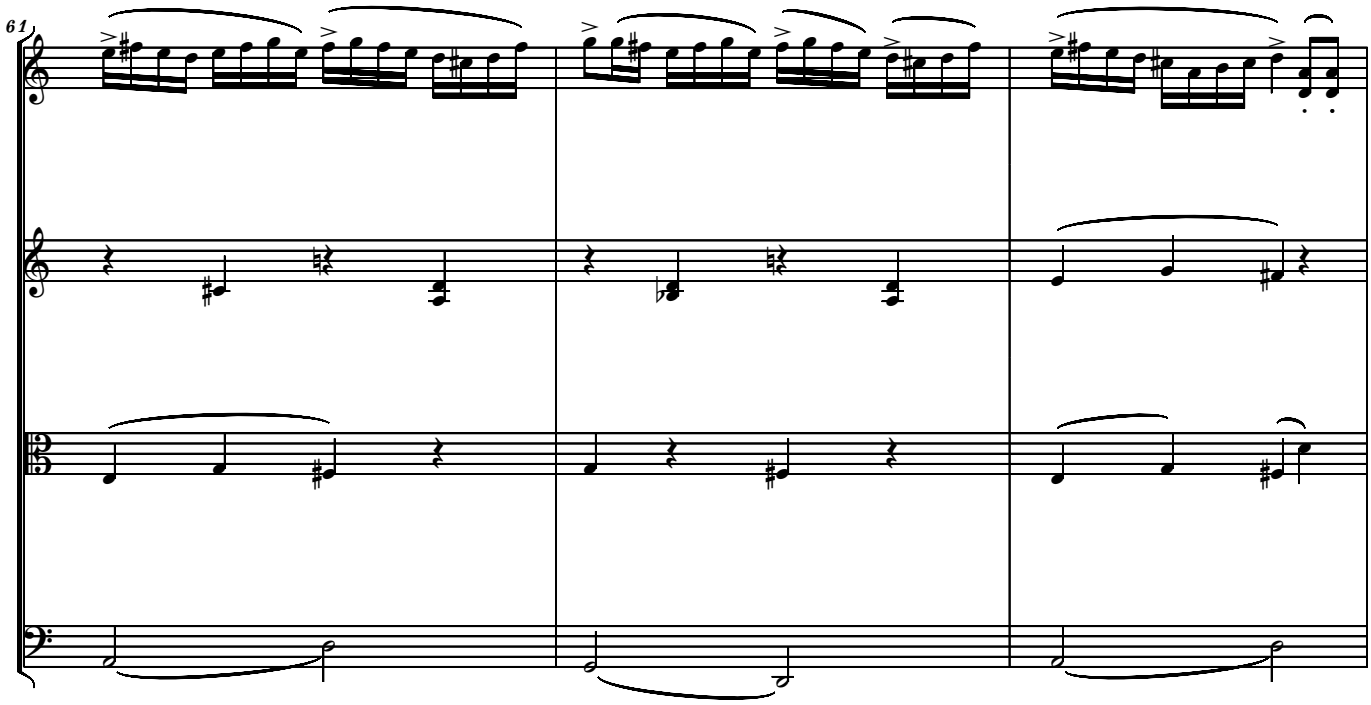

44
p
mp

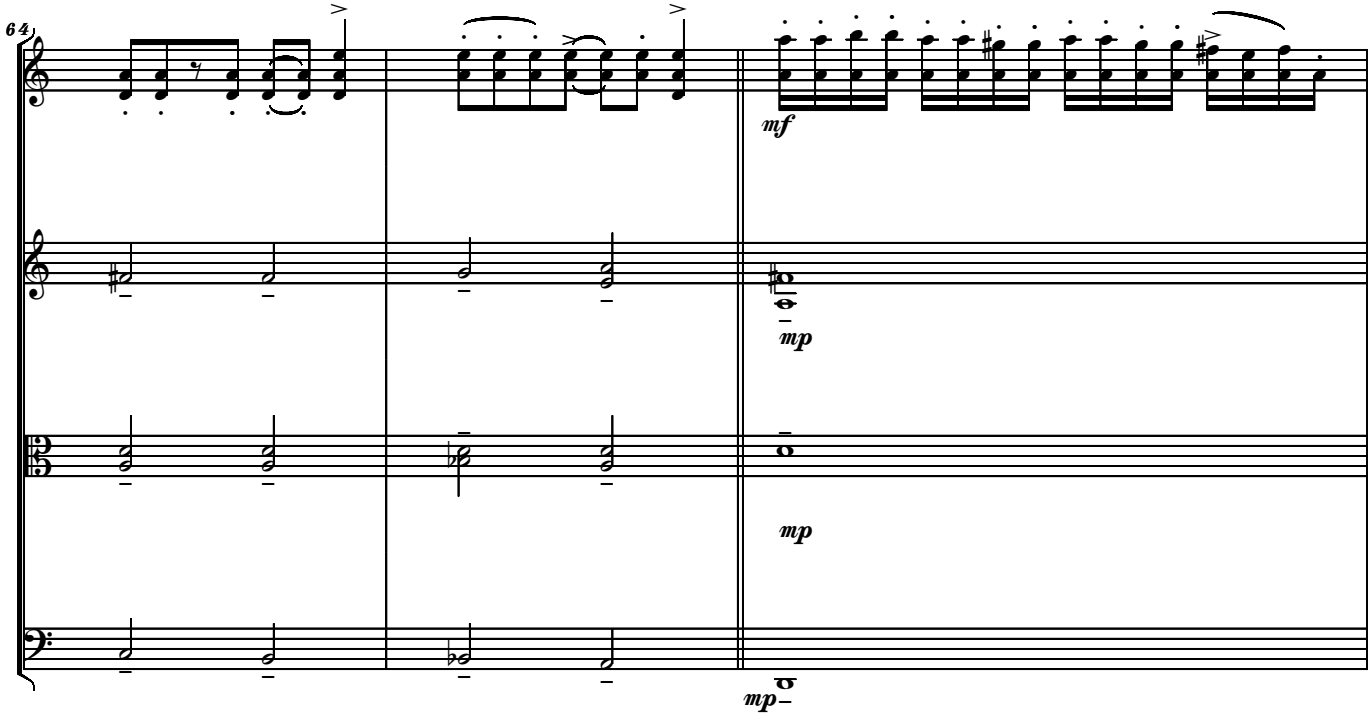

47
mp
p

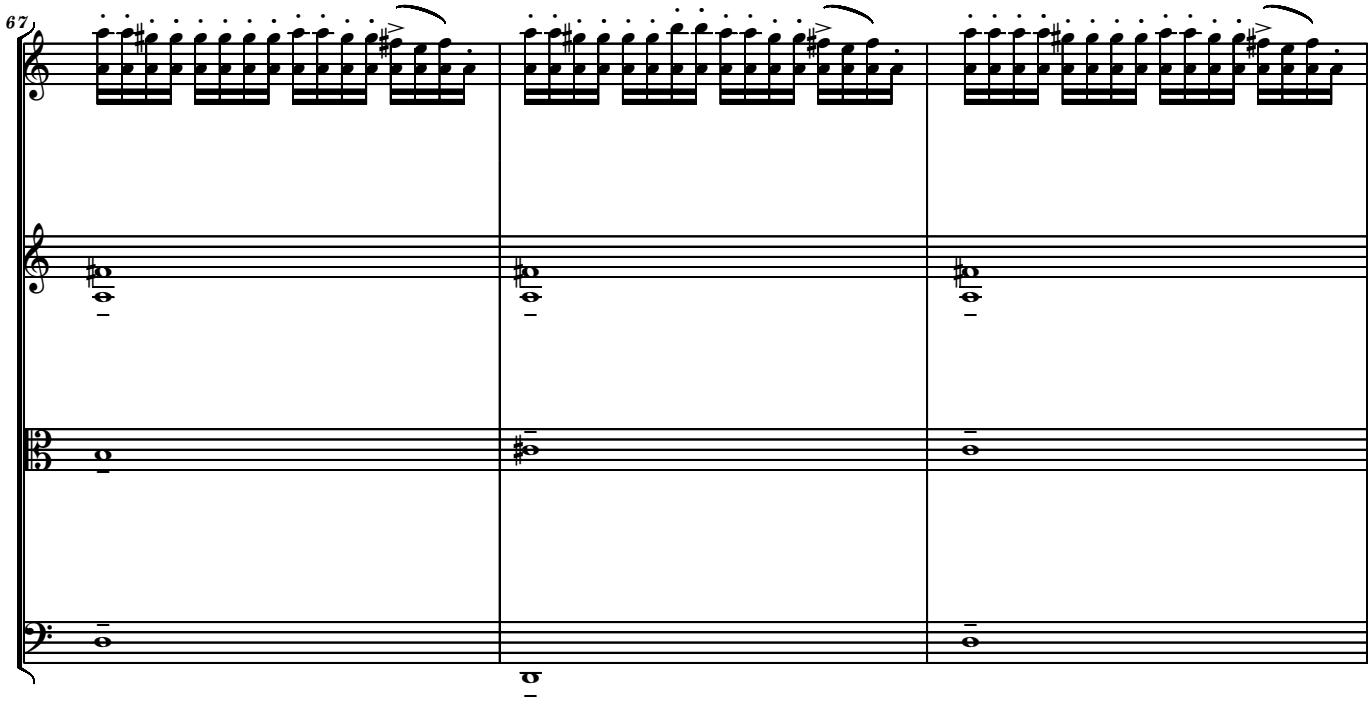

51
p
p
mp

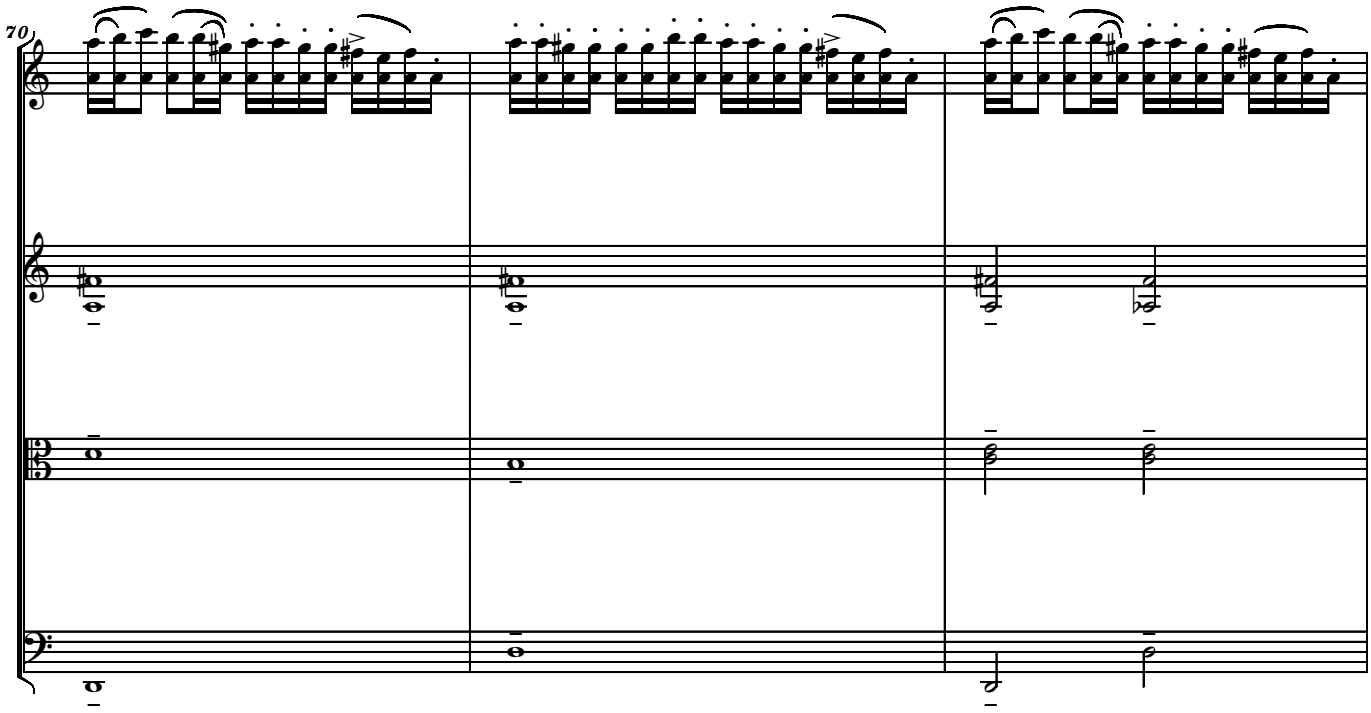

55
p
mp


58
mp
p


61


64
mf
mp
mp
mp

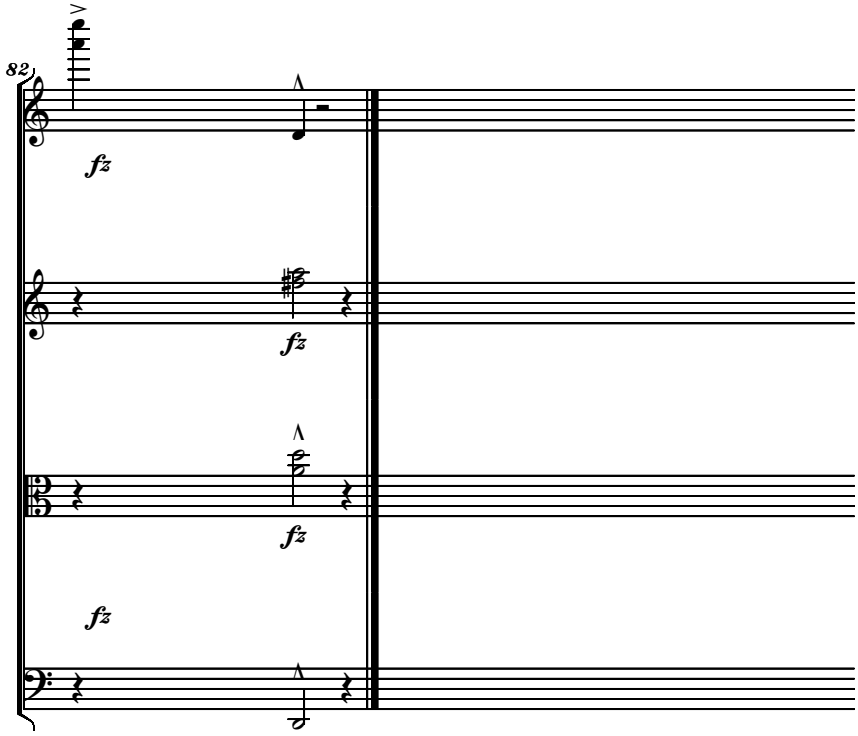

67


70


73
mp
leggiero - a punta d'arco
p
p
p


76


79
fff
ff
ff
ff


82
fz
fz
fz
fz

Violino 1

SERBAN NICHIFOR

3 ROMANIAN DANCES

for

String Quartet

(24 November 2006)

Allegro Vivo

1.) Hora

Serban NICHIFOR



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37
40
44
47
49
5
5
5
fz
51

2.) Batraneasca

Serban NICHIFOR




37
mf
38
39
40
p
41
42
mf
43
44
p
45
46
mf
47
48
49
p
50
51
52
mf
53
54
p
55
56
mf
57
58
59
60
p
61
62
63
2
64
6
65
100
66

Presto

3.) Perpetuum Mobile

Serban NICHIFOR



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24
mp
27
p
31
35
38
mp
41
44
p


47
mp
51
p
55
p
58
mp
61
64
mf
67


70
73
mp
leggiero - a punta d'arco
76
79
fff
82
fz

Violino 2

SERBAN NICHIFOR

3 ROMANIAN DANCES

for

String Quartet

(24 November 2006)

Allegro Vivo

1.) Hora

Serban NICHIFOR



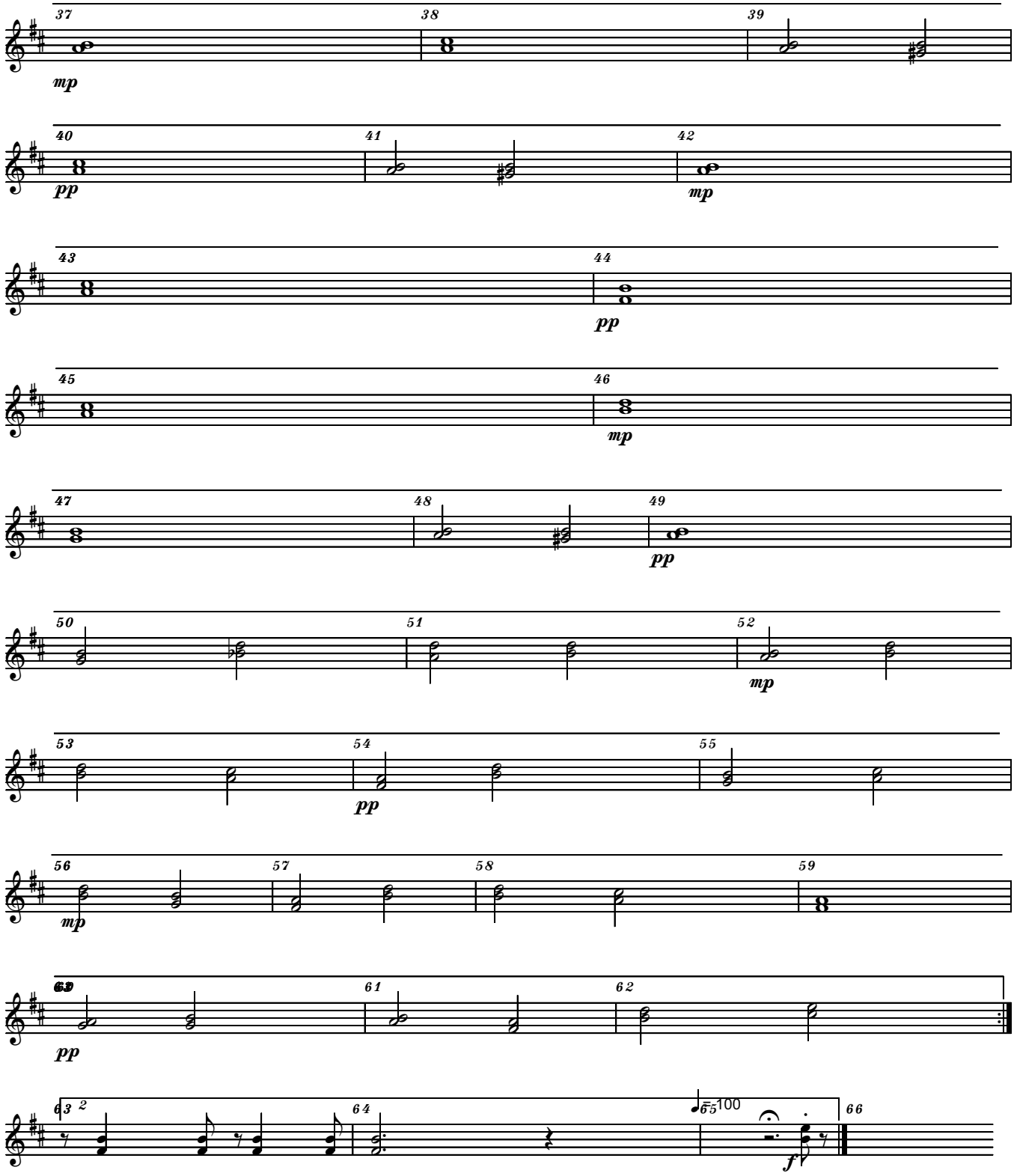
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37
40
44
47
fz
51

2.) Batraneasca

Serban NICHIFOR




37
38
39
mp
40
41
42
pp
mp
43
44
pp
45
46
mp
47
48
49
pp
50
51
52
mp
53
54
55
pp
56
57
58
59
mp
63
61
62
pp
63 2
64
65
100
66
f

Presto

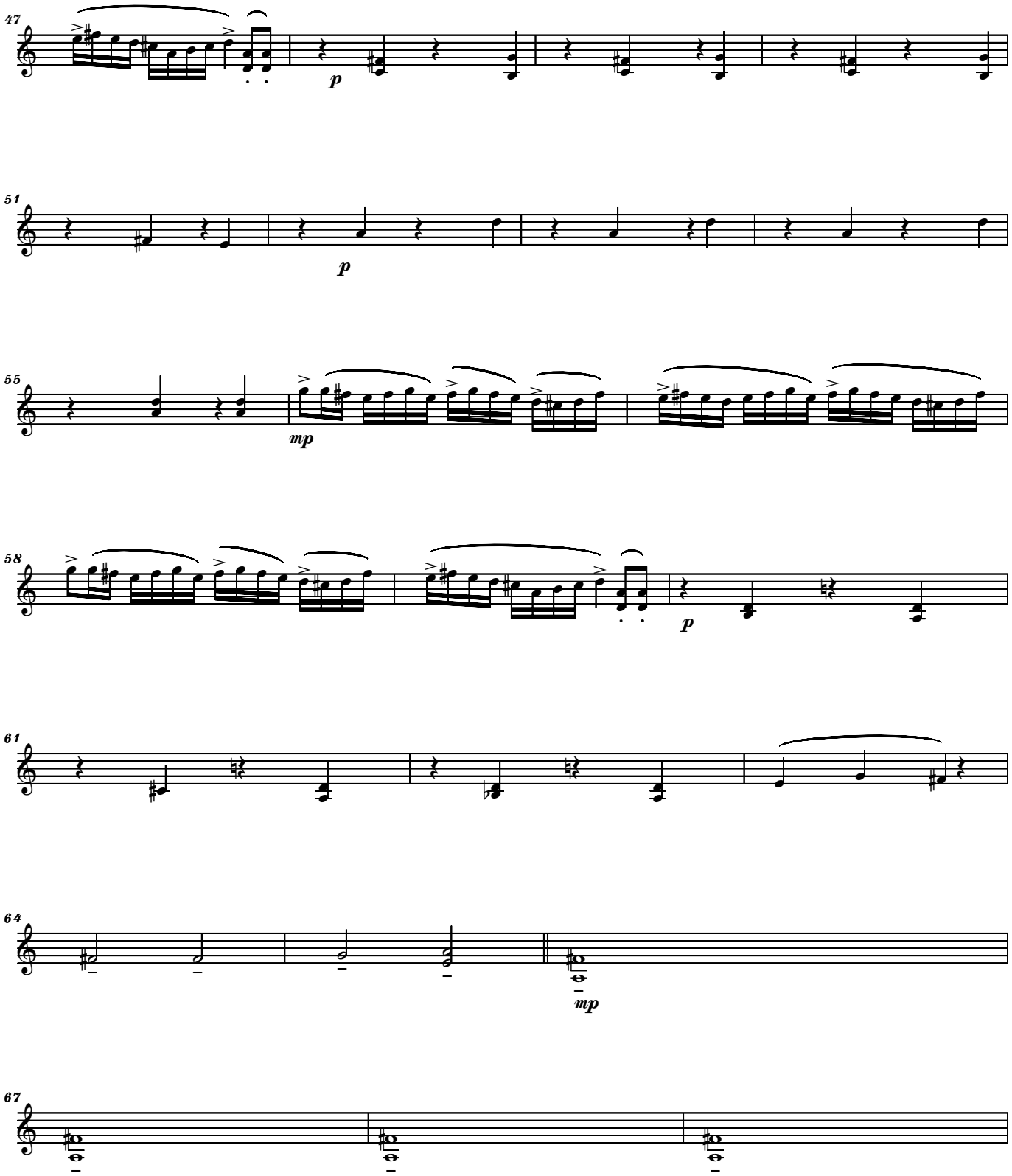
3.) Perpetuum Mobile

Serban NICHIFOR



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24
p
27
mp
31
p
35
p
38
41
44
mp


47
p
51
p
55
mp
58
p
61
64
mp
67


70
73
p
76
79
ff
82
fz

Viola

SERBAN NICHIFOR

3 ROMANIAN DANCES

for

String Quartet

(24 November 2006)

Allegro Vivo

1.) Hora

Serban NICHIFOR



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37
40
44
47
fz
51

2.) Batraneasca

Serban NICHIFOR




37
38
39
mp
40
41
42
pp
mp
43
44
pp
45
46
mp
47
48
49
pp
50
51
52
mp
53
54
55
pp
56
57
58
59
mp
60
61
62
pp
63
64
65
66
♩=100
f

Presto

3.) Perpetuum Mobile

Serban NICHIFOR



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24
27
31
35
mp
38
p
41
44


47
51
mp
55
58
61
64
mp
67


70
73
p
76
79
ff
82
fz

Violoncello

SERBAN NICHIFOR

3 ROMANIAN DANCES

for

String Quartet

(24 November 2006)

Allegro Vivo

1.) Hora

Serban NICHIFOR



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37
40
44
47
49
fz
51

2.) Batraneasca

Serban NICHIFOR

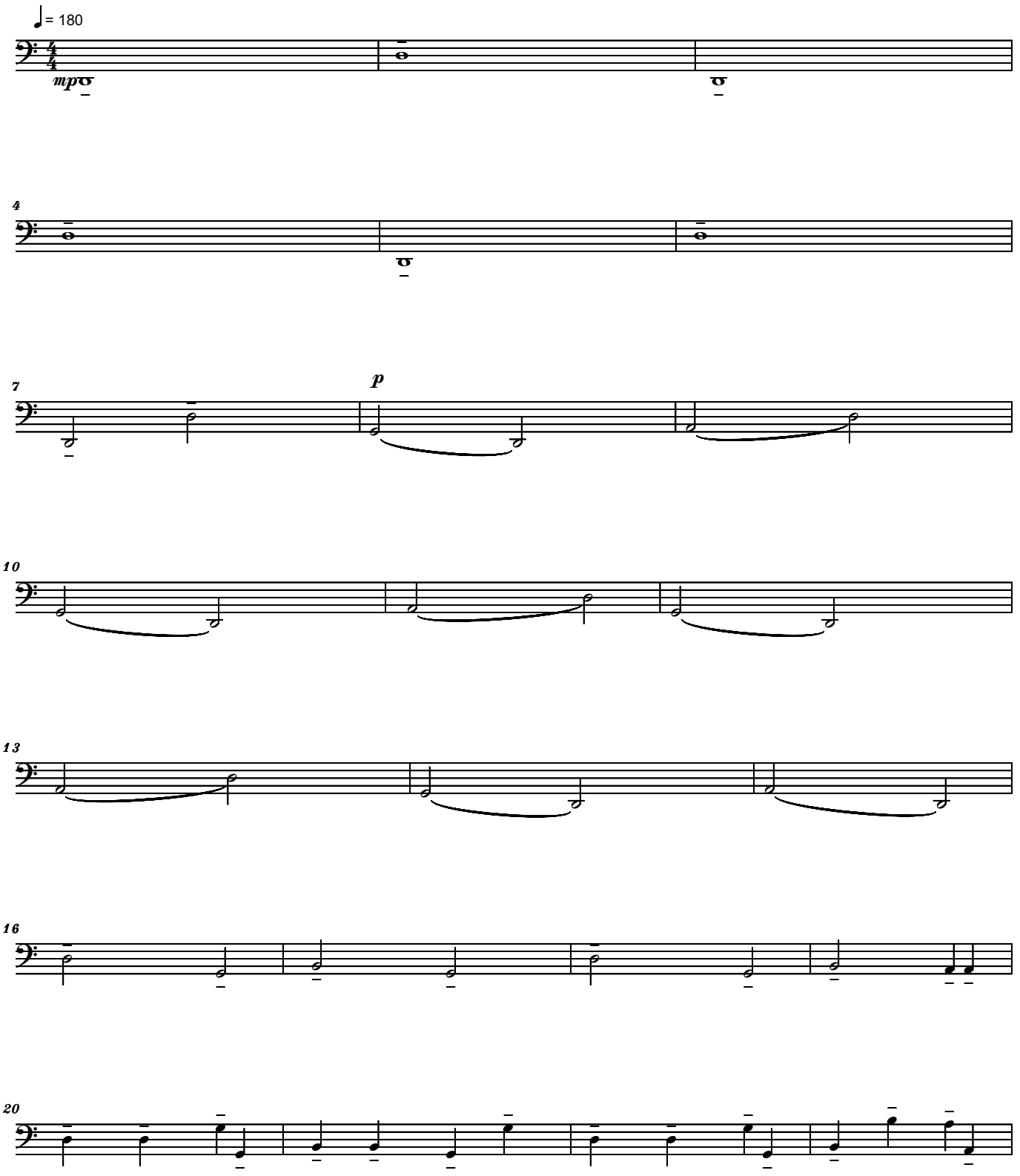



37
38
39
mf
40
41
42
p
mf
43
44
p
45
46
mf
47
48
49
p
50
51
52
mf
53
54
55
p
56
57
58
59
mf
63
61
62
p
63 2
64
65 100
66
f

Presto

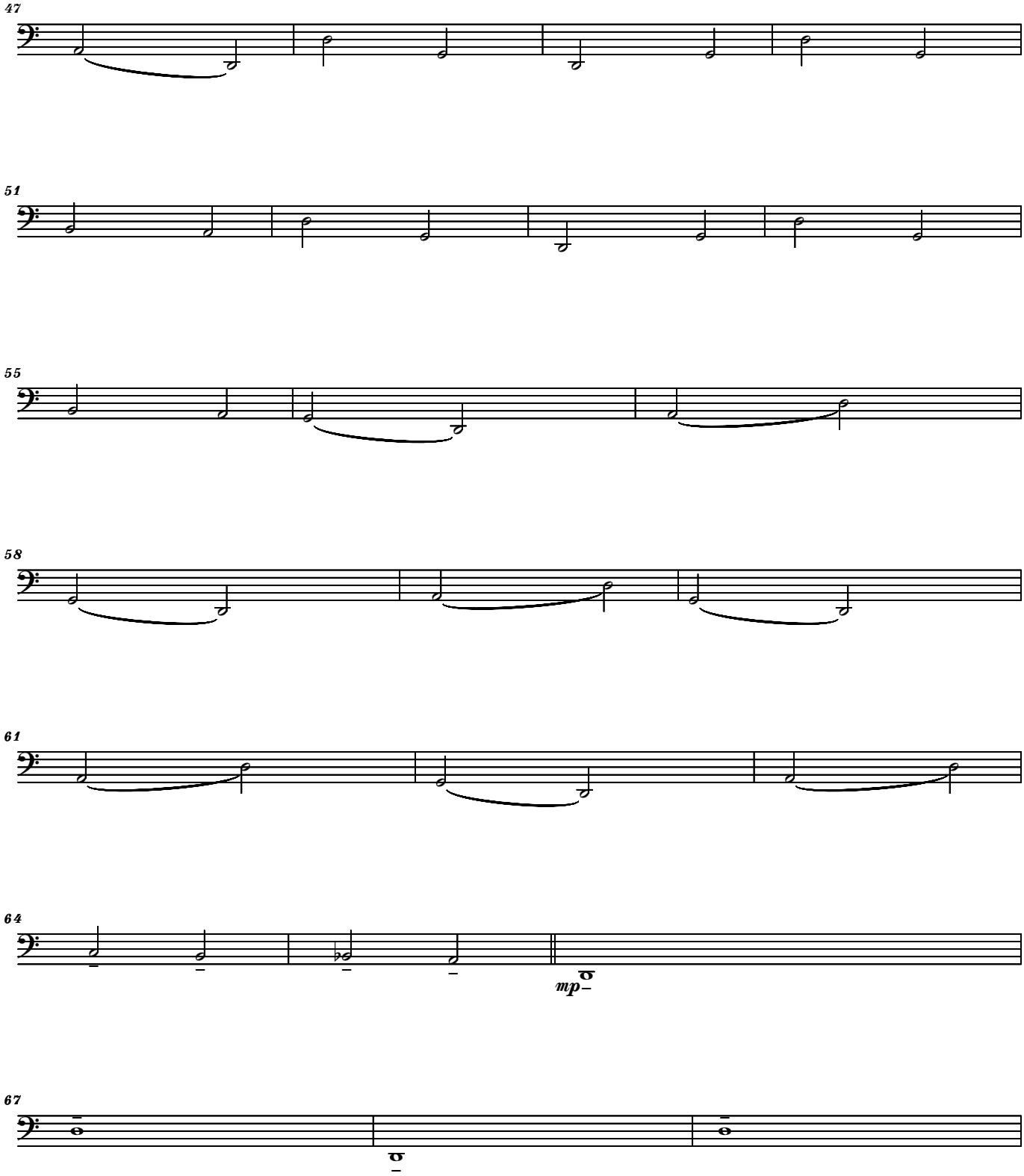
3.) Perpetuum Mobile

Serban NICHIFOR



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24
27
31
mp
35
38
41
44


47
51
55
58
61
64
mp
67


70
73
p
76
79
ff
fz
82

Serban Nichifor: CREDO IN USA ! To Rich, Sue and Sallie




CMaj7
C7
C9
C9sus
Tab


C9
F7
Eb/Bb
C7
C9
Bb/F
Bb dim
Tab


F7
Eb/Bb
F7
Eb/Bb
C7
C9
A7
Db7
Tab


G9
F/C
F7
Eb/Bb
C7
C9
C69
G9
G sus
Tab


C7
F7
F9
C7
Em7b5
A7
Gb7
Tab


F7
F9
Eb/Bb
C69
Em7
A7
Eb7
Tab


Dm7
G7
F9
C69
B♭/F
C7
G7
Tab


C7
F7
Eb/Bb
C7
Gm6
A7
Gb7
Tab


F7
F9
C7
A7
A7
Ab7
Tab


G7
F7
F9
Db9
C7
C7sus
Ab7
G sus
Db7
Tab


C7
C9
C69
C9sus
Tab


F7
F9
Eb/Bb
C7
C69
C9
Ab9
Tab


Gsus
F7
Eb/Bb
C7
C9
G7
Tab


C7
F7
C7
C69
Tab


F7
F9
C7
C69
C9
Ab9
Tab


G7
F7
C7
Tab


Em7b5 A7 Ebdim Dm7 Db7 C69
Tab

IN G
- Harpsichord Prelude -

Serban NICHIFOR

Allegro - Quasi Moto Perpetuo



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19
22
25
28
31
34
37



9-III-2010

SERBAN NICHIFOR
(2013)

VARIATIONS ON THE CHAT SONIFICATIONS OF PROF. STEFAN TRAUSAN-MATU AND VLADIMIR DIACONESCU

(K-TEAMS CENTER OF COMPUTER RESEARCH, UNIVERSITY "POLITEHNICA" BUCHAREST)

- Computer Music -

Compunerea de muzică pe baza sonificării conversațiilor chat

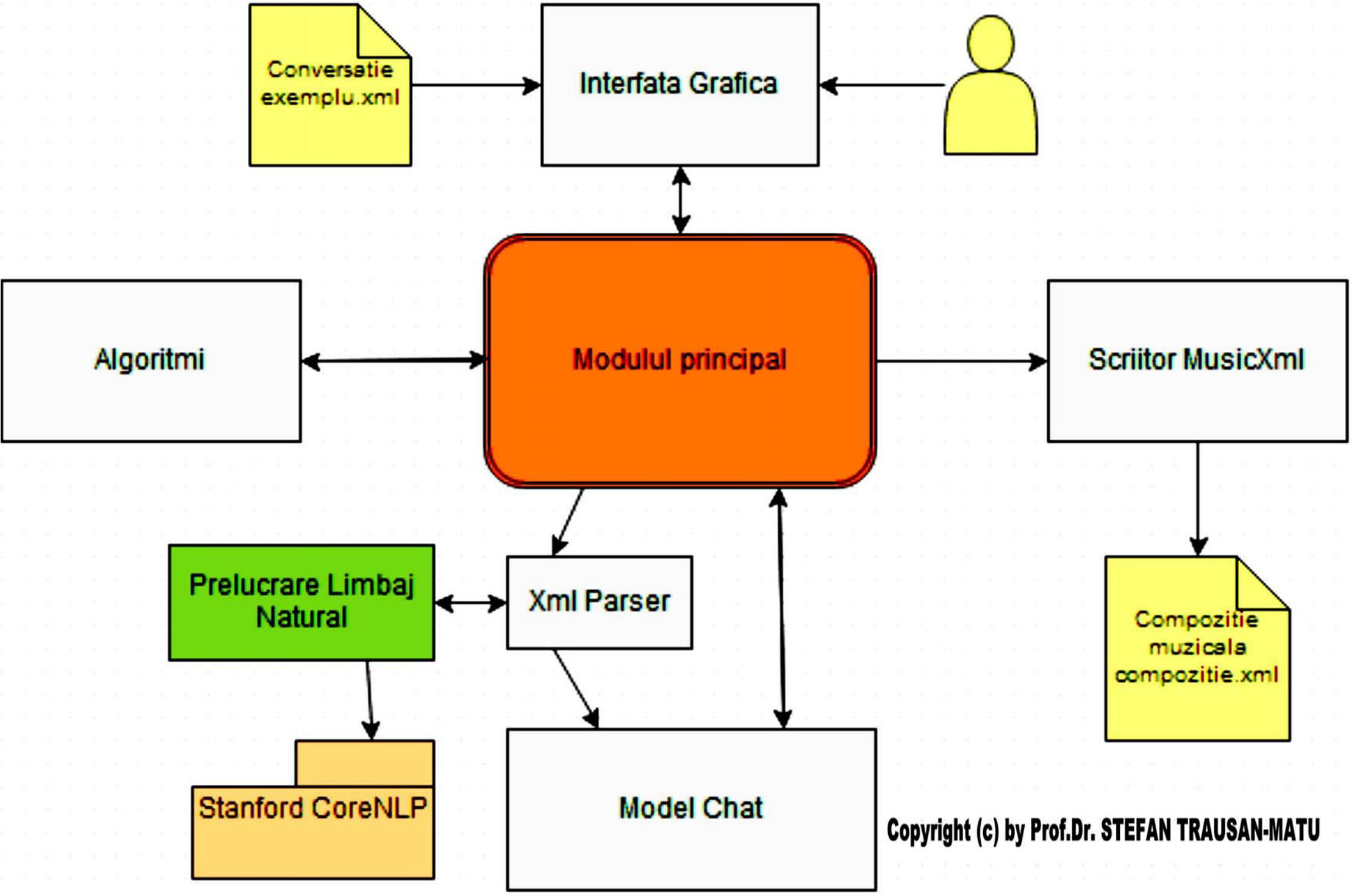
Ștefan Trăușan-Matu[*], Alexandru Călinescu[*], Șerban Nichifor[**]

[*] Universitatea Politehnica București

[**] Universitatea Națională de Muzică din București

În consonanță cu ideile filosofului și filologului Mihail Bahtin, mai multe cercetări au arătat că se pot identifica structuri specifice muzicii în discursul din texte literare sau din conversații, și că există o legătură importantă între muzică și limbajul natural. Putem menționa în acest sens rezultatele în antropologie și medicină ale lui Oliver Sacks, în lingvistică ale lui Deborah Tannen și în folosirea calculatoarelor în învățământul colaborativ (Ligorio și Ritella; Ștefan Trăușan-Matu). În discursul în limbaj natural apar multe elemente specifice discursului muzical: repetiții, disonanțe, consonanțe și chiar elemente contrapunctice specifice muzicii polifonice. Mai mult, în dezbaterile din conversațiile purtate pe mesageria instantanee (chat) de grupuri mici de studenți care aveau de dezbătut subiecte prezentate la curs, au fost identificate structuri de discurs similare polifoniei.

În contextul cercetărilor mai sus amintite, în cadrul Laboratorului K-Teams de la Departamentul de Calculatoare din Universitatea „Politehnica" din București, în cadrul cercetărilor legate de compunerea și analiza muzicii cu calculatorul, au fost elaborate și programe de generare de sonificări ale unor conversații chat ale unor grupuri mici de studenți. Aceste sonificări, în urma unor aranjamente și orchestrări au stat la baza unor piese muzicale.


Conversatie exemplu.xml
Interfata Grafica
Algoritmi
Modulul principal
Scriitor MusicXml
Prelucrare Limbaj Natural
Xml Parser
Compozitie muzicala compozitie.xml
Stanford CoreNLP
Model Chat
Copyright (c) by Prof.Dr. STEFAN TRAUSAN-MATU

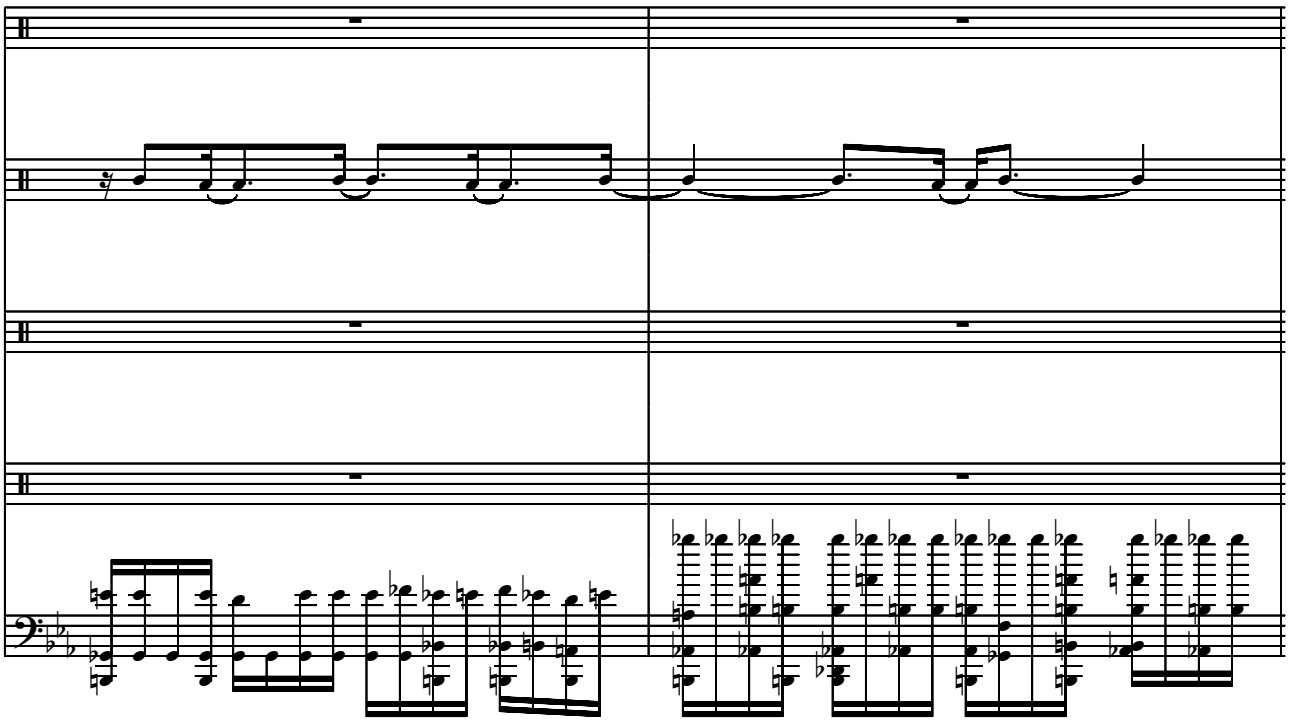
I

3 DANCES

1











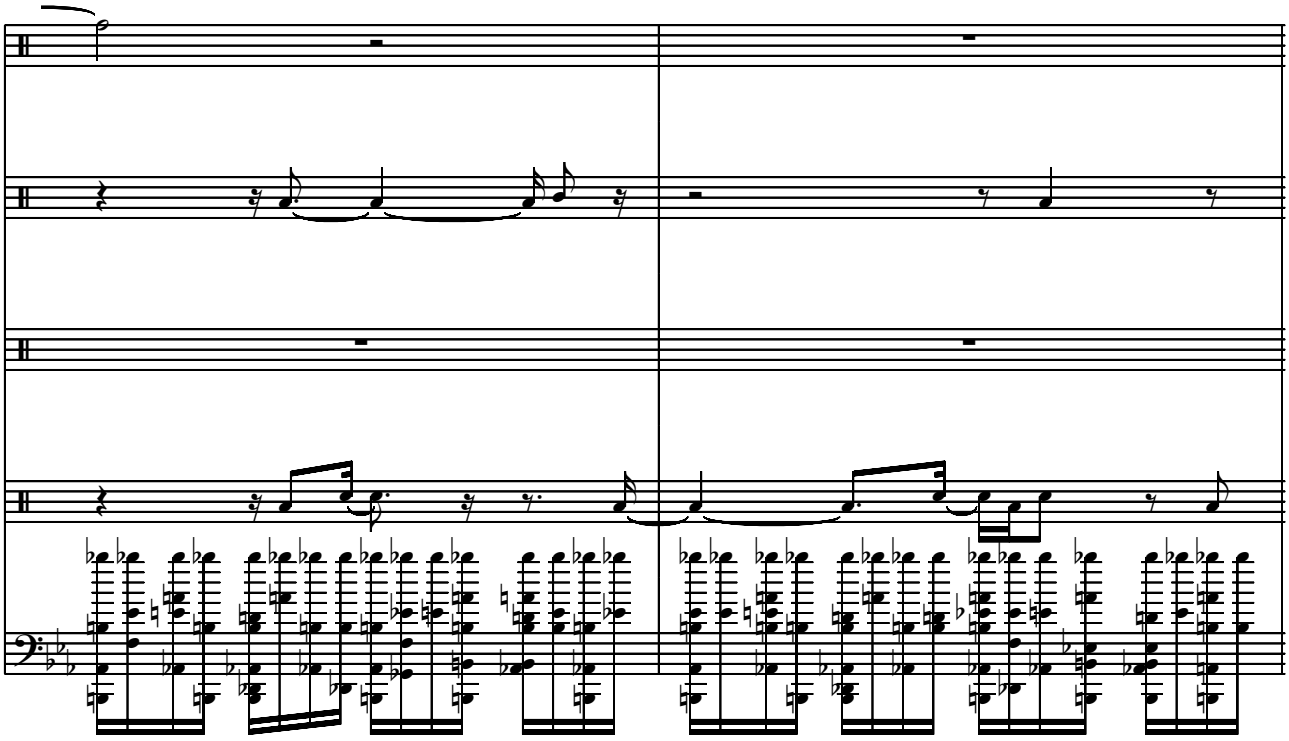


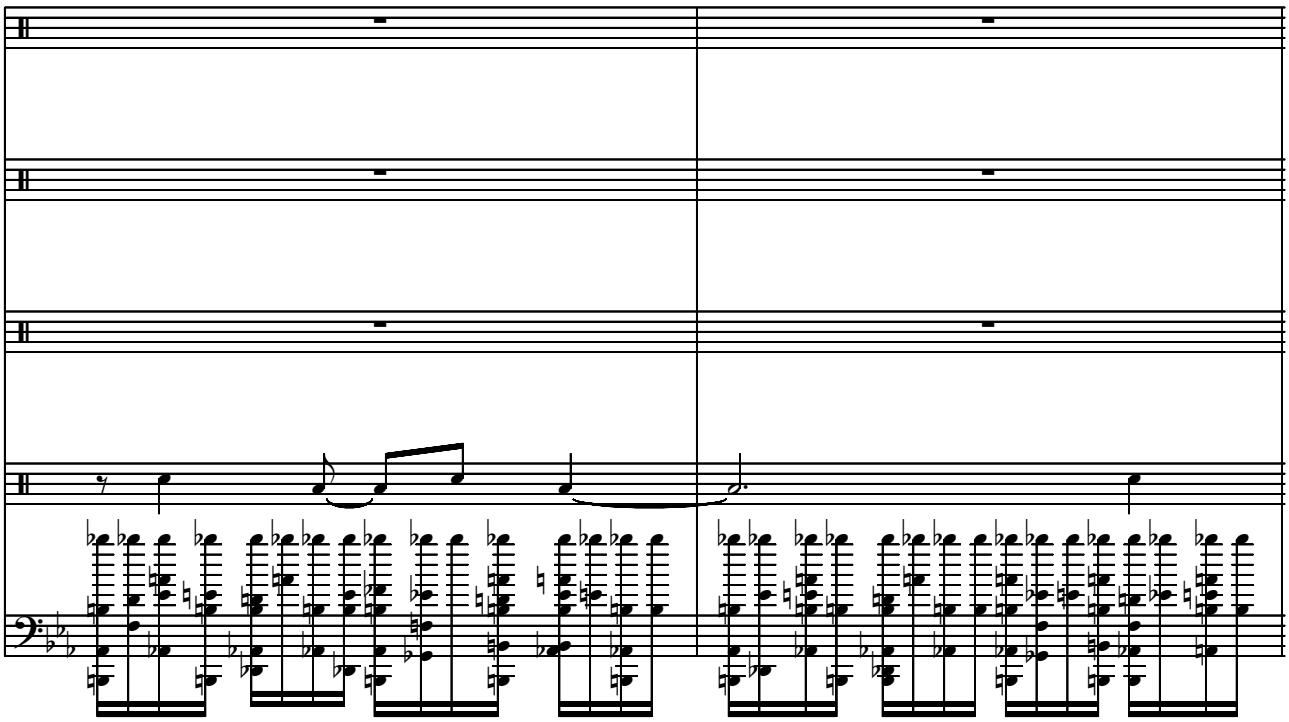




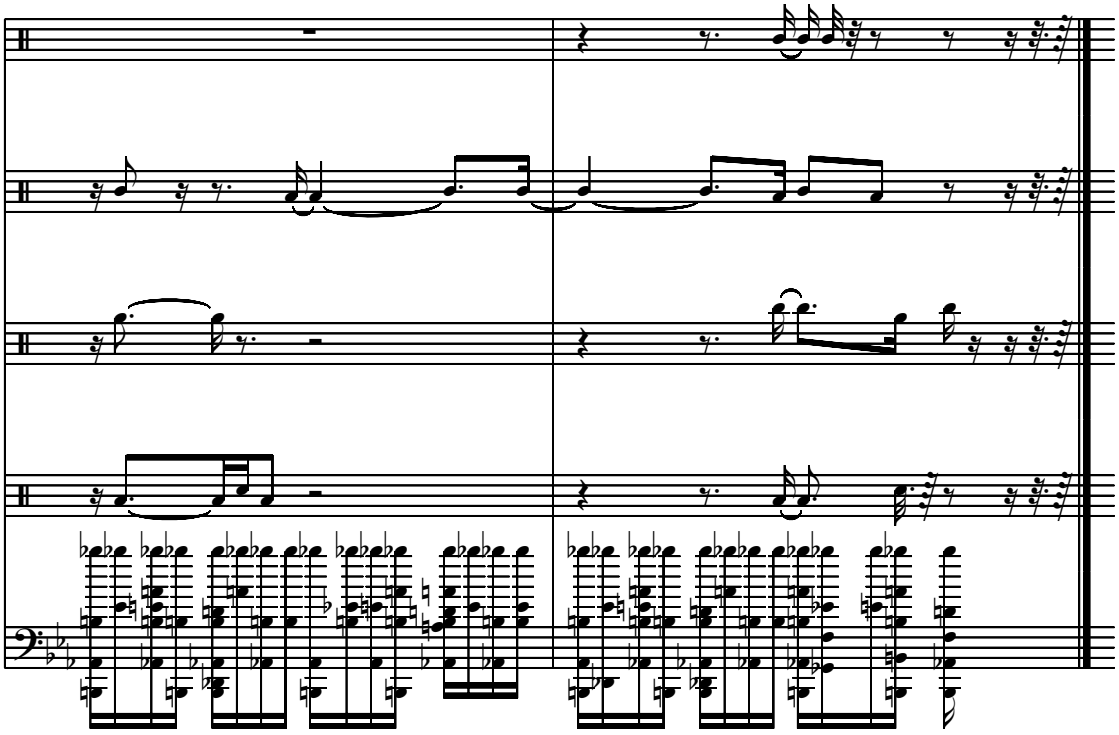










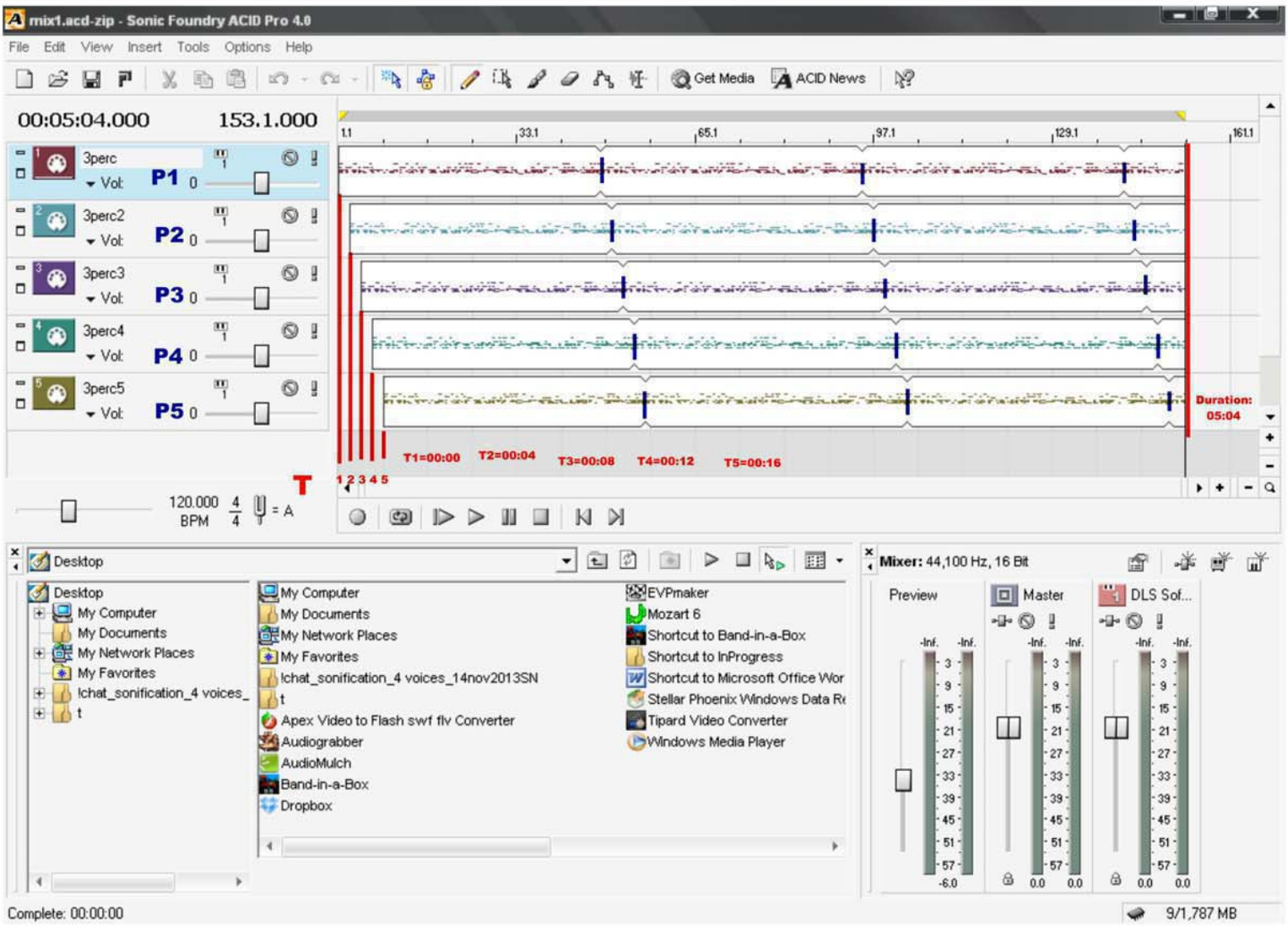


2




♩= 70
♩= 60
♩= 50
♩= 30

3

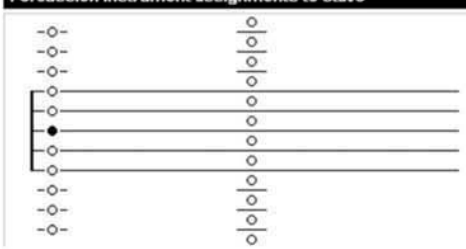


Percussion instruments of indefinite pitch

Instrument	MIDI	MIDI +	MIDI -
"Snare drum 1"	Accoustic Snare	Rim shot	
"Snare drum 2"	Electric Snare	Rim shot	
"Tom-tom (high)"	High Tom	Rim shot	
"Tom-tom (high-mid)"	Hi-Mid Tom	Rim shot	
"Tom-tom (low-mid)"	Low-Mid Tom	Rim shot	
"Tom-tom (low)"	Low Tom	Rim shot	
"Tom-tom (high floor)"	High Floor Tom	Rim shot	
"Tom-tom (low floor)"	Low Floor Tom	Rim shot	
"Bass drum 1"	Bass Drum 1		
"Bass drum 2"	Accoustic Bass Drum		
"Timbale (high)"	High Timbale	Rim shot	
"Timbale (low)"	Low Timbale	Rim shot	
"Bongo (high)"	Hi Bongo		
"Bongo (low)"	Low Bongo		
"Conga (high		Mute Hi Conga	
"Conga (high)"	Open Hi Conga	Mute Hi Conga	
"Conga (low)"	Low Conga		
"Cuica"	Open Cuica	Mute Cuica	
"Sudro (open)"	Open Sudro		
"Sudro (mute)"	Mute Sudro		
"Hi-hat cymbal"	Open Hi Hat	Closed Hi Hat	Pedal Hi Hat
"Crash cymbal 1"	Crash Cymbal 1		
"Crash cymbal 2"	Crash Cymbal 2		
"Splash cymbal"	Splash Cymbal		
"Ride cymbal 1"	Ride Cymbal 1		
"Ride cymbal 2"	Ride Cymbal 2		
"Chinese cymbal"	Chinese Cymbal		
"Triangle"	Open Triangle	Mute Triangle	
"Tambourine"	Tambourine		
"Ride bell"	Ride Bell		
"Small bell"	Small Bell		
"Cow bell"	Cow Bell		
"Sleigh bells"	Sleigh Bells		
"Bell tree"	Bell Tree		
"Agogo (high)"	High Agogo		
"Agogo (low)"	Low Agogo		

"Wood block (high)"	Hi Wood Block
"Wood block (low)"	Low Wood Block
"Claves"	Claves
"Castanets"	Castanets
"Maracas"	Maracas
"Cabasa"	Cabasa
"Sticks"	Sticks
"Guiro (short)"	Short Guiro
"Guiro (long)"	Long Guiro
"Shaker"	Shaker
"Hand Clap"	Hand Clap
"Guiro (long)"	Long Guiro
"Shaker"	Shaker
"Hand Clap"	Hand Clap
"Click 1"	Click 1
"Click 2"	Click 2
"Slap"	Slap
"Vibraslap"	Vibraslap
"High Q"	High Q
"Record scratch 1"	Record Scratch 1
"Record scratch 2"	Record Scratch 2
"Whistle (short)"	Short Whistle
"Whistle (long)"	Long Whistle

Percussion instrument assignments to stave



P





P1





P2





P3

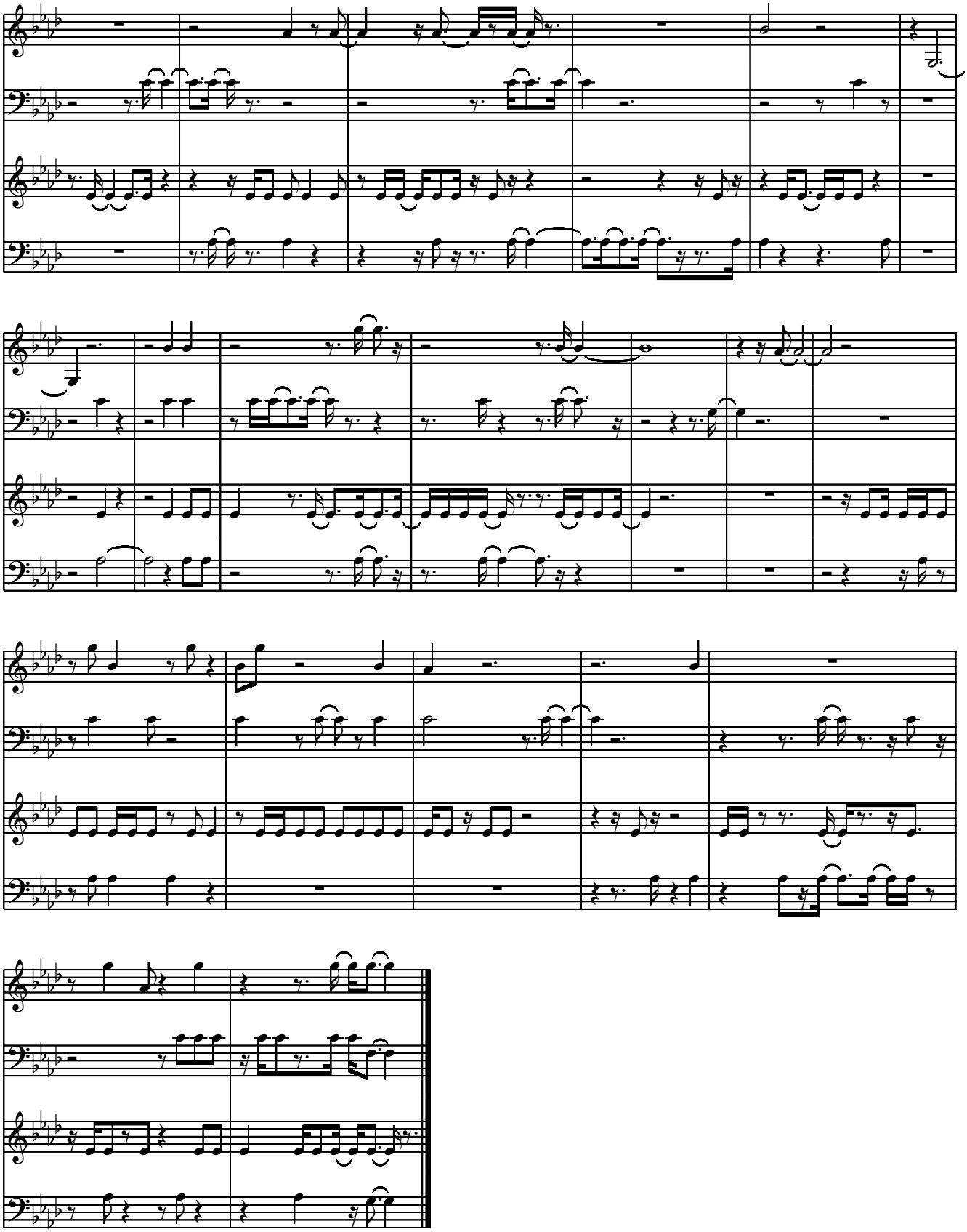






P4





P5

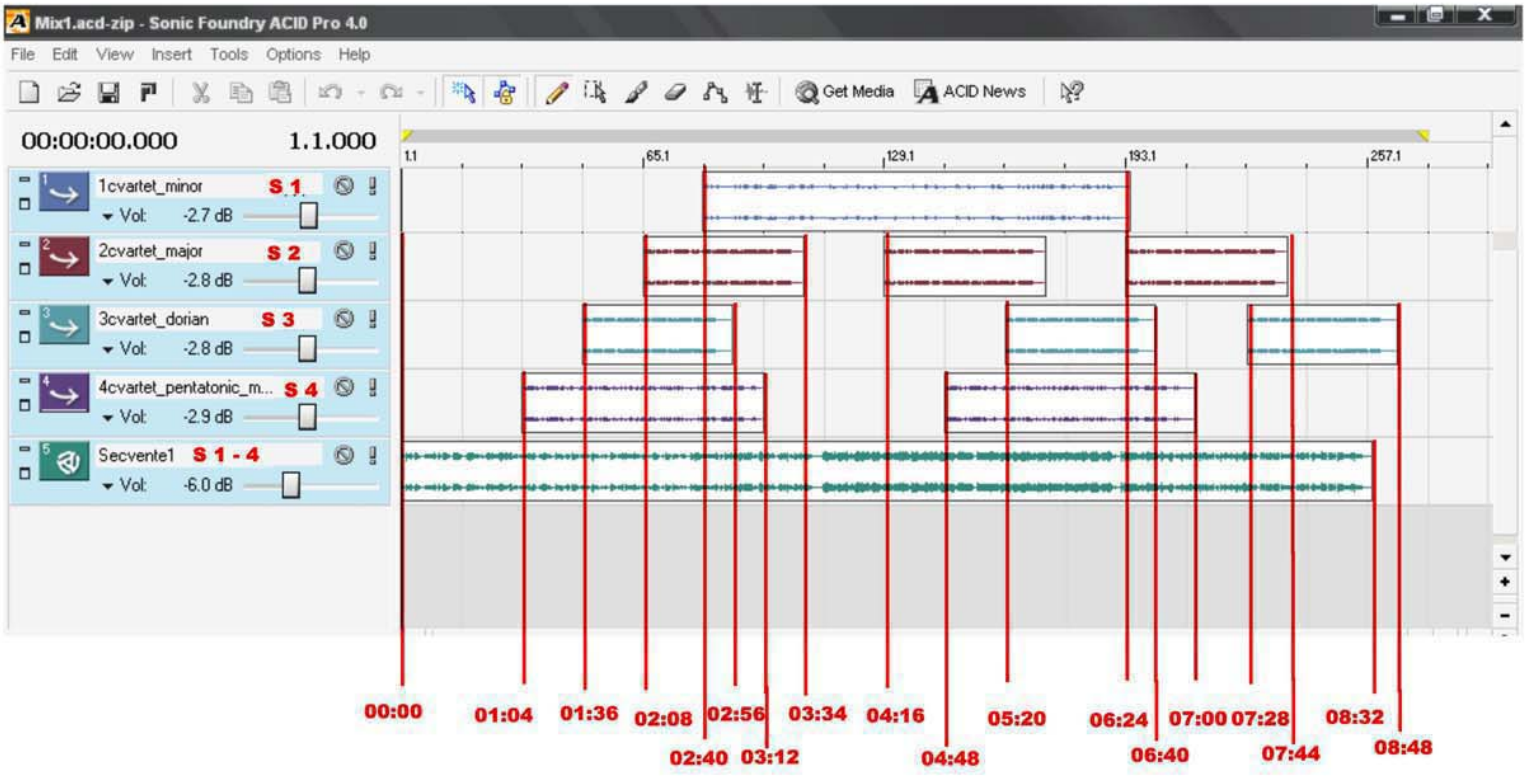




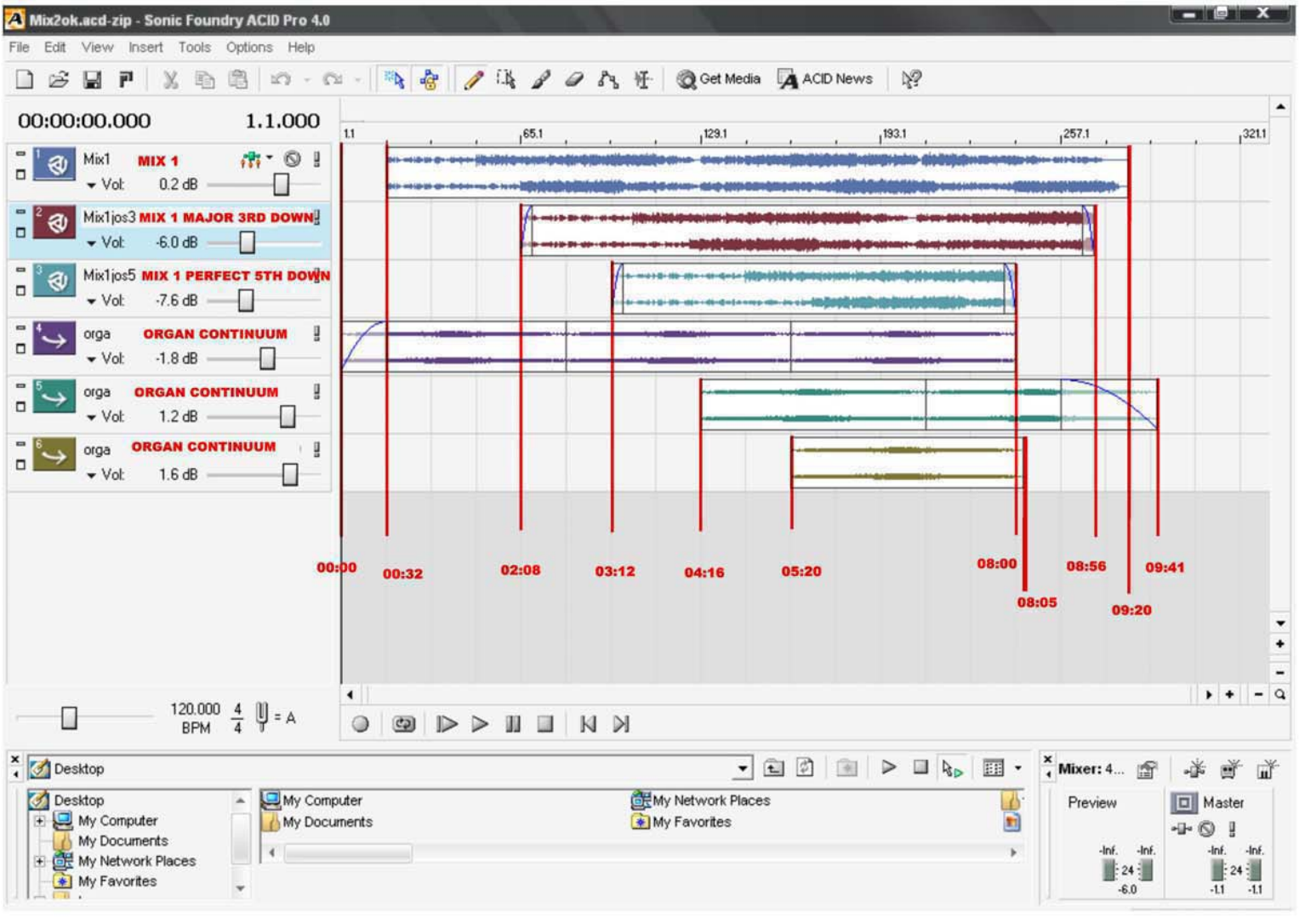
II

CORRESPONDENCES

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Vol: -2.7 dB
2cvartet_major S 2
Vol: -2.8 dB
3cvartet_dorian S 3
Vol: -2.8 dB
4cvartet_pentatonic_m... S 4
Vol: -2.9 dB
Secvente1 S 1 - 4
Vol: -6.0 dB
1.1
65.1
129.1
193.1
257.1
00:00
01:04
01:36
02:08
02:40
02:56
03:12
03:34
04:16
04:48
05:20
06:24
06:40
07:00
07:28
07:44
08:32
08:48

MIX 2


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Mix1jos3 MIX 1 MAJOR 3RD DOWN
Vol: -6.0 dB
Mix1jos5 MIX 1 PERFECT 5TH DOWN
Vol: -7.6 dB
orga ORGAN CONTINUUM
Vol: -1.8 dB
orga ORGAN CONTINUUM
Vol: 1.2 dB
orga ORGAN CONTINUUM
Vol: 1.6 dB
1.1
65.1
129.1
193.1
257.1
321.1
00:00
00:32
02:08
03:12
04:16
05:20
08:00
08:05
08:56
09:20
09:41
120.000 BPM
Desktop
My Computer
My Documents
My Network Places
My Favorites
Mixer: 4...
Preview
Master

S 1 - MINOR


♩ = 100
Cel
Glock
MusBox
Vibf
13
Cel
Glock
MusBox
Vibf
23
Cel
Glock
MusBox
Vibf


33
Cel
Glock
MusBox
Vibf
44
Cel
Glock
MusBox
Vibf
56
Cel
Glock
MusBox
Vibf


67
Cel
Glock
MusBox
Vibf
78
Cel
Glock
MusBox
Vibf
89
Cel
Glock
MusBox
Vibf

S 2 - MAJOR


♩ = 200
Cel
Glock
MusBox
Vibf
11
Cel
Glock
MusBox
Vibf
22
Cel
Glock
MusBox
Vibf


32
Cel
Glock
MusBox
Vibf
42
Cel
Glock
MusBox
Vibf
53
Cel
Glock
MusBox
Vibf


63
Cel
Glock
MusBox
Vibf

S 3 - DORIAN


♩ = 220
Cel
Glock
MusBox
Vibf
8
Cel
Glock
MusBox
Vibf
16
Cel
Glock
MusBox
Vibf


24
Cel
Glock
MusBox
Vibf
32
Cel
Glock
MusBox
Vibf
39
Cel
Glock
MusBox
Vibf

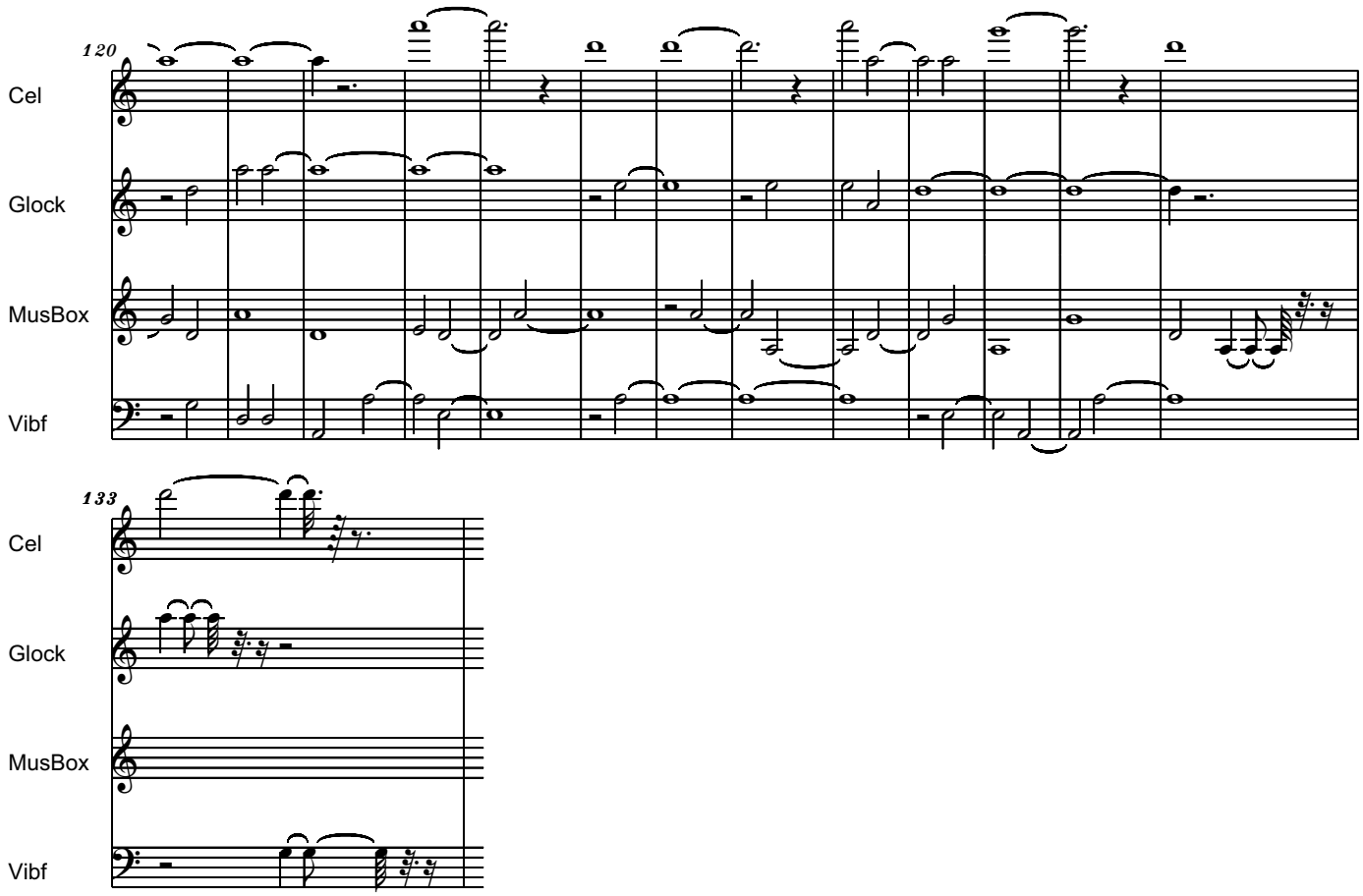

46
Cel
Glock
MusBox
Vibf
54
Cel
Glock
MusBox
Vibf
61
Cel
Glock
MusBox
Vibf


68
Cel
Glock
MusBox
Vibf
75
Cel
Glock
MusBox
Vibf

06 - PENTATONIC MINOR

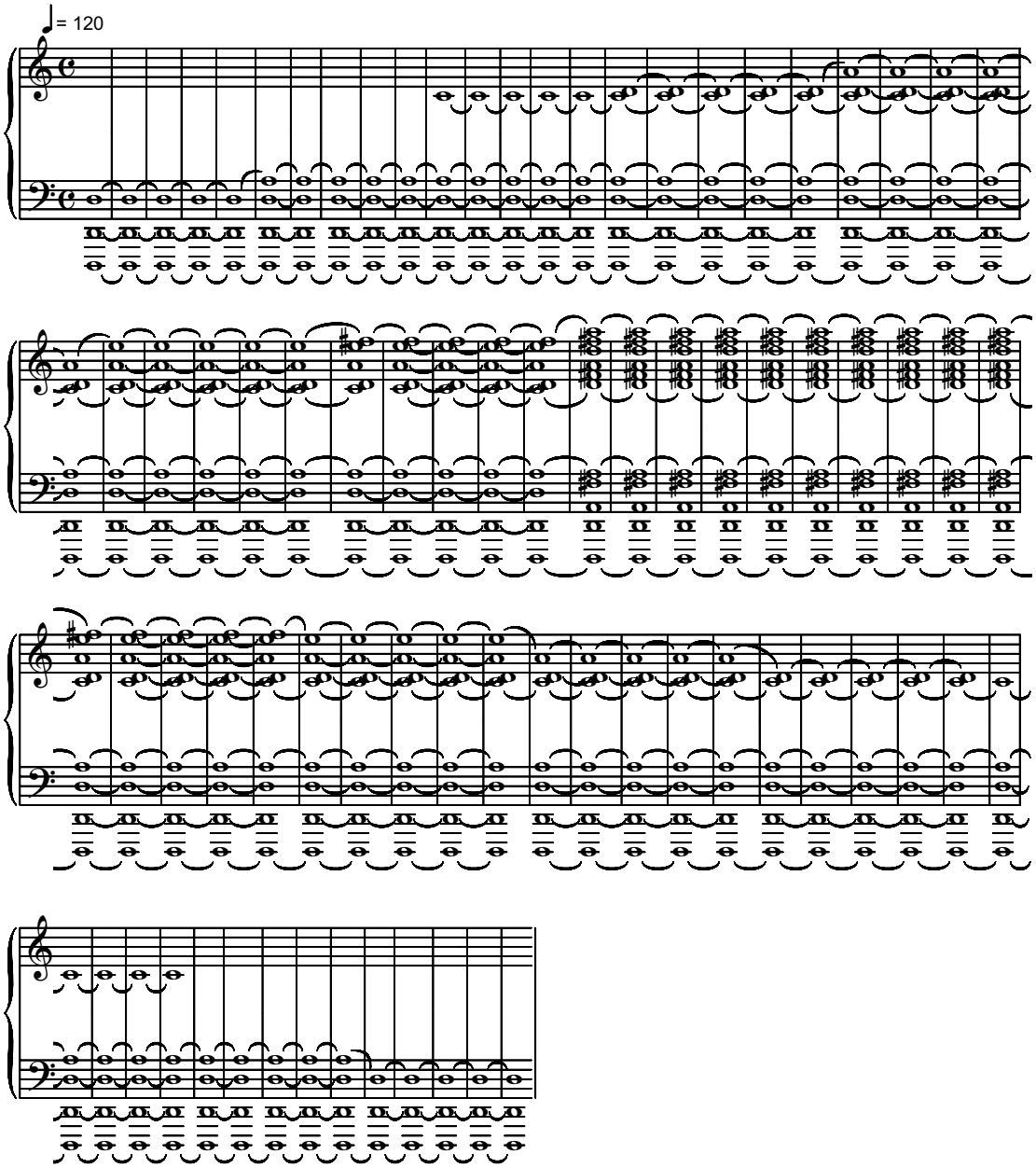



60
Cel
Glock
MusBox
Vibf
75
Cel
Glock
MusBox
Vibf
91
Cel
Glock
MusBox
Vibf
105
Cel
Glock
MusBox
Vibf


120
Cel
Glock
MusBox
Vibf

133
Cel
Glock
MusBox
Vibf

ORGAN CONTINUUM



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III

BOIL’EM CABBAGE DOWN

III. Variations On Boil 'em Cabbage Down
for Chat Sonification and Piano

Allegro Vivo




8
9
10
ChatSonification1
ChatSonification2
ChatSonification3
Piano
11
12
13
ChatSonification1
ChatSonification2
ChatSonification3
Piano
14
15
ChatSonification1
ChatSonification2
ChatSonification3
Piano


16
17
18
ChatSonification1
ChatSonification2
ChatSonification3
Piano
19
20
ChatSonification1
ChatSonification2
ChatSonification3
Piano
21
22
23
ChatSonification1
ChatSonification2
ChatSonification3
Piano


24
25
ChatSonification1
ChatSonification2
ChatSonification3
Piano
26
27
28
ChatSonification1
ChatSonification2
ChatSonification3
Piano
29
30
ChatSonification1
ChatSonification2
ChatSonification3
Piano


31
32
ChatSonification1
ChatSonification2
ChatSonification3
Piano
33
34
35
ChatSonification1
ChatSonification2
ChatSonification3
Piano
36
37
ChatSonification1
ChatSonification2
ChatSonification3
Piano


38
39
ChatSonification1
ChatSonification2
ChatSonification3
Piano
40
41
ChatSonification1
ChatSonification2
ChatSonification3
Piano
42
43
44
ChatSonification1
ChatSonification2
ChatSonification3
Piano


45
46
47
ChatSonification1
ChatSonification2
ChatSonification3
Piano
48
49
ff
mf
f
ff
fff
50
51



15 November 2013

Serban Nichifor: Waltz No 2 - Spring




C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
G9
Gaug
Tab
Tab


C2
Eb7
Dm7
G9sus
Tab
Tab


C
C2
Ab7
Ab9/Eb
Tab
Tab


C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
Csus/G
Dm7/G
Tab
Tab


C69
Bb9
C69
CMaj7
C9
C7b5
Tab
Tab


F6
Ab9
C6/G
C9
Caug
Tab
Tab


F69
Bb9
C/G
C#/GDm/G
Ebm/G
G7
Tab
Tab


C
C2
Ab7
Ab9/Eb
Tab
Tab


C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
G9
Gaug
Tab
Tab


C2
Eb7
Dm7
G9sus
Tab
Tab


C
C2
Ab7
Ab9/Eb
Tab
Tab


C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
Csus/G
Dm7/G
Tab
Tab


C69
Bb9
C69
CMaj7
C9
C7b5
Tab
Tab

F6 Ab9 C6/G C9 Caug




F69
Bb9
C/G
C#/GDm/G
Ebm/G
G7
Tab
Tab

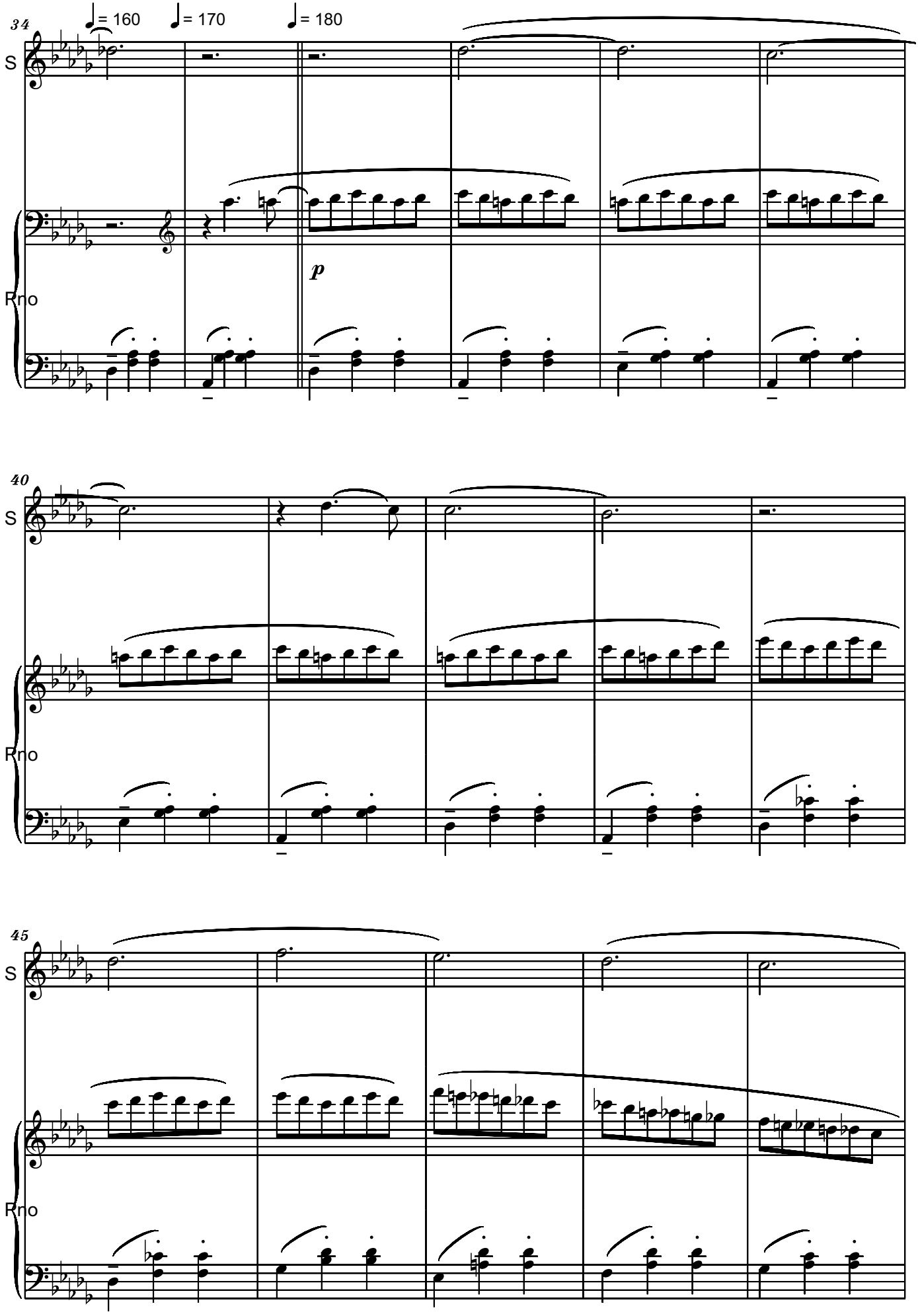
Molto Espressivo

SOUVENIR
To Liana

Serban Nichifor
(SABAM, ASCAP)




16
♩= 80
♩= 70
♩= 60
♩= 50
S
A
8 alta
Loco
ritardando
Rno
20
♩= 120
♩= 126
♩= 132
♩= 138
S
Sub. Piu Miosso, sempre precipitando poco a poco
Rno
mp
27
♩= 144
♩= 150
S
acc.
Rno


34
♩= 160
♩= 170
♩= 180
S
Rno
p
40
S
Rno
45
S
Rno


50
♩ = 190
f
S
1.) A
2.) La,la,la
mf
Rno
f
mf
56
S
Rno
64
1
2
♩ = 200
♩ = 210
♩ = 220
♩ = 230
S
ff
A
f
precipitando
Rno
ff
f


73
♩ = 240
S
fff
Rno
ff
ff
82
♩ = 100
♩ = 60 ♩ = 50
S
mp
M
Sub. Lontano, Meno Mosso
mp
mp
Rno
mp
mp
Bucharest,18.07.2013

ŞERBAN NICHIFOR

IPOSTAZE
ALE MUZICII DE CAMERĂ



CHAMBER MUSIC
HYPOSTASIS

Second Edition, 2013

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-Şerban NICHIFOR (n. 25.08.1954, Bucureşti).
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În prezent: Conferenţiar universitar la Universitatea de Muzică din Bucureşti (Catedra Muzică de Cameră); Doctor în Muzicologie; membru al UCMR (România), SABAM (Belgia), "Living Music Foundation" (S.U.A.); membru al Research Board of Advisory - ABI (S.U.A.); vice-preşedinte al Asociaţiei ROMÂNIA-BELGIA; împreună cu compozitoarea şi pianista Liana ALEXANDRA - membru (ca violoncelist) în Duoul "INTERMEDIA" şi co-fondator al Festivalului Internaţional "NUOVA MUSICA CONSONANTE" de la Bucureşti.
Premii: Laureat al Academiei Române, al Uniunii Compozitorilor şi Muzicologilor din România, precum şi al concursurilor internaţionale de compoziţie de la Amsterdam (Premiul I GAUDEAMUS), Tours, Evian, Atena, Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong, Jihlava, Karlsruhe, Köln, Newtown-Wales, Birmingham-Alabama ş.a.
Creaţie: 7 Simfonii, 3 opere ("Domnişoara Christina - după Mircea ELIADE; "Talaria" - după Etienne DE SADELEER; "Le Martyre de Saint Claude Debussy"), "Concerto GRIEGoriano" pentru pian şi orchestră, "Missa da Requiem", muzică de cameră, corală şi electronică; muzicologie: tratatul "MUSICA CAELESTIS" (3 volume).

-Şerban NICHIFOR (b. 25.08.1954, Bucharest).
Studies: University of Music - Bucharest (1973-77) and Bucharest University - Theology Faculty (1990-94); USIA stipendium in the U.S.A. (1982).
At present: Professor at the University of Music from Bucharest (Chamber Music Department);Doctor in Musicology; member of UCMR (Romania), SABAM (Belgium), "Living Music Foundation" (U.S.A.); member of the Research Board of Advisory - ABI (U.S.A.); vice-president of the ROMANIA-BELGIUM Association; with the composer and pianist Liana ALEXANDRA - member (like cellist) of the Duo "INTERMEDIA" and co-founder of the "NUOVA MUSICA CONSONANTE" International Festival in Bucharest.
Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the International Composition Competitions in Amsterdam (First Prize GAUDEAMUS), Tours, Evian, Athens, Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong, Jihlava, Karlsruhe, Köln, Newtown-Wales,Birmingham-Alabama a.s.o.
Works: 7 Symphonies, 3 operas ("Miss Christina" - after Mircea ELIADE; "Talaria" - after Etienne DE SADELEER; "Le Martyre de Saint Claude Debussy"), "Concerto GRIEGoriano" for piano and orchestra, "Missa da Requiem", chamber, choral and electronic music; musicology: the treatise "MUSICA CAELESTIS" (3 volumes).

Şerban NICHIFOR
Număr de licenţă internaţional - CAE Number 046-376567
UCMR-ADA; SABAM Number C/4/25780
UNIVERSITATEA DE MUZICĂ - BUCUREŞTI , 2000
ISBN 973-0-02222-4



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→α) " à 1 "

I.)

Premio de Composición "Diego Ortiz"
Toledo, 1980

POSTLUDIUM

Durata: ~ 8'

ȘERBAN NICHIFOR
(1975)

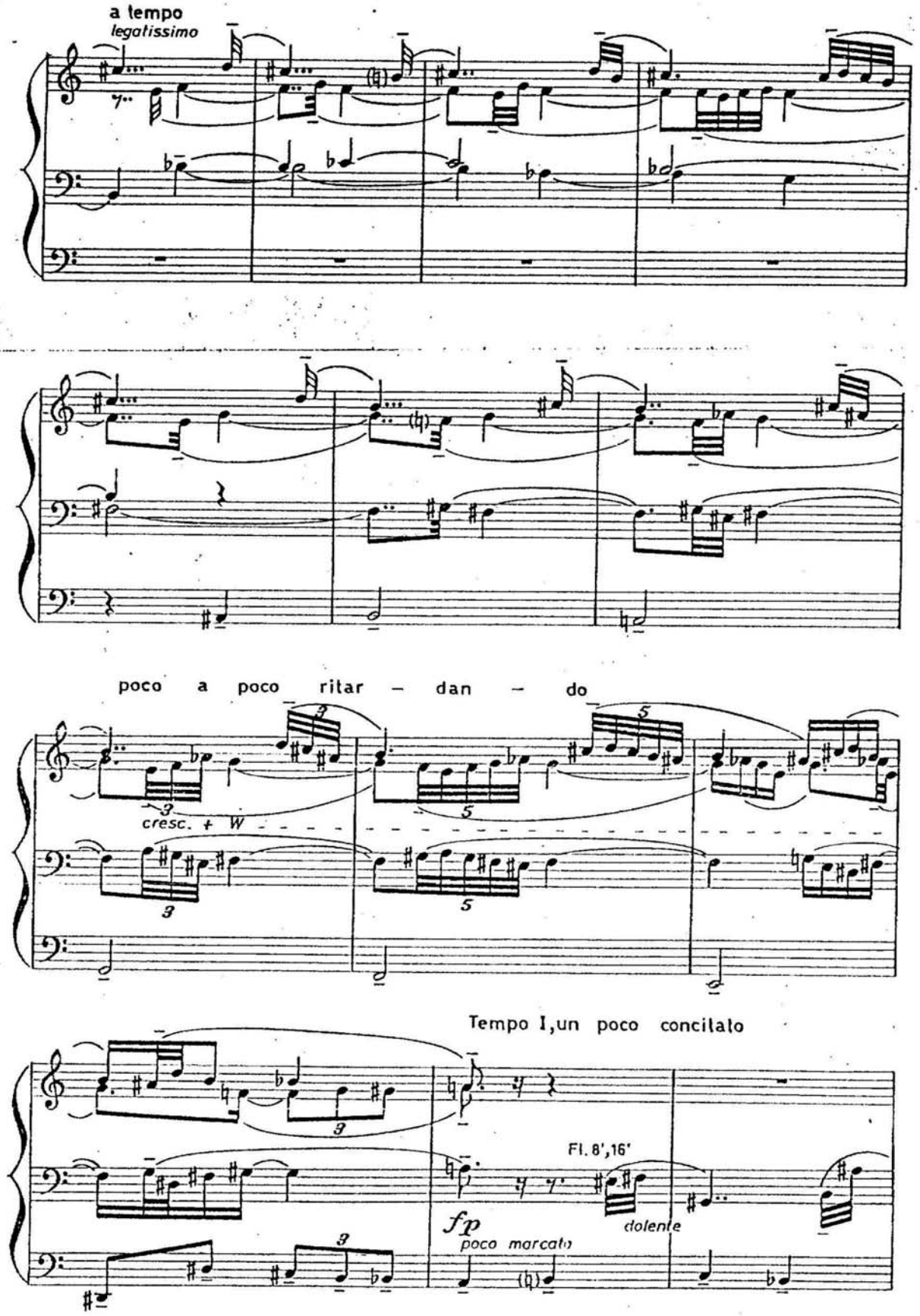
Doamnei Ursula Philippi



*) Die Registeranweisungen sind wahlfrei.

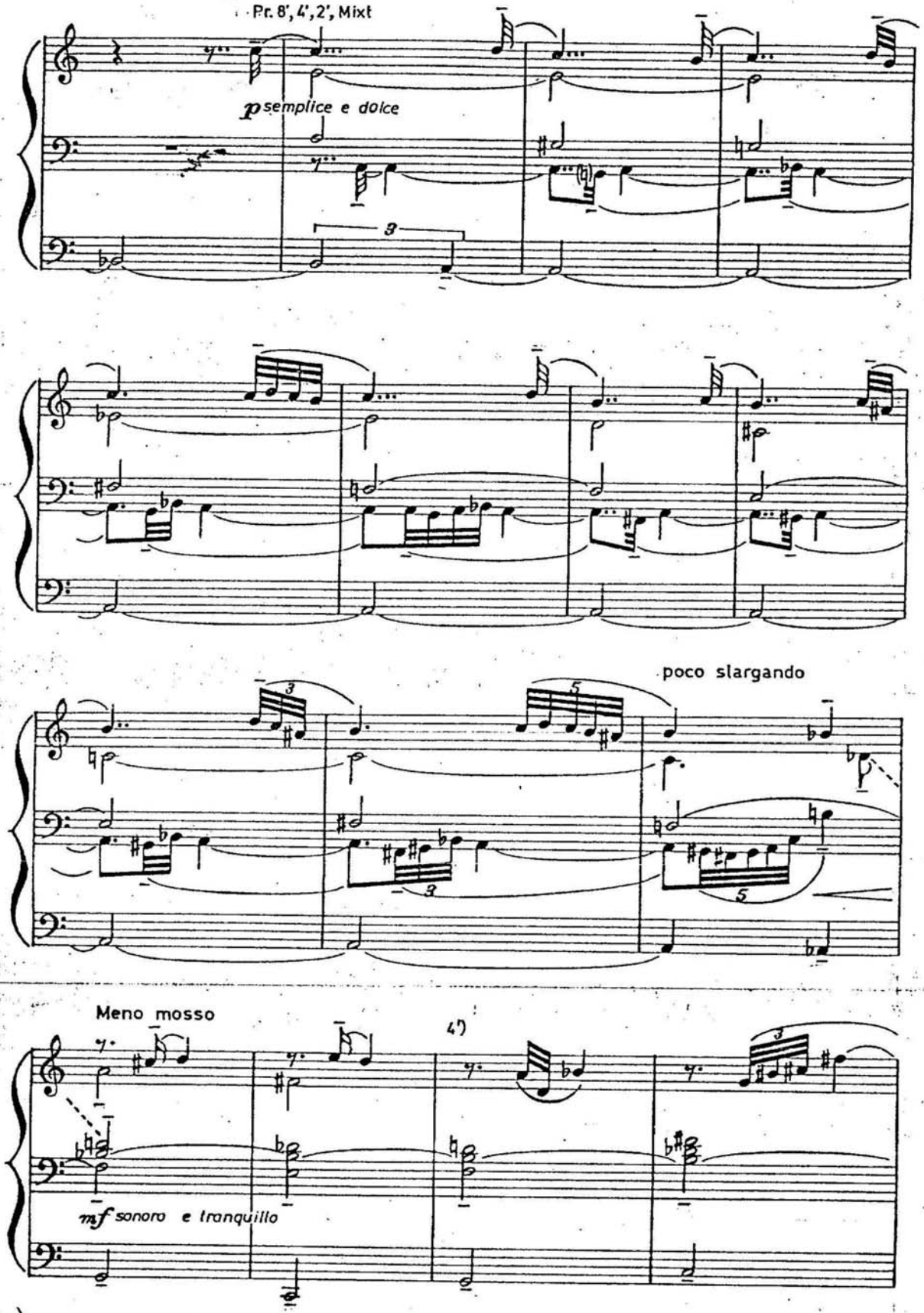

poco rall.
a tempo
+ Ob. 8'
p semplice
Fl. 8', 4'
p semplice
poco rall.
Pr. 8', 4'

[2]


a tempo
legatissimo
poco a poco ritar – dan – do
cresc. + W
Tempo I, un poco concitato
Fl. 8',16'
fp
poco marcato
dolente


Fl. 4'
8'
mp
cresc endo
+
W
pesante, poco a poco
agitando
quasi legato


poco a poco
molto
f disperato
ff
fff
ffff
(ORGANO PLENO)
(16')
legatissimo
pp subito


Pr. 8', 4', 2', Mixt
p semplice e dolce
poco slargando
Meno mosso
4')
mf sonoro e tranquillo



București, 26 februarie 1975

[7]

Lianei

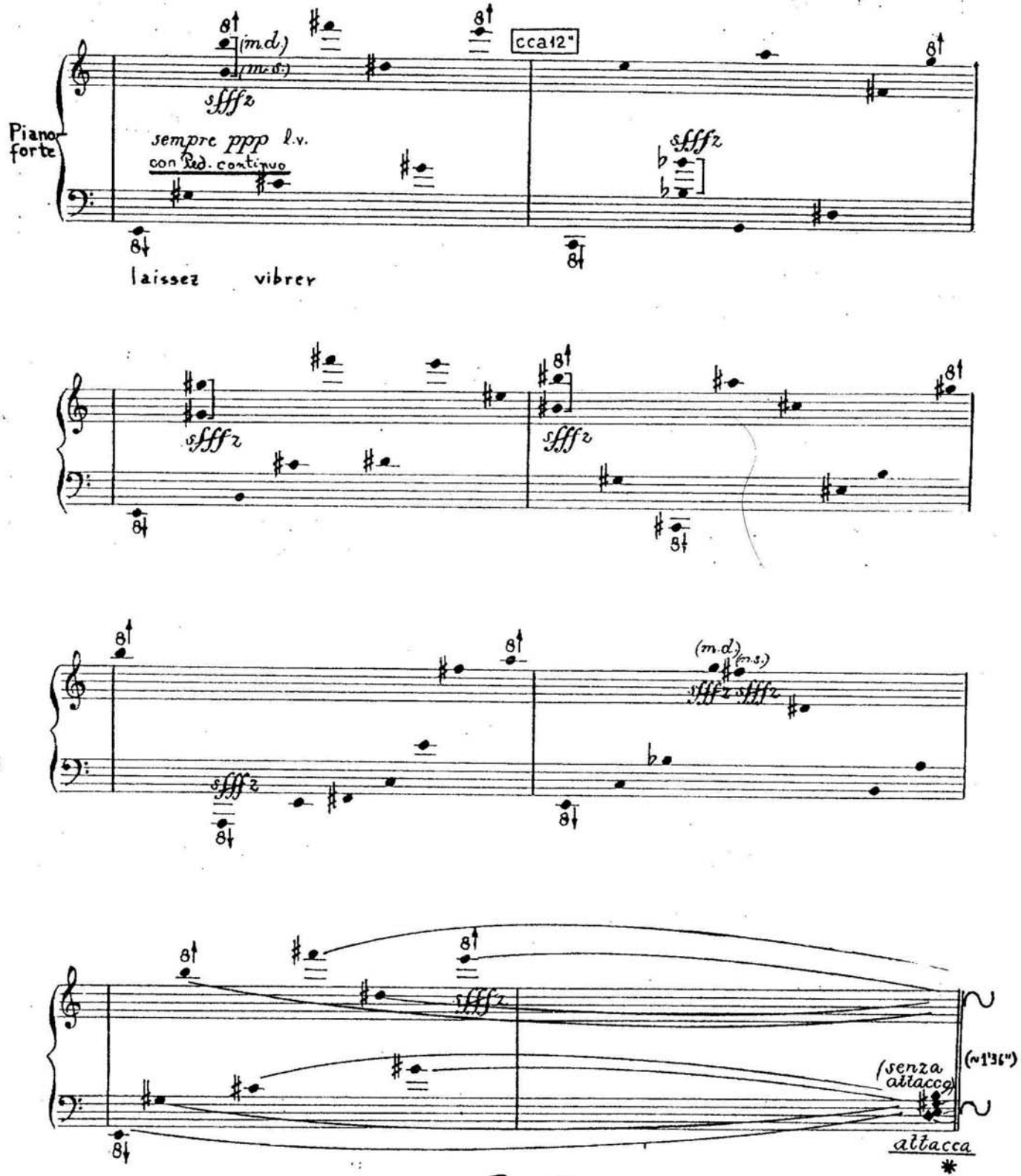
Durée
~7'20"

II.) SCHIȚE PENTRU O BARCAROLĂ
ESQUISSES POUR UNE BARCAROLLE.

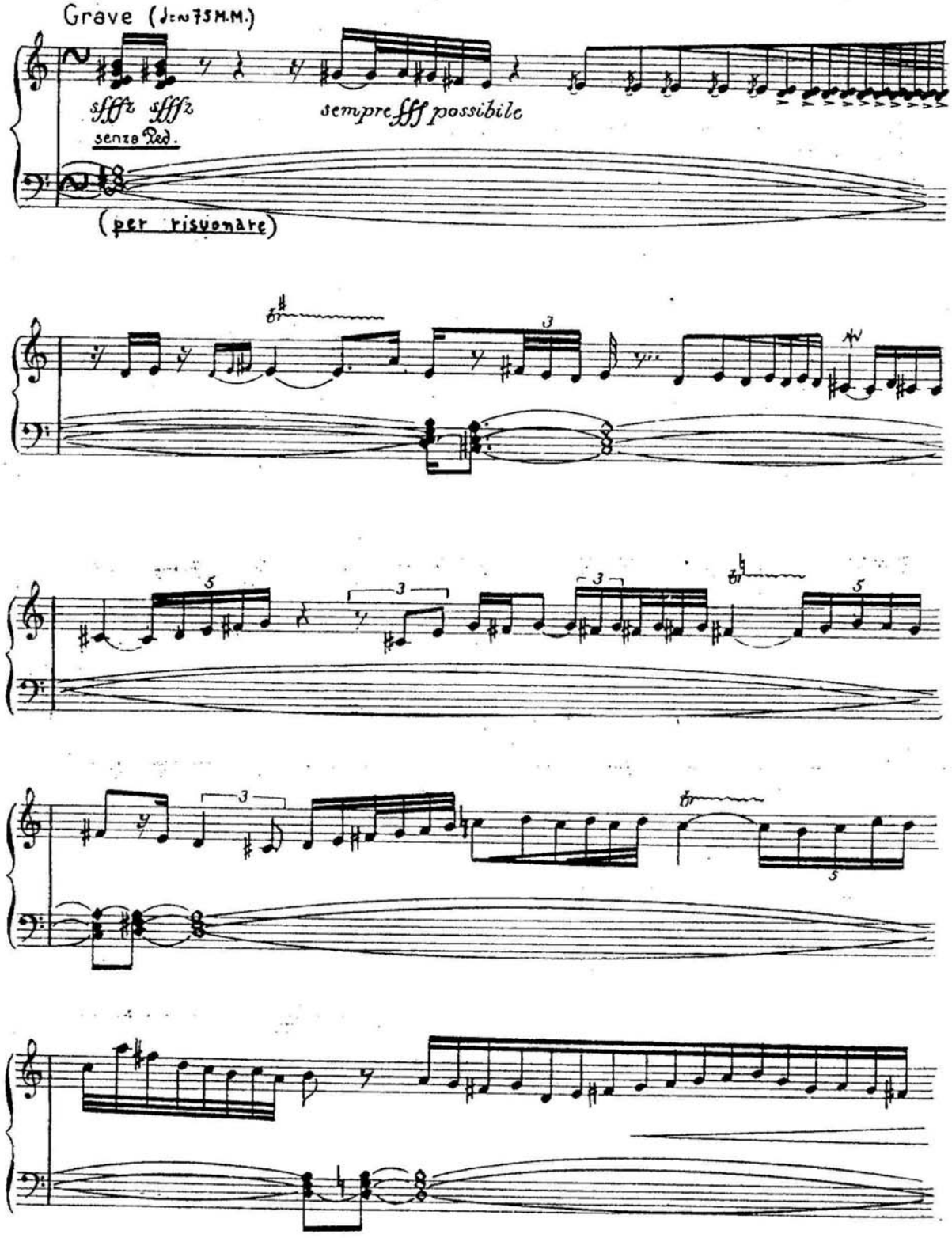
(în căutarea melodiei pierdute)
(À la recherche de la mélodie perdue)

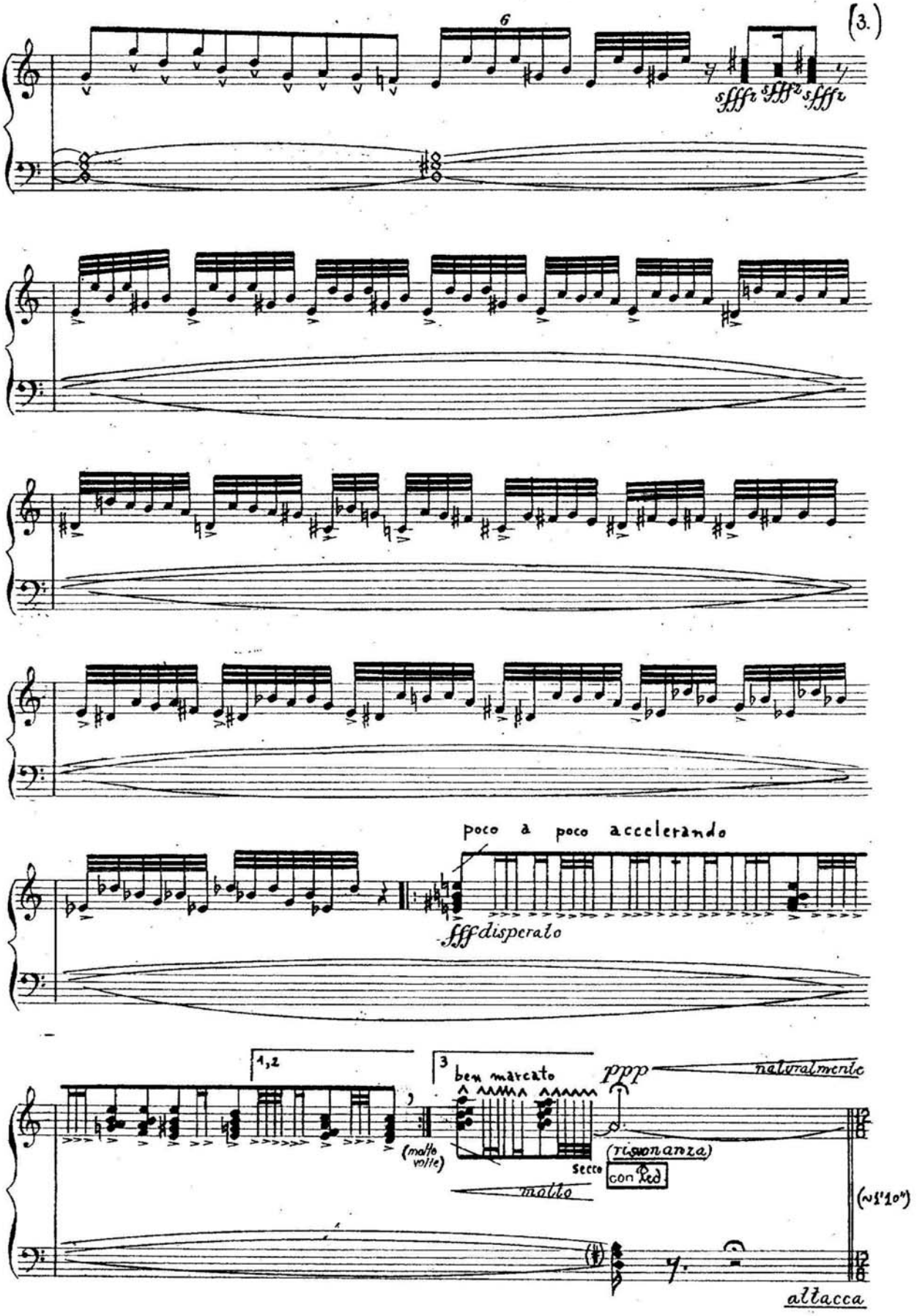
1. PRAELUDIUM

ȘERBAN NICHIFOR
(1978)



2. RECITATIVO I

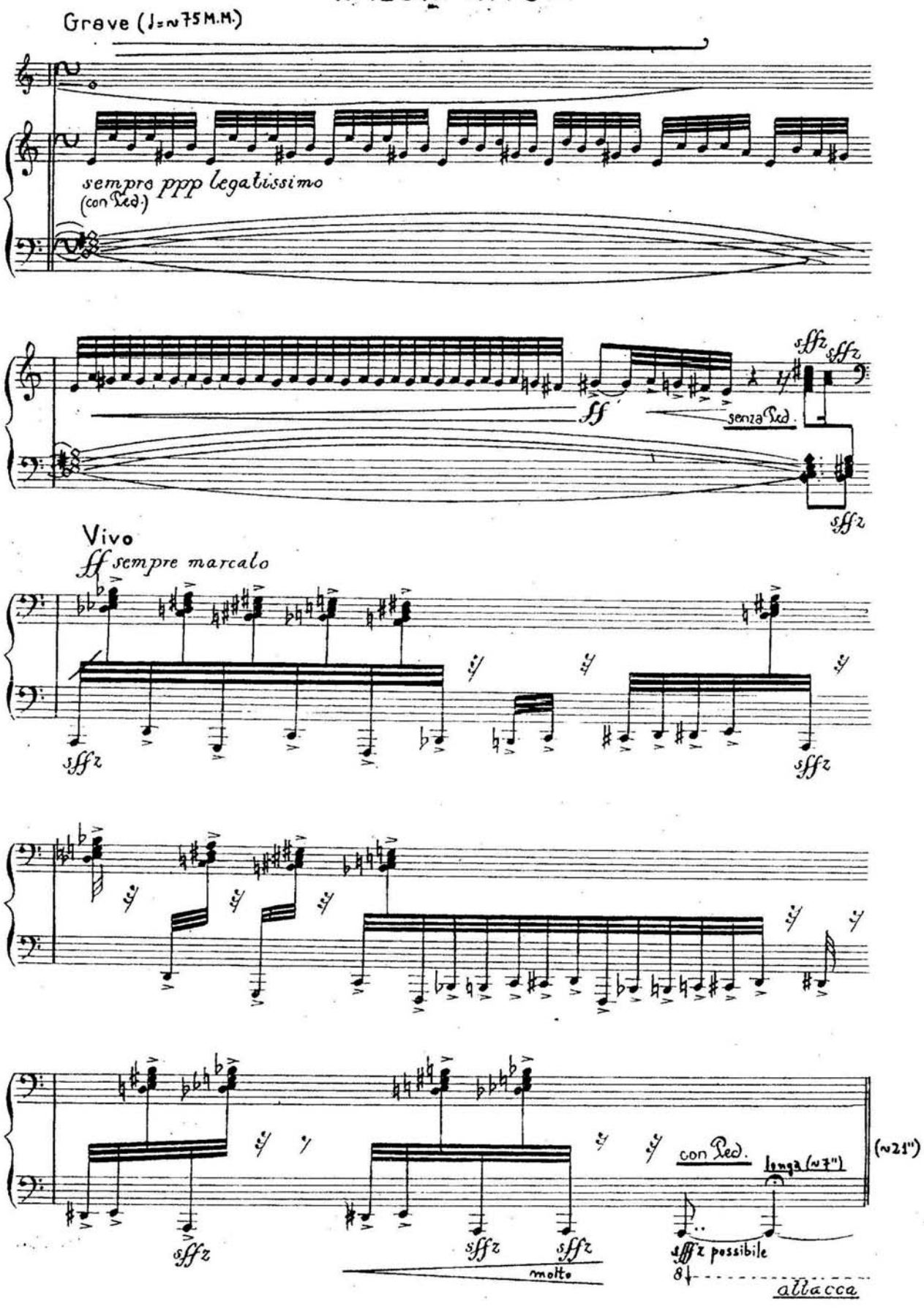



6
sffz sffz sffz
poco à poco accelerando
fff disperato
1,2
(molte volte)
3
ben marcato
ppp
naturalmente
(risonanza)
secco
con Ped.
molto
(ca 5'10")
attacca

3. BARCAROLA


Andante (♪= ca 93 M.M.)
Vox
(pianista)
ppp come eco
falsetto dolce*)
quasi portamento
(come sega)
Piano
forte
(tv)
sempre ppp
(con Ped. continuo)
Vox
gliss
Pf
Vox
Pf
poco
Vox
Pf
(ca 1'07")
*) facilitazione (in extremis): ossia 8ª (normale)
attacca

4. RECITATIVO II



5. INTERLUDIUM



6. BARCAROLA



7. POSTLUDIUM



Bucarest,
Septembre 1978

Tenant appuyée la Pédale l.v., le (la) pianiste ferme lentement le couvercle du piano.

En hommage à mon Père

Durée: ≈ 2'30"—3'30"

- Prix "Valentino Bucchi", Roma-1985 -
- Prix SIMC (ISCM), Hong-Kong-1988 -

III.) CARNYX *)

(Dionysies VI)

pour Clarinette (Basse) en Si b

Şerban NICHIFOR (1984)

PRESTISSIMO (♩≈112)

Cl. in Si b
ossia
Cl. Basso in Si b

dissolvendo molto — molto f — possibile

sempre poco a poco precipitando

(▼ = slap-tongue)

sub. f ben marcato

sub. mf giocoso

sub. f ben marcato

mf giocoso

sub. f ben marcato

ff deciso

(♩≈116) sempre poco a poco precipitando

sub. mf giocoso

poco a poco crescendo

ff marcatissimo

(♩≈122) sempre poco a poco precipitando

sub. P ritmico e leggiero

poco a poco crescendo

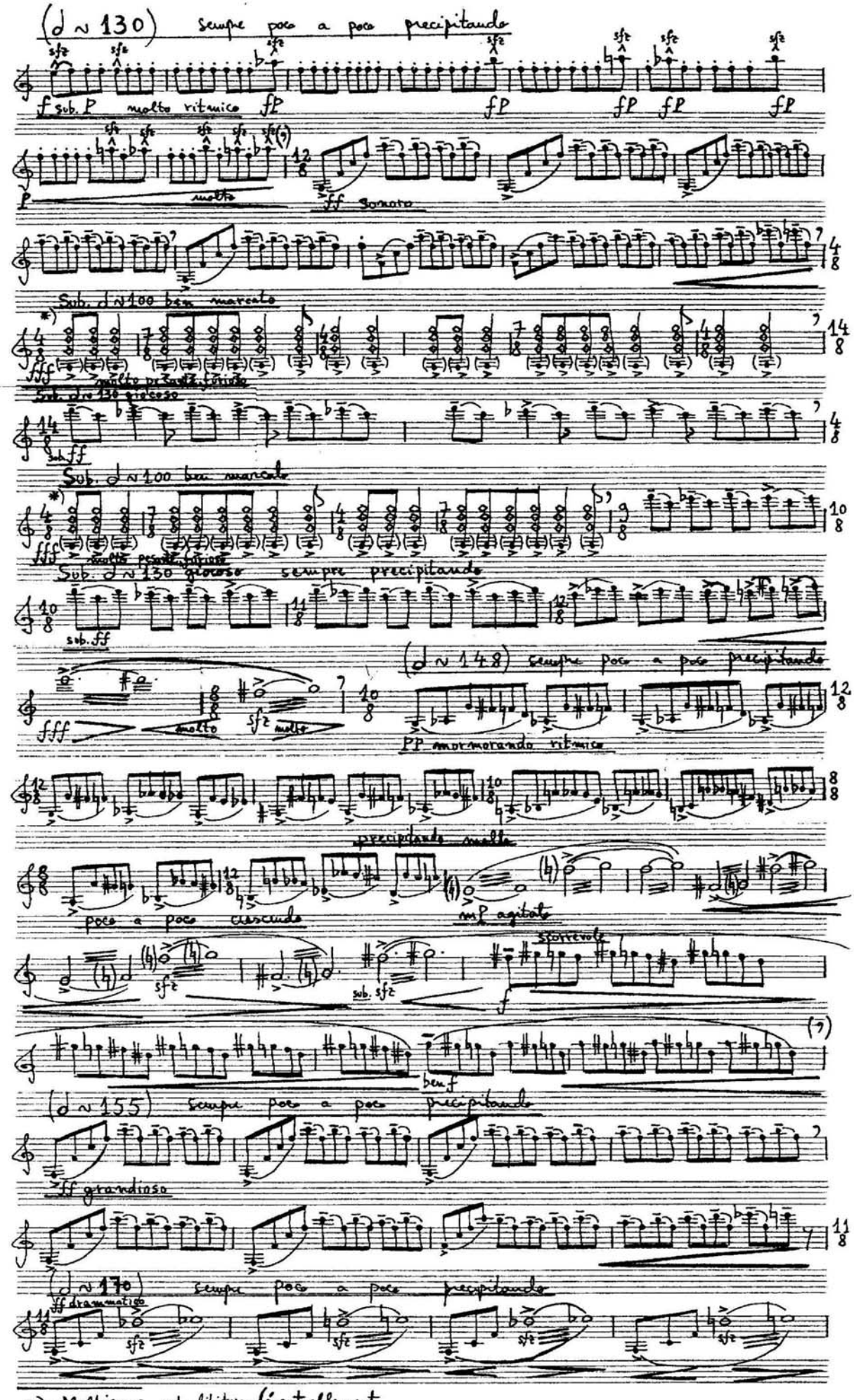
sub. ff disperato

mf ritmico

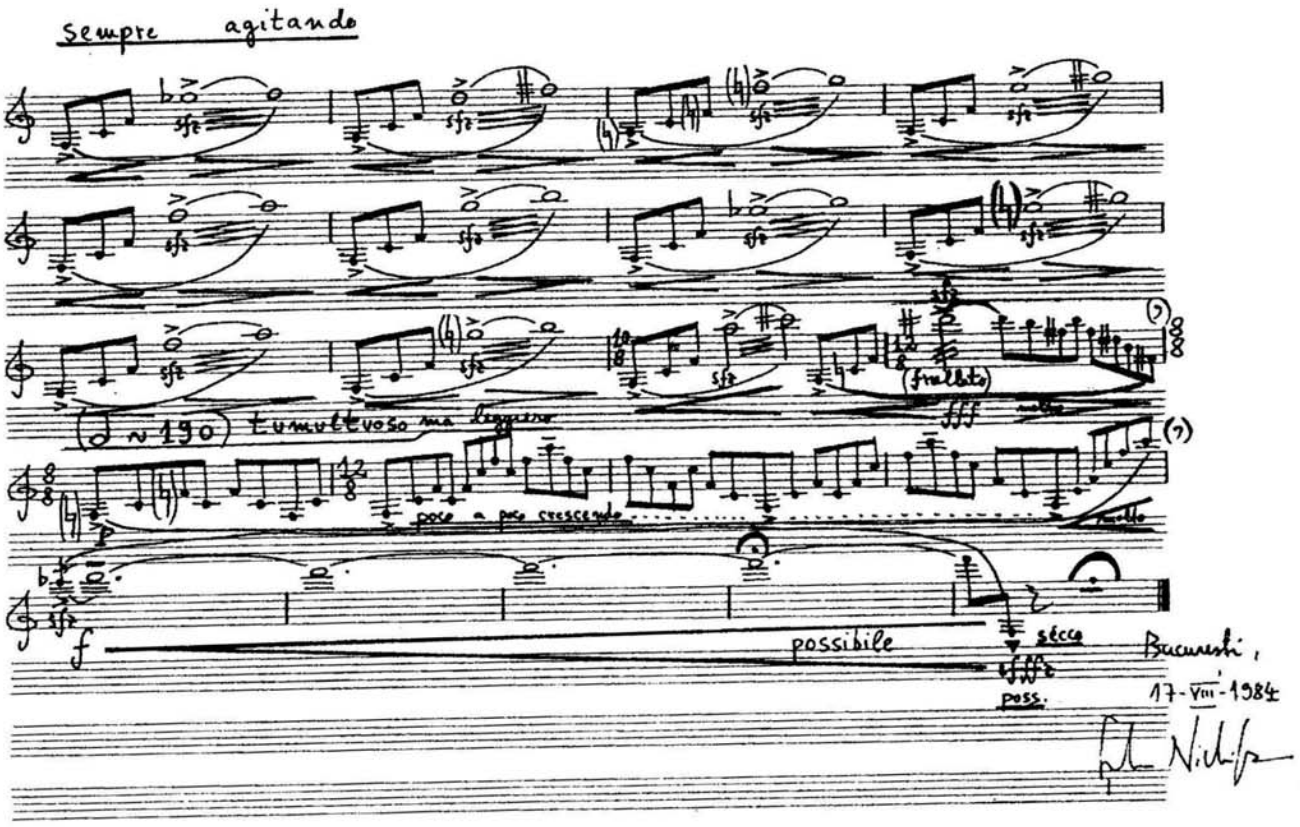
poco a poco crescendo

*)-Le CARNYX est un très ancien instrument dacique, utilisé aussi par les romans comme instrument guerrier. Le pavillon avait la forme d'une tête de dragon.

[15]



*)- Multisons ad libitum (éventuellement en base "fa").


Sempre agitando
sfz
(frullato)
fff
(7)
(♩ ~ 190) tumultuoso ma leggiero
poco a poco crescendo
molto
f
possibile
sécco
poss.
Bucuresti,
17-VIII-1984

Durata: ~3'

Lui Vasile Macovei

IV.) AEQUINOCTIUM

Șerban Nichifor
(1986)

per Fagotto (e Percussione – ad libitum)



(- 1 -)



(- 2 -)

For Yvar Mikhashoff "L'ISOLA DI EUTHANASIOS" Serban Nichifor
(1982–1988)

(P.A.-16-VI-1990 "Almeida Festival", Almeida Theatre, London)

V.) SONATA

= SOPRA ACQUA E PIETRA =

per Pianoforte

Durata: ca 18'

"Il cielo era ingombro su la grande via d'acqua e di pietra. L'alto silenzio era degno di Colui che aveva trasformato in infinito canto per la religione degli uomini le forze dell'Universo."

Gabriele D'Annunzio, "Il Fuoco"

1) Preludio

GRAVE (♪ca 56)

Pianoforte

molto ritmico e tranquillo

quasi

sempre PPPP lontano ed acquatico, come eco

[sempre con Ped. l.v.]

Pf.

quasi

(l'istesso tempo)

SUB. POCO PIÙ ANIMATO (♪ca 63)

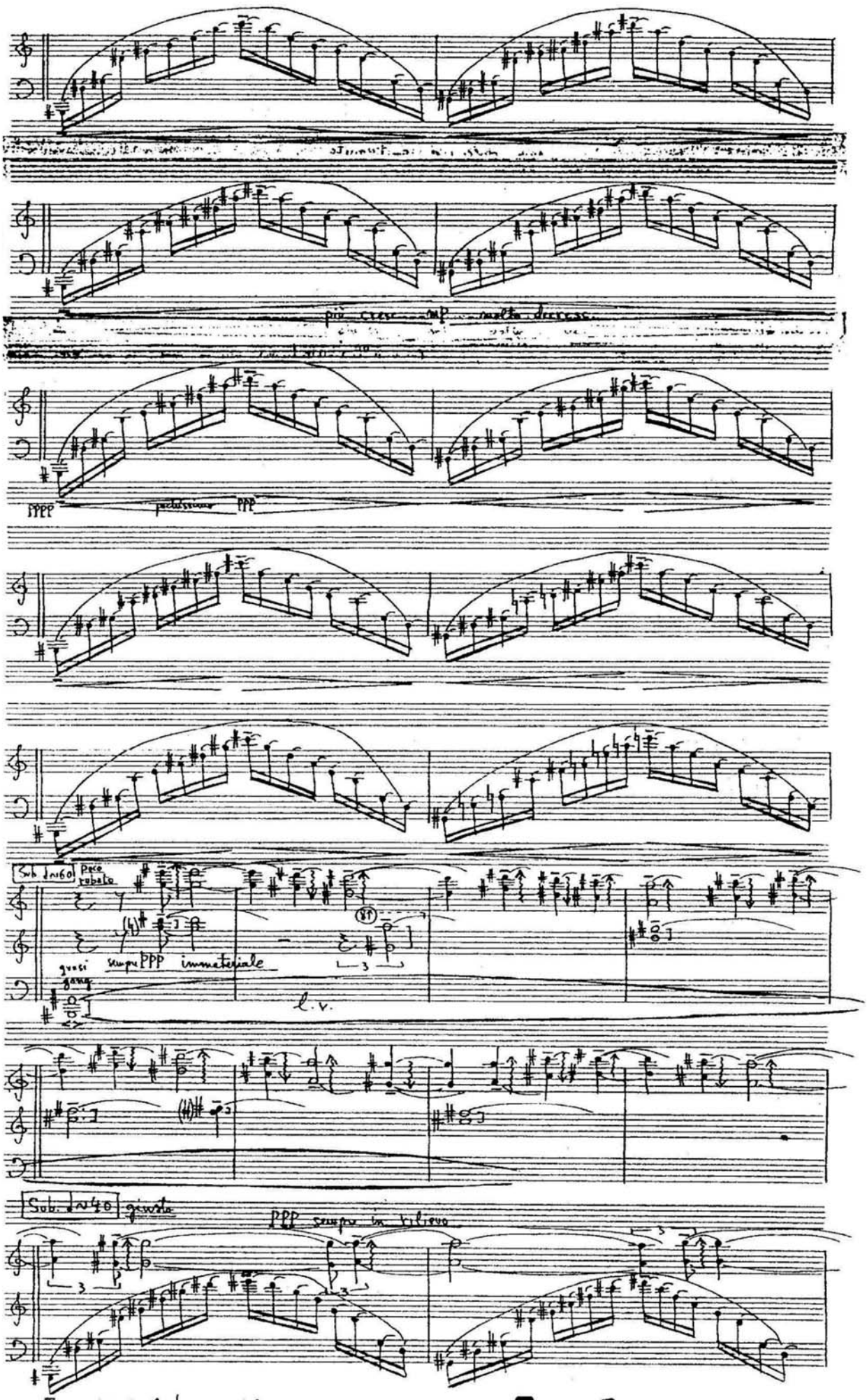
pochissimo in rilievo

sempre PPP dolce e fluido


Pf.
poco a poco
crescendo ed animando
molto
Più Mosso (♪=96)
quasi gong
quasi gong
sempre f solare
poco slargando
quasi gong
Subito mp
poco
(♪=80)
poco

[20]


Pf.
quasi
mf dolce e sostenuto
poco
f dolcissimo
poco allargando
molto
Senza rigore, quasi Cadenza - accelerando poco a poco
Pf.
ritardando poco a poco
(leggerissimo)
molto ritardando
molto
(~7")
lasciar vibrare
(perdendosi)
4/4
(~6')
(attacca)
2.) Improvisazione
LARGO (♩~40)
4/4
Pf.
leggero ed eguale
percussivo ppp
PPPP lontano e dolce, quasi sussurrando
sempre Ped. l. v.


più cresc. molto
PPPP
Sub. ♩=160
Poco rubato
sempre PPP immateriale
l.v.
Sub. ♩=140
giusto
PPP sempre in vibrato
sempre PPPP lontano e dolce


Pf.
poco calando
(l.v.)
3
8↑
Poco rubato
improvisando
(sempre in rilievo)
rallentando
Senza rigore
(l.v.)
8↑
15↑
sempre PPPP lontano e semplice,
(l.v.)
quasi senza tempo
(poco ritardando)
15↑
(ca 5")


Molto Rubato, Quasi Improvisando
Pf.
Sempre Ped. l.v.
sempre PPP lontano e dolce, sussurando
più appassionato
poco a poco allargando
(lunga)
A Tempo
leggiero ed uguale
pacatissimo PP
poco Calando
Senza Rigore
poco allargando
attacca
Dolcissimo, poco Rubato (♩= 60)
3.) Canto
PPP grazioso
(sempre Ped. l.v.)
PP
(m.s.)


(8↑)
f.
poco
(8↓)
p
6/4
mp
m.s.)
(m.d.)
poco a poco animando
(sempre animando)
mf
(m.s.)


(sempre animando)
Pf.
(sempre animando)
f
(sempre animando)
Grandioso (♩= 76)
ff
15
sff
Drammatico (molto rubato)
quasi gridato
ff ardente
poco a poco decrescendo e calmando
(sempre decrescendo e calmando)
12
8

Nostalgico, Quasi Reveria, Poco Rubato (♩.=60)




poco a poco allargando
(8↑)
Pf.
poco
PP
(l.v.)
PPP eco
sempre Ped. l.v.
(sempre allargando)
PPPP
lontano
perdendosi
Lontano, Quasi Senza Tempo (Molto Rubato)
PPPP come
eco
sempre PPPP dolcissimo
e fluido
(sempre Ped. l.v.)
PPPP lontano
PP poco marcato
PP profondo e minaccioso
poco a poco
perdendosi
(lunga)
(8↓)
Bucuresti, 29-I-1988

Durata: ca 10'

Luc Alexandru Matei

VI.)

Serban Nichifor
(1989)

<<DIONYSIES VII>>

"BATTUTA"

per percussione

= bacchette dure

= bacchette morbide

= spazzole

LEGNO
- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

PELLE
- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

METALLO
- Triangolo
- 3 Piatti
- Tam-tam

+Vox (ad lib)

(START) Allegro giusto (ca 120)

*) Vox (ad lib) 2 HÂ!Y

Legno / Pelle / Metallo: G.P. G.P. ff HÂ!Y ff HÂ!Y

P. 11 d'al niente molto sffz ffurioso, poco a poco crescendo

P. 21 (sempre crescendo) molto sffz d'al niente poco a poco cresc.

P. 31 (sempre crescendo)

P. molto sffz f furioso, poco a poco crescendo

P. 41 (sempre crescendo) ff giocoso

P. 51 molto sffz

P. 61 d'al niente poco molto f sub. ppp molto ff sub. pp poss.

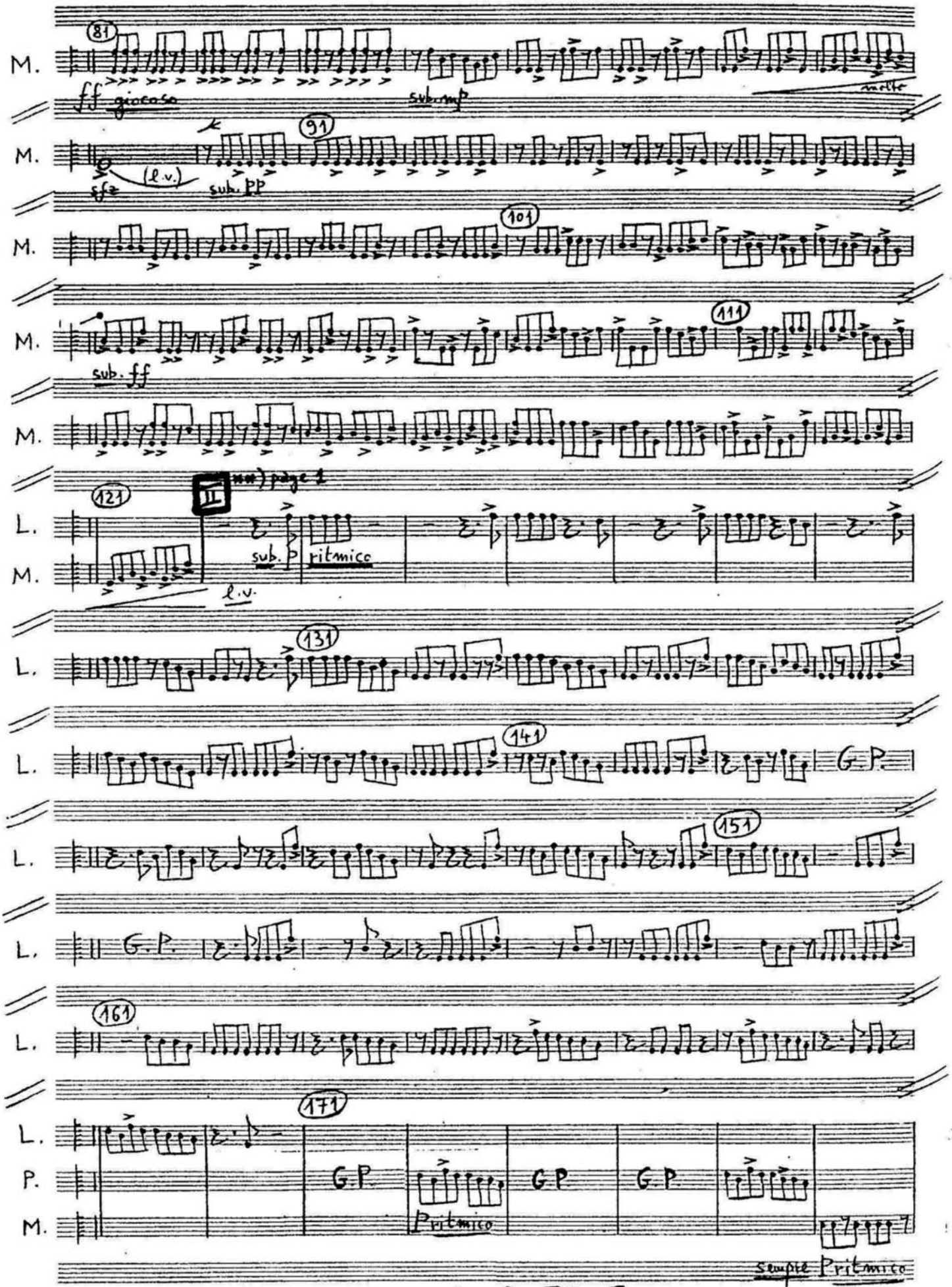
M. **) 71 sub. PP ritmico poco

M. sub. pp poco a poco crescendo molto

*) Les interventions vocales sont facultatives.

**) Points de synchronisation avec l'orchestre de chambre (voir p. 8 - "LA NUIT OBSCURE")

[29]


81
M.
ff giocoso
subito mp
molto
91
M.
sfz
(l.v.)
sub. pp
101
M.
111
M.
sub. ff
M.
121
L.
M.
sub. p
ritmico
l.v.
131
L.
141
L.
G.P.
151
L.
G.P.
161
L.
171
L.
P.
M.
G.P
G.P
G.P
Ritmico
sempre Ritmico


III **) page 1
181
191
201
211
221
231
241
P.
M.
L.
sempre P
ritmico
(l.v.)
G.P.
pp eco
poco a poco perdendosi


(251) IV **) page 1
L.
P.
M.
sub. ffben marcata
perdendosi
l.v.
(261)
(271)
(281) poco a poco affrettando
(sempre affrettando)
(291)
[vi-]
(sempre affrettando)
(301)
molto
Sub. Tempo I (♩=120)
1
2
3
4
5
l.v.
sffz
ppeco


311
L.
P.
M.
sub. ff
ppp eco
l.v.
321
pp eco
sub. ff
(l.v.)
331
341
pp
poco a poco crescendo
(sempre crescendo)
351
molto
ff
G.P.
p eco
361
pp misterioso
371
poco a poco perdendosi
(l.v.)
381
pp eco
p dolce
(-5-)
[33]


L.
P.
M.
p cantabile
l.v.
pp eco
391
molto espressivo
401
pp eco
pp profondo
ppp lontano
411
ppp lontano
poco f fz
pp
421
G.P.
(l.v.)
minaccioso
ppp poco pp
pp cantabile
431
minaccioso
ppp più p
441
più mp
pp dolce
poco



Sinaia, 9-10-II-1989

Sorin Vieru

NB - Le **VI-DE** [p.4 s.6 → p.7 s.5] — impliquant la suppression des mesures 295–478 — est valable exclusivement dans la variante avec orchestre de chambre (voir Appendix – page 8 : "LA NUIT OBSCURE").

Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg
L.G.N.M., B.P. 828, L-2018 Luxembourg

Durée : ♩ 7'10"

Serban Nichifor
... in tempore belli ...
(Bucarest, 21 - I - 1999)

LA NUIT OBSCURE

pour percussion et ensemble de chambre

le percussioniste est immobile (♩=24")

Perc. Solo

α *) MODULO autonomo (p. 3-6) sempre demonico, minaccioso

(START)

CONTINUUM - Largo (♩=40) indifferente, implacabile

sempre PP tranquillo, leggiero, legatissimo, poco vibrato

2 Cl. (in Sib)
2 Sax. A. (in Mib)
Tuba
Accord. (mano destra)
Vno
Vla
Vlc.

I *) MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile

2 Cl.
2 Sax. A.
Tb.
Acc.
Vno
Vla
Vlc.

*) I = point de synchronisation Modulo (Perc. sol) / Continuum - 1 - (Ensemble)

II *) MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile

2 Cl.
2 Sax. A.
Tb.
Acc.
Vno
Vla
Vlc.

III *) MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile

2 Cl.
2 Sax A.
Tb.
Acc.
Vno
Vla
Vlc.

IV *) MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile

Ω *) le percussioniste reste immobile (♩=30")

(START)

2 Cl.
2 Sax. A.
Tb.
Acc.
Vno
Vla
Vlc.

p.a.p. roll

Serban Nichifor - Bucarest - in tempore belli, 21-I-1999 (♩=7'10")

*) II - IV - Ω = points de synchronisation Modulo / Continuum - 2 -

Durata: ca 3'40"

3. Preis am dem Kirchenmusikalischen Wettbewerb - Karlsruhe, 1996

VII.) MEDITATIO ("Hostias et preces tibi...")

Andantino (♩ca 80) legatissimo — Părintelui Iosif Gerstenengst — Șerban Nichifor (1990)




(Rec.) promisisti et semini ejus..."
poco a poco crescendo
poco a poco allargando
possibile
Org.
Sostenuto (♩ ca 68)
Sub. Tempo I° (♩ ca 80)
31
fff
Sonoro
P sub., come ecco
poco a poco
Org.
poco a poco
crescendo
mf sempre crescendo
Org.
incalzando
Subito
Lontano e Rubato (♩ ca 60)
41
f
P subito
Org.
Sub. Più Animato (♩ ca 90)
P
PP
lontano
Org.


51
Org.
mf
Rec. - "Libera animas omnium fidelium
Org.
legatissimo
P dolce
(Rec.:) defunctorum de poenis inferni..."
molto allargando
61
Org.
mp
Tranquillo (♩=60) Rec.: "... fac eas de morte transire ad vitam"
Org.
P liscio
(Bucureşti 15-IV-90)

Durata: ≈6'

VIII.) MEDIUM α

Șerban Nichifor (1995)

Lui Ion Ivan Roncea

per Arpa sola (1995)

Motto: "Unhörbares wird hörbar.." (Konstantin Raudive, 1969)

I) SECRETA (Psicofonia)

Magico, misterioso, quasi senza tempo, sempre l.v. – ma scorrevole

Arpa

sempre glissando

p sempre rubato, improvisando, con espressione e fantasia

≈20" (±5") *)

[Ped.- accordage

(sempre gliss.)

A.

poco a poco crescendo

Lab **)

Sol#

≈20"

(sempre gliss.)

A.

mf sempre crescendo

La# Re♭ Mi♭

≈20"

(sempre gliss.)

A.

PP subito

Mi♭ Do♭ poco cresc.

≈15"

(sempre gliss.)

A.

sempre crescendo

Si♭ Mi♭ Mi♭

≈15"

(sempre gliss.)

A.

f

Fa#

≈20"

(sempre gliss.)

A.

Lab sempre decrescendo

Sol♭ mp < sf > mp Fa♭

≈20" (Volta subito)

*) Les durées sont relatives, à titre indicatif.

**) Les bruits des pédales peuvent être sonores, évoquant les "martellements" des esprits invoqués.


(sempre gliss.)
Arpa
Ped.-accordage
Solb PP
mP sempre decrescendo
Lab
Sib
P poco
~15"
(sempre gliss.)
A.
Ped.-acc.
Lab
Si
Fab
sub PP lontano
(l.v.)
~20"
(sempre glissando)
poco a poco crescendo
PP
Mib
La
~15"
(sempre gliss.)
mf
(l.v.)
sub PP lontano
Mib
(sempre gliss.)
~20"
(sempre gliss.)
poco a poco crescendo
molto
ff
con fuoco
(largo)
sub PP sca
Sib Fab Solb
sub P
~35"
2/4
attacca subito
II.) Visio (Apparizione)
Lontano "Slow Two Steps", quasi senza tempo (♩≈48 MM) - malinconico
P dolce e leggiero, un poco triste
Mib, Solb
Solb, Mib
poco
Sib
Mib, Solb
Mib, Solb
Lab
PP espressivo, meraviglioso
Lab Mib Solb
Solb Mib
Sib
(-2-)
[41]


poco affrettando
poco esitando
A.
Sib Solb Mib Solb Mib
Sib Lab
Poco Animato (♩=56), ma sempre rubato
pp semplice
Lab
Lab
poco a poco rall.
molto allargando
Sib
Fa#
Fab
A Tempo (♩=48)
poco incalzando
sub. rall.
pp meraviglioso
mp
mf
f
Mib Solb
Solb Mib
Sib
Immateriale (♩=40)
sempre allarg.
Sib, Lab
Mib, Solb
Solb
Mib
Senza rigore
(l.v.)
poco
mp
p
Misterioso, molto rubato, sempre l.v.
(Loco)
près de la table
(l.v.)
(l.v.)
(l.v.)
poco rfz
(longa)
~25"
Fine
(~6')
mP lontano
perdendosi
Sib, Fa#
Sol#, La#
Ped. acc.
6-II-1995

Lui Virgil Frâncu

Spieldauer: ~ 5'25"

IX.) << MEDIUM φ >>

Serban Nichifor (1996)

für Flöte Solo




Fl. (i.)
mp poco
P fluido
PP
mp
(~10")
P poco più mf
PP poco a poco
(~5")
mp poco
molto
8va
fff
f
6
ff
possibile
(~10")
(Loco)
mf sensuale
poco
f
flatt.
mf molto
(~10")
ord.
sub. P misterioso
3
PP con morbidezza
(~15")
poco
perdendosi
possibile
(~5")
sub: ff vivo
flatt.
6
ord. (Loco)
P
PP
molto
f
mf doloroso
(~10")
flatt.
P
mp
molto
p
(~10")
(sempre flatt.)
mp
mf
ord.
P lontano
3
(~10")
Molto Espressivo
(~52")
mP fluido
3 poco
3
(~10")
Instrument
Fl.
Stimme
[8va ad lib]
in Flauto
[~M → ~A → ~M]
(8)
PP molto
poco minaccioso
f molto
PP liscio
(- 2 -)
[44]



Legenda

- ∼ = Rubato, quasi senza tempo
- 4/4, 5/4 = Giusto
- Flatt. = Flatterzunge (Frullato)
- Ord. = Ordinario
- i. = Instrument
- S. = Stimme (in Flauto!) [8va ad libitum]
- suono bianco [≈S, ≈Sch] = murmeln-in Flöte (quasi Vento)
- = accelerando (poco a poco)
- = quasi-"aleatorische Griffe" (für homogene Akkorde)
- ○ = entspannter Lippendruck
- ● = leicht verstärkter Lippendruck
- N.B. = normaler Blasdruck
- +B. = zunehmender Blasdruck
- = farbliche Umwandlungen eines Klanges
- = rallentando (poco a poco)


Work Cited for Merit
1999 Hultgren Solo Cello Works Biennial - Birmingham, AL. (U.S.A.)
Duration ≈ 8'
For Craig Hultgren
X.) "ΗΣΥΧΙΑ"
["ISSYHIA"]
for Solo Cello
(Luke, Chap. 18, v. 13)
Serban Nichifor
(1992)
Sempre Contemplativo;
Molto Rubato; Quasi Improvvisando (♩ = 60) w/ Hindoo Music (Sitar)
Cello
sempre ben vibrato
PP misterioso
mp
pp
p ecc
pp lontano
poco a poco allargando
TAPE ad lib.
START
[97]
Pioso, Quasi Senza Tempo
Voice (Cellist)
Arco
sul tasto
Lev ta-hór bera-lí E-lo-him,
Ve ru-ah na-hón ha-désch be-chir
bí-
kí-ri-
sul pont.
sul tasto
mp
I-sou Hris-té, li-e The-ou,
sō-son me, tòn á-mar-to
(gliss. armonico sul D.)
→ sul ponticello
*) with TAPE - ad libitum (see p. 2- down)
(-1-)
mp cantabile
Dó-mi-ne Jé-sus Chri-stus, Fi-li-us Dé-i
(gliss. armonico sul G.)
mf dolce
pro-phí-tus é-sto mí-hi pec-cá-tó-ri.
(quasi Campane)
sul tasto
3 (microtonal glissando/vibrato)
mf molto espressivo
O Jé-sus Christ, Jé-sus Christ, Són of God, have com-pás-sion on
(microtonal gliss./vibr.)
me, on me, the-sin-ner.
Sempre pp - quasi Campane
poco a poco sul ponticello
gliss.
mp profondo
on me, on me, the sin ner.
pp sul pont.
glissando armonico lento - sempre sul ponticello
(sul D.)
pp poco a poco perdendosi
TAPE ad lib.
STOP
TAPE (ad lib) structure
Cello - Staccatura
glissando armonico (sul A/D)
PPP (arco ad lib.)
poco sul pont.
(-2-)

→β) "à 2" - Vocale

XI.)

Luci Vladimir Popescu - Dorcanti

Ştefan Nichifor (1985)

PATRU SCHIŢE PENTRU UN LIED NETERMINAT

Durata: ca 6'40"

după fragmente din versurile lui Mircea Dimescu

1. HAIKU



Uniunea Compozitorilor
2U



→β) "à 2" - Vocale

[487]

3. OSTINATO ALLA SPAGNUOLO

Giusto (d. n°46)



Uniunea Compozitorilor
20



[49]


Ct.
Gr.c.
Pf.
a tempo
poco a poco affrettando


Ct.
Gr.c.
Pf.
4. ASTĂZI NU
LONTANO, POCO ESITANDO (♩= 50)
PP semplice ed immateriale

[os]


Cl.
Pf.
Sub ALLEGRO
Quasi RUBATO
pp
ff
Ped


Molto Drammatico
Cl.
Gr. c.
Pf.
fff minaccioso
deciso
Sub Giusto
accelerando molto isterico
ff feroce
possibile
Sub Niente
Buonat
14-19-IV-85

In Honorem Karol Szymanowski

XII.) TRANDAFIRUL NEGRU / CZARNA RÓŻA

Poetry by Kazimierz Tetmajer / Romanian version by Ion Petrică

Durata: ~ 5'

Şerban Nichifor
(1986)

MOTTO




(2)
(sempre ritardando)
poco a poco morendo
Mezzo-Sopr.
15t
ppp eco
(l.v.)
P.f.
attacca subito
8va
PROKEIMENA
Subito Dramatico, sempre rubato (♩~76)
poco allargando
ben marcato
ff sonoro e pesante
Improvisando (♩~60)
f fluido, sempre poco portamento
A
15t
l.v.
mf eco
f
mf dolce


poco a poco allargando
Dolcissimo (subito ♩~56)
mp
p
poco a poco precipitando
(♩~106)
Subito Lento, molto rubato (♩~68)
molto
[Karol Szymanowski: Mazurka op. 62 nr 2, measures 8-10]
nostalgico
poco a poco calando
fz
sub. pp lontano e semplice
molto
Subito Moderato (♩~86)
1
2
sempre pp ritmico e dolce


Mezzo Sopr.
poco P
molto cantabile,
sempre poco portamento
A
Pf.
sempre pp
ritmico e dolce
mf
mp ritmico
3
4
5
6
7
8


(-5-)
poco a poco animando
9
10
8i
8i
(sempre animando)
f molto espressivo
1
2
mf ritmico
8i
8i
8i
(sempre animando)
1
2
8i
8i


(sempre animando)
Mezzo-Sopr.
ff sonoro
Pf.
f ritmico e sonoro
(sempre animando)
molto
molto
Ardente (♩~144 / ♪~288)
ff drammatico, quasi Sirena
slisando non vibrato
ben marcato
sffz


(sempre gliss. non vibrato)
poco a poco precipitando
(sempre precipitando)
(sempre glissando non vibrato)
molto precipitando, isterico
(sempre glissando non vibrato)
glissando
Muta
subit
Org
(ad
attac
subit

INCANTATION

Subito Pioso e Misterioso (♩~44)

Mezzo – Soprano

Text A

poco a

Izvorăsc sonnior gîndurî zări
S-au cufundat, străine,
Cînd am zărit un fraudafir,
Aproape, lîngă mine.

p mormorando dolce, quasi incantatio (molto rubato)

Ossia

Text B

Serce me spało, a moja myśl
toneła gdzieś w lazurze,
nagle ujrzałem przy sobie tuż
skromniutkie czarne róże.

p mormorando dolce, quasi incantatio (molto rubato)

Pf.

sempre *legatissimo*

sff z molto *l.v.* *ppp immaterialo* *e semplice, molto tranquillo*

sempre ped. l.v.

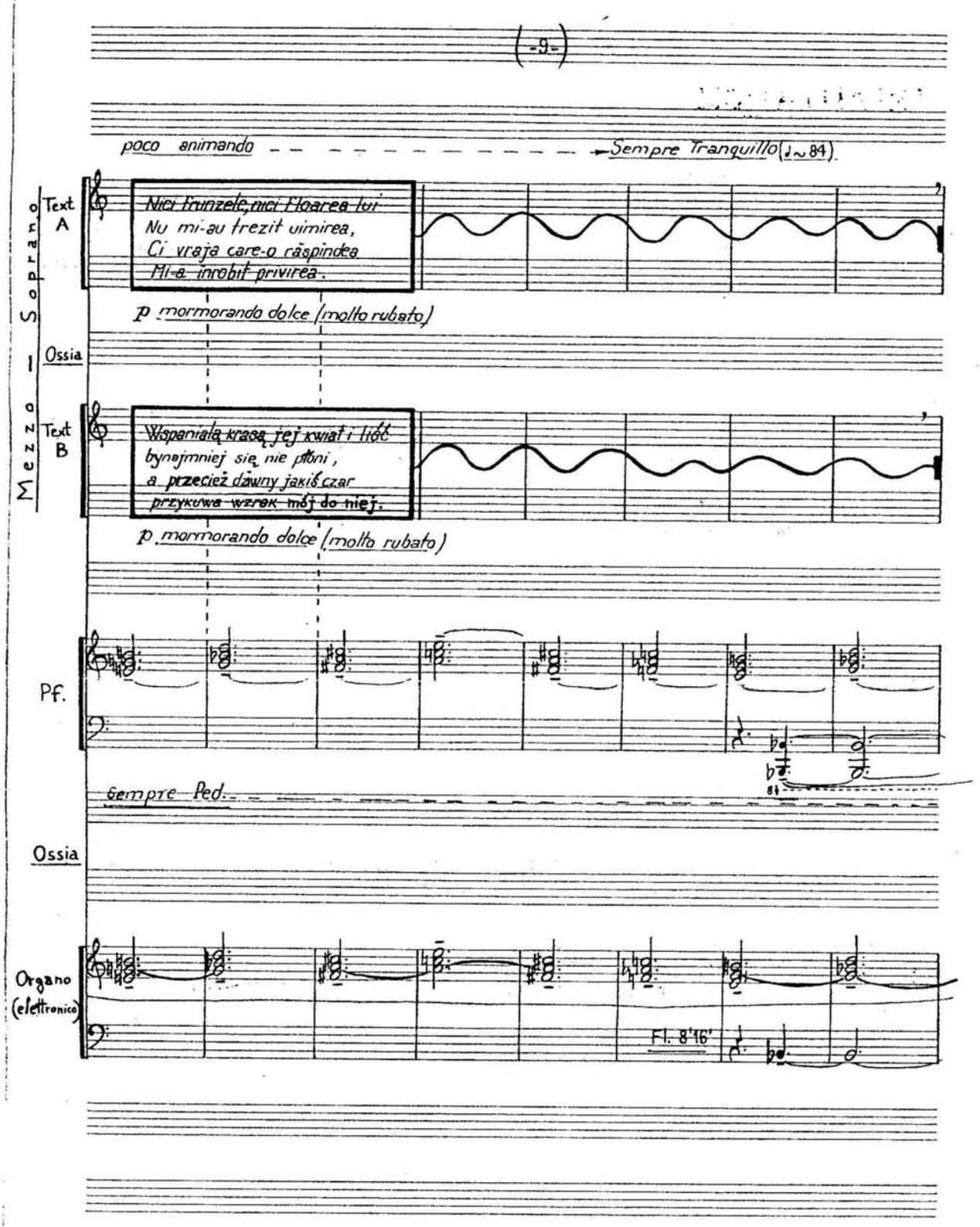
Ossia

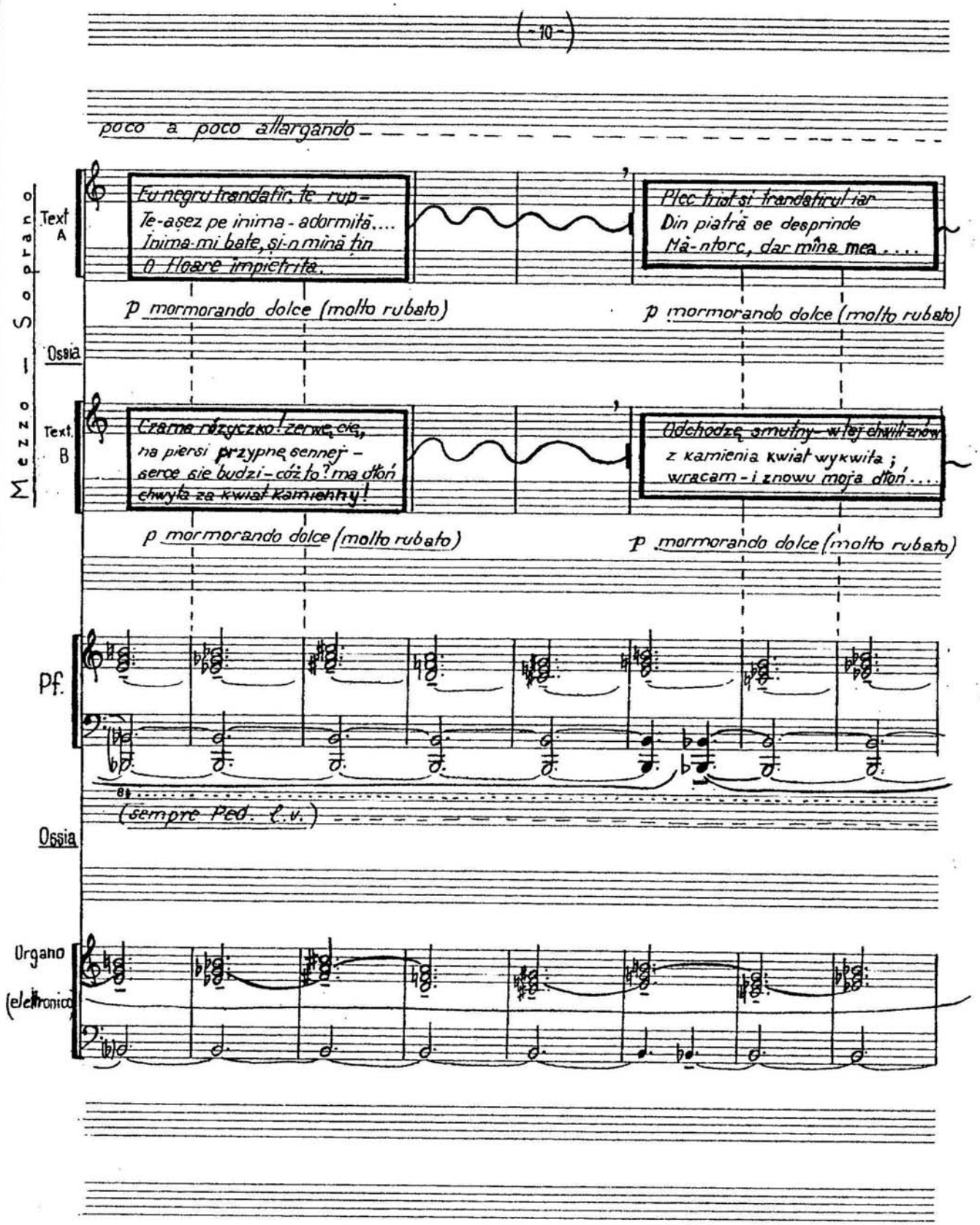
Fl. 4'8'

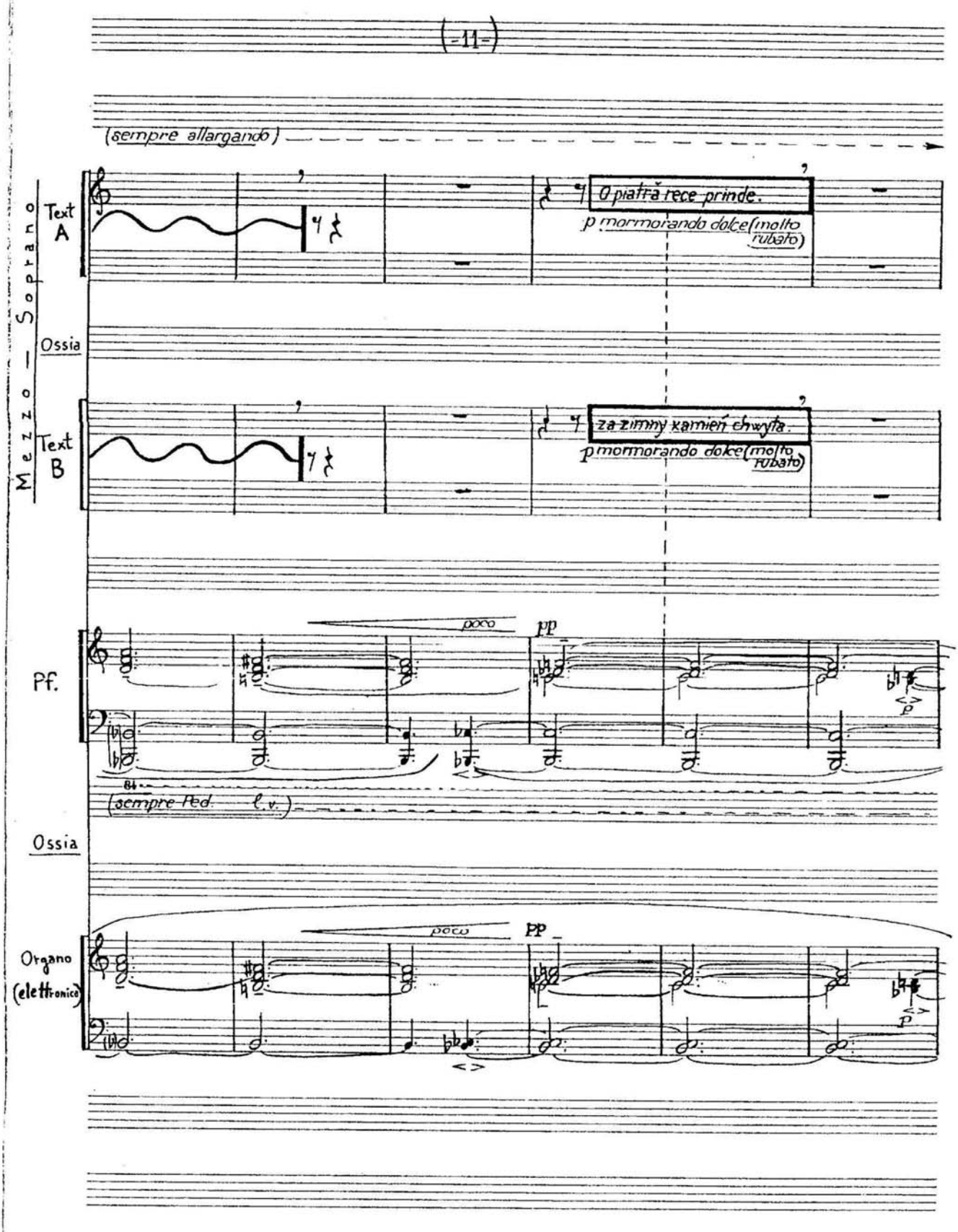
Organo (elettronico)

sempre legatissimo

ppp immaterialo e semplice, molto tranquillo


poco animando
Sempre Tranquillo (♩~84)
Mezzo Soprano I
Text A
Nici trandafir, nici floarea lui
Nu mi-au trezit uimirea,
Ci vraja care-o răspindea
Mi-a înrobit privirea.
p mormorando dolce (molto rubato)
Ossia
Text B
Wspaniałą krasą jej kwiat i liść
bynajmniej się nie płoni,
a przecież dziwny jakiś czar
przykuwa wzrok mój do niej.
p mormorando dolce (molto rubato)
Pf.
sempre Ped.
Ossia
Organo (elettronico)
Fl. 8'16'


poco a poco allargando
Mezzo Soprano
Text A
Eu negru trandafir, te rup -
Te-așez pe inima - adormită....
Inima-mi bate, și-n mină ți-n
O floare împietrită.
Plec frunți și trandafirul iar
Din piatră se desprinde
Mă-ntorc, dar mîna mea....
p mormorando dolce (molto rubato)
p mormorando dolce (molto rubato)
Ossia
Text B
Czarne różyczko! zerwę cię,
na piersi przypnę senner -
serce się budzi - cóż to? ma dłoń
chwyta za kwiat kamienny!
Odchodzę smutny - w tej chwili znów
z kamienia kwiat wykwita;
wracam - i znowu moja dłoń....
p mormorando dolce (molto rubato)
p mormorando dolce (molto rubato)
Pf.
(sempre Ped. l.v.)
Ossia
Organo
(elettronico)


(sempre allargando)
Mezzo — Soprano
Text A
O piatră rece prinde.
p mormorando dolce (molto rubato)
Ossia
Text B
za zimny kamień chwyta.
p mormorando dolce (molto rubato)
Pf.
poco
pp
(sempre Ped. l.v.)
Ossia
Organo (elettronico)
poco
pp

Pioso (♩=54) poco rubato, sempre allargando

molto espressivo

(Vox)

Mezzo-Soprano

E

ppeco

poco p

U

poco a poco bocca chiuso → M

[Te De — um lau-dá-mus]

Pf.

(longa)

l.v.

(longa),

l.v.

(sempre Ped. l.v.)

Ossia

Org.

(longa)

(longa)

(pp)

Organo non diminuendo (interrotto sub.)

Șerban Nichifor

București, 13-23-XII-86

XIII.)

Segnalatione d'Onore, Trento-1993

AVE MARIA

Serban NICHIFOR
(1987)

Durata: ca 5'

Adagio (♩ ca 54) molto cantabile

- Mamei mele -



© 1993 by "Pro Musica Studium", Roma



Bauwens, 30-VIII-1987

[59]

Martirilor Holocaustului din Ardealul de Nord, 1940-1944

Durata: ≈12'

REMEMBER

Şerban Nichifor
(25-III — 29-III-1988)

– poem pe versuri de Victor Bârlădeanu –





[99]


f appassionato, poco affrettando
un lut ți a-mur-mu-ră fer-me-tic
cân-tă-ri ți cân-tă-rea e-ra in-ter-pu-să
f ben marcato
sempre affrettando
pă-nă în cân-tecul fu-ge-te re-te-
zat ți nă-mă-ge-te doar un steag ți un
ff poco a poco
glissando non vibrato
Va
poco a poco
calmando
ler
31
ff poco a poco
decrescendo
A tempo (♩=60)
p sotto voce
doar a
tât
(ca 2'40")
(sempre decrescendo)


Funebre (♩=60)
mp rubato, quasi parlando
Și s-a lă-sat o bez-nă pe-ste-Ar-deal com-a-mai-fost pe lu-me bez-ne ca a-ceas-ta...
mp dolce
mp profondo
(cluster)
Și strânși au fost din că-te lu-meș-ti-te, mii, zeci de mii, su-te de mii de oa-meni...
E-ram bieți oa-meni simpli ca și voi!
Și în-că-toa-te să moa-ră
cu frun-tea că-tre ce-ruri!
Duși toți în bol-gi-i-le ia-du-lui te-res-tru,
a-co-lo în cup-toa-re...
Și maestrul să întins pe lu-me a-tot-stă-pâ-ni-toa-re!
Unitunea Compozitorilor
20

[67]


Grave (♩=40)
simile
p molto espressivo
(8va)
Ped. (8va)
mf deciso
Drep-ta-te, drep-ta-te, ce-reau-su-fle-te-le lor. Drep-
(8va)
poco a poco animando
ta-te pen-tru vie-ți-le lor veș-nic pus-ti-u-te, Drep-ta-te pen-tru
(8va)
(sempre animando)
mf con passione
crude-le ma-sa-cre, Drep-ta-te pen-tru cri-mă cea mai gre-a Ce-a fost vre-o da-tă
(8va)


(sempre animando)
Patetico (♩=80)
să-vâr-și-tă nu-i în-pă-tri-vă oa-me-ni-lor, ci în-pă-tri-vă
(8va)
allargando
Sonoro (♩=66)
o-me-ni-rii în-săși Drep-ta-te vic-ti-me-lor Ho-lo-caus-tu-lui! Drep-
(8va)
simile
Sempre allargando
(8va)
ta-te vic-ti-me-lor ge-no-ci-du-lui! Drep-ta-te!!
(8va)
(8va)

[89]


Sub. Lontano (♩=60)
sempre P doloroso, quasi parlando
La Ip, la Trez-mes,
sempre P molto espressivo, quasi improvisando
(8va) (sempre Ped. l.v.)
La Mănăs-tă Bă-i-ta,
La Sărmăș si la Si-ghet,
81
Simile
sempre più a poco a poco cresc.
La Bo-tă-șa-i-ța-le-an-da, La Re-ghin și la Vi-șeu Și la Dej și la O-ra-dea,
(8va)
mf dolce
p a p. rall.
Nu trebuie să ștergem din memorie... mi-mic... de tot... ce ne-a fost drag
mf
p a p. decresc.
(8va)


Sub. Poco Più Mosso (♩=72)
p a p. animando
PP doloroso
91
E-nebiticia-meni simplicași voi.
ppp immateriale
(8va)
(♩=70) sempre animando
bieți oa-meni
Simile
(8va)
(♩=120) sempre animando
Voi
mu-i vom u-i-ta
101
pp p a p. cresc.
(8va)
(♩=144) sempre animando
mp
mu-i vom u-i-
ta
sempre cresc.
(8va)

[69]


(♩=160) tempo animando
mf
poco
tə, nu-i vom ui-
mp tempo cresc.
(8va)
(♩=180) tempo animando
f
poco
tə
nu-i vom ui-
mf simile cresc.
(8va)
(♩=208/♩=168) sempre acc.
ben f
tə
nu, nu-i vom ui-
f
(8va)
(♩=96) tempo acc.
ff
dacor
tə, nu-i vom ui- tə, nu-i vom ui- tə, nu-i vom ui- tə, nu-i vom ui-
(12)
ff tempo cresc.
(8va)


(♩=90) molto precip.
fff sfz
tə, nu-i vom ui- tə, nu-i vom ui- tə, nu-i vom ui-
(8va)
Sub. Molto Rubato
A
(A)
(l.v.)
(l.v.)
Simile Sempre Piano
pp
Nu-i vom ui-tə
pp tranquillo, molto espressivo
A
131
poco
A
(l.v.)
(l.v.)
(l.v.)
(l.v.)
secco

Mamei mele

Șerban Nichifor
(1989)

XV.) BUCURĂ-TE, REGINĂ

Durata: ~2'15"

– coral –

Andantino molto cantabile (♩~68)




S./T.
Org.
măm, ge-nuînd și plîn-gînd în a-ceas-tă vă-le de la-crimi. A-șa-
*)
21
dar mij-lo-ci-toa-rea noas-tră, în-toar-ce spre noi o-chii tăi cei mi-los-tivi și
decis.
du-pă sur-ghiu-nul a-ces-ta, A-ră-tă-mi-L no-uă pe I-sus, Bi-ne-cu-vîn-
ta-tul rod al tru-pu-lui tău, O mi-los-
31
ti-vă-, o blîn-dă-, o
poco a poco allargando
dul-ce, Fe-cioa-ră Ma-ri-e!
(≈2'15")
*)
21
ossia
dar mij-lo-ci-toa-rea
Ștefan Niculescu
București, 27-29-IX-1989

Doamnei Georgeta Stoleriu

Durée: ~4'15"

Serban Nichifor
(1994)

XVI.) LA CENTAINE ("Tant d'années...")

d'après un poème
de Madame Jeanne de Corte Van Steenberge

Con Malinconia (♩=72), quasi improvisando

Soprano

Pianoforte

p

S.

mf

poco ritardando

Pf.

A Tempo - molto espressivo

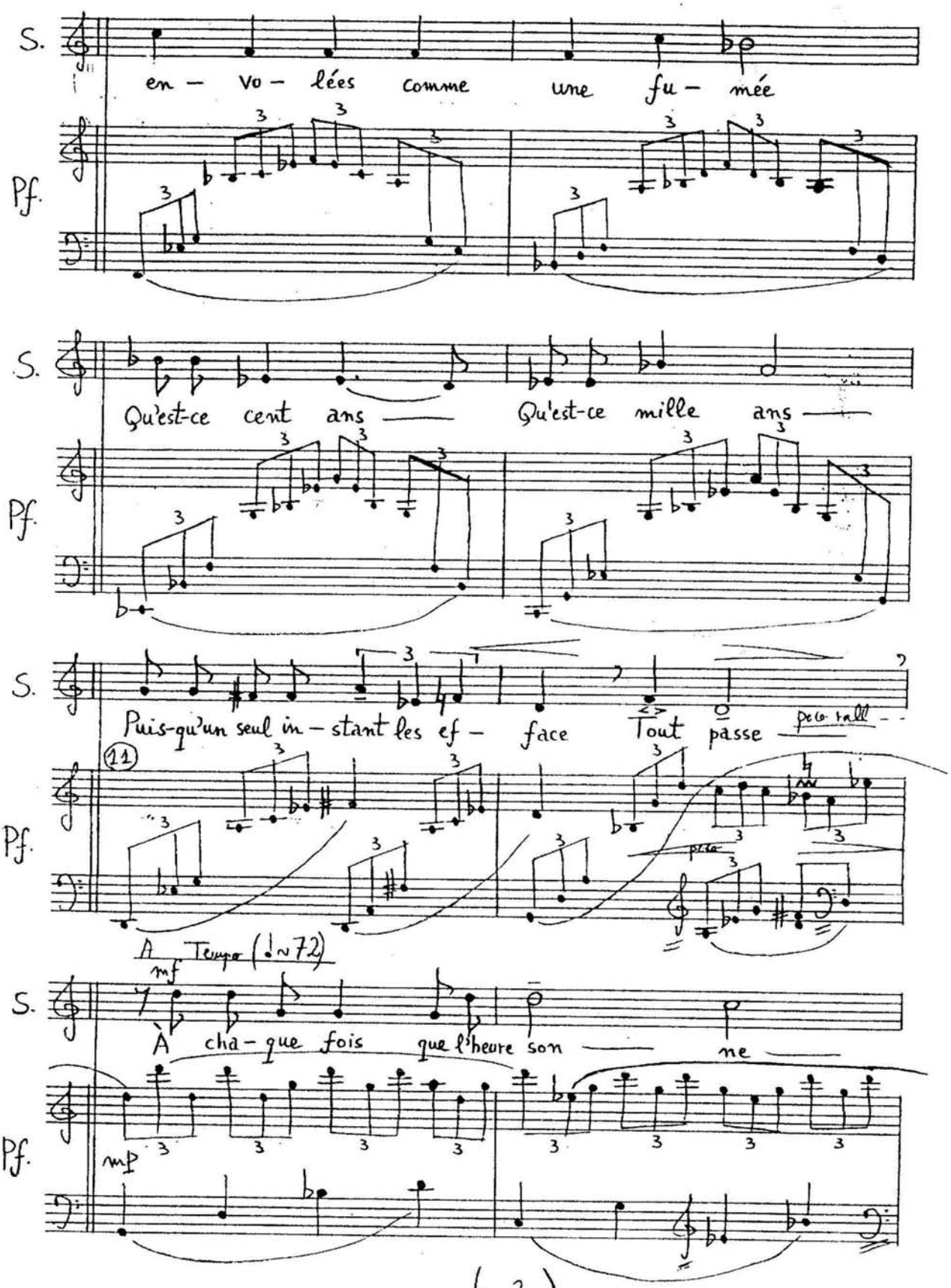
S.

mp

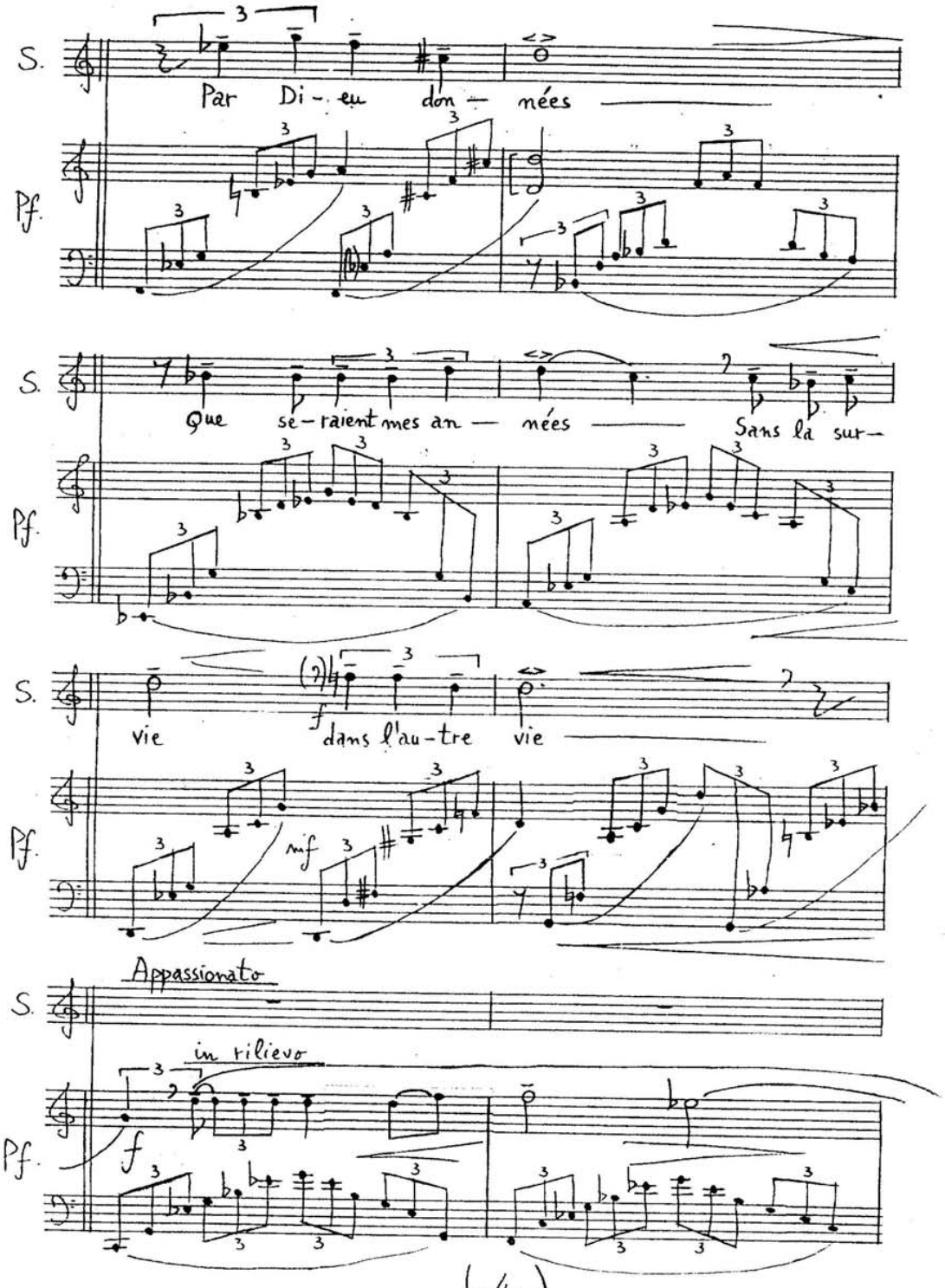
Tant d'an - nées par Dieu don - nées sont

Pf.

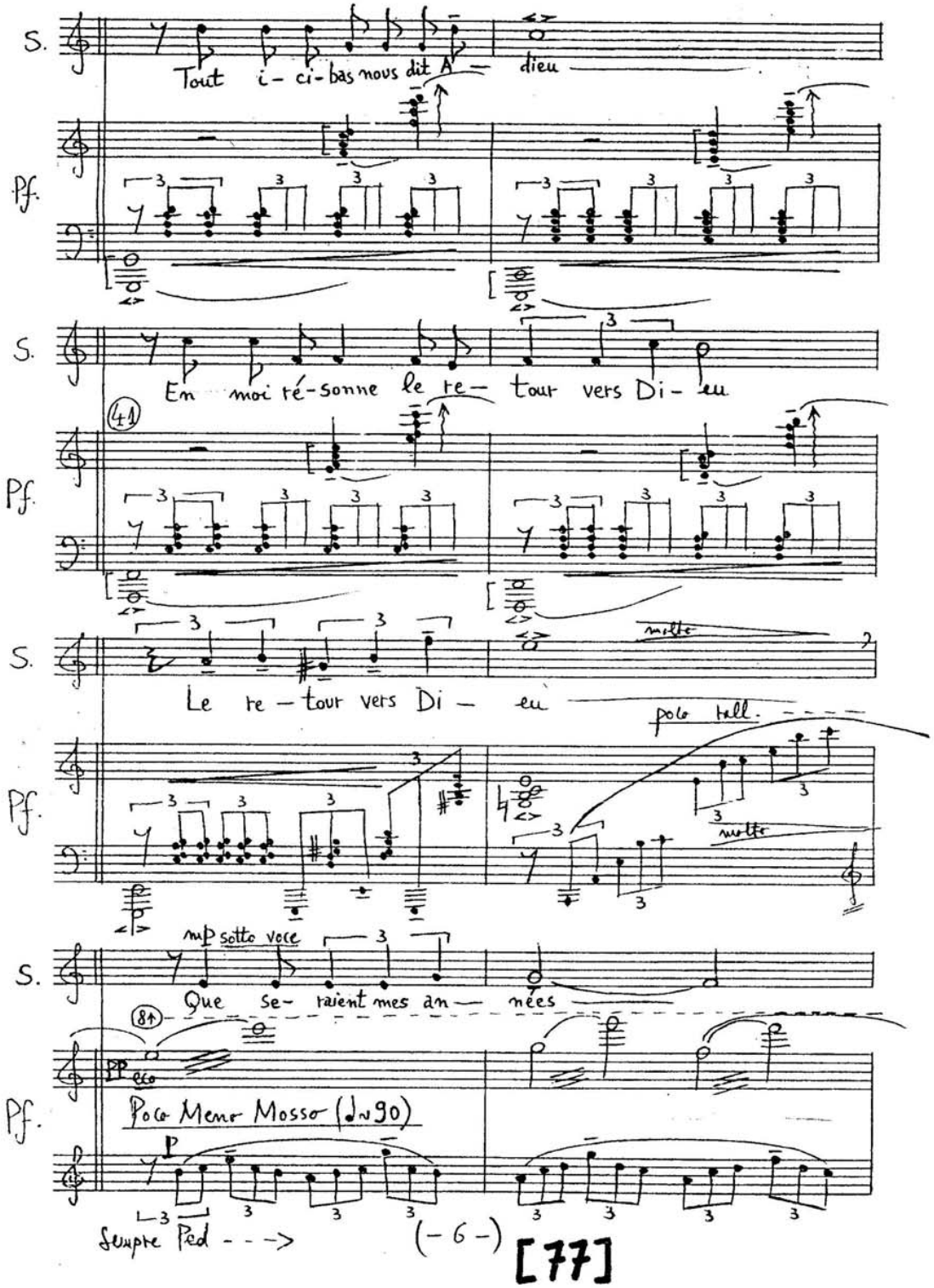
p

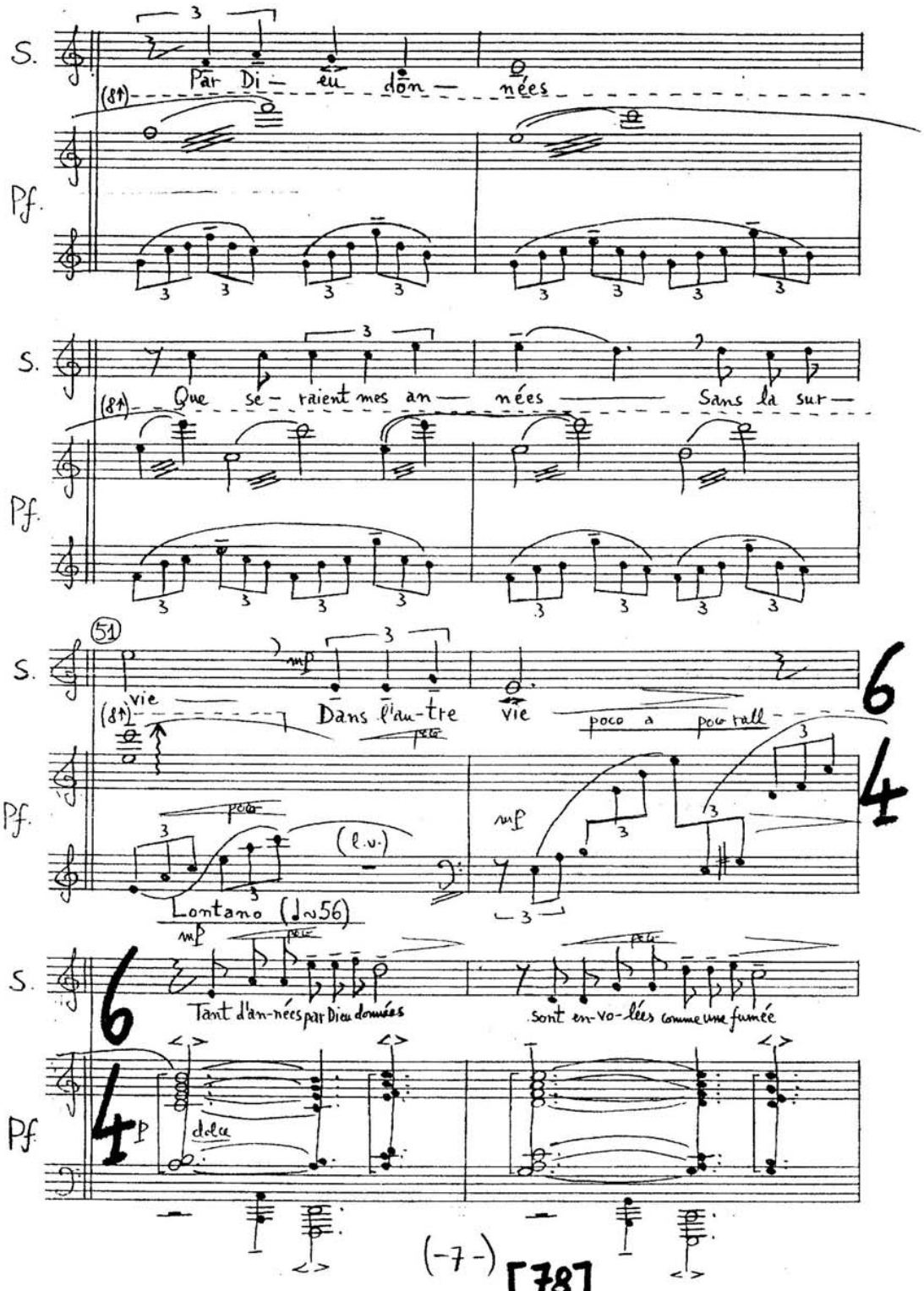

S.
en — vo — lées comme une fu — mée
Pf.
S.
Qu'est-ce cent ans — Qu'est-ce mille ans —
Pf.
S.
Puis-qu'un seul in — stant les ef — face Tout passe
poco rall.
(11)
Pf.
poco
A Tempo (♩≈72)
mf
S.
À cha — que fois que l'heure son — ne —
Pf.
mp

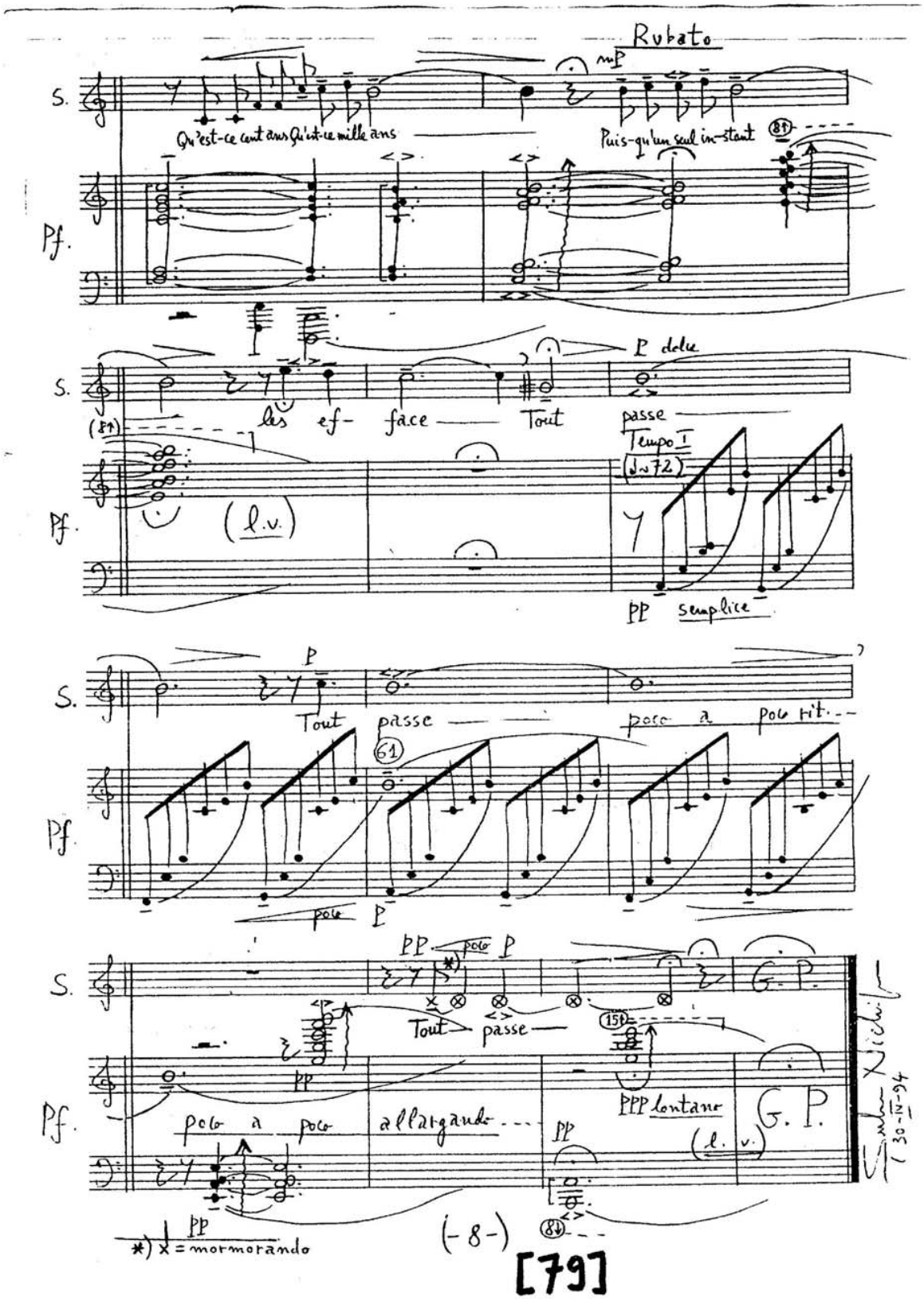

S.
Tout i- ci- bas nous dit A- dieu
Pf.
S.
En moi ré- sonne Le re- tour vers Di- eu
Pf.
S.
Le re- tour vers Di- eu
Lpoco slargando
Pf.
Poco Più Animato (♩=84)
f
S.
(21) Que se- raient mes an- nées
Pf.
mf


S.
Par Di - eu don — nées
Pf.
S.
Que se - raient mes an — nées
Sans la sur —
Pf.
S.
vie
f
dans l'au - tre vie
Pf.
mf
Appassionato
S.
in rilievo
Pf.
f


S.
Pf.
31
S.
Pf.
S.
Pf.
mf
Sempre Più Mosso
ff (♩=96)
S.
À cha-que fois que l'heure son ne
(m.s.)
Pf.
(m.d.) ritmico
f
(m.s.)
(- 5)


S.
Tout ici-bas nous dit Adieu
Pf.
S.
En moi ré-sonne le re- tour vers Di- eu
41
Pf.
S.
Le re-tour vers Di- eu
molto
poco rall.
Pf.
molto
S.
mp sotto voce
Que se- raient mes an- nées
81
pp eco
Pf.
Poco Meno Mosso (♩=90)
p
sempre Ped - - ->
(- 6 -)
[77]


S.
Pf.
Par Di- eu don- nées
(8ᵛᵃ)
Que se- raient mes an- nées Sans la sur-
51
vie
Dans l'au-tre vie
poco a poco tall-
(l.v.)
Lontano (♩=56)
Tant d'an-nées par Dieu données
Sont en-vo-lées comme une fumée
dolce


Rubato
mP
S.
Pf.
Qu'est-ce cent ans Qu'est-ce mille ans
Puis-qu'un seul in-stant
P dolce
les ef- face Tout passe
Tempo I
(♩.=72)
(l.v.)
PP semplice
P
Tout passe
poco a poco rit.
61
poco P
PP poco P
Tout passe
150
PPP lontano
G. P.
poco a poco
allargando
PP
(l.v.)
84
*) x = mormorando
(-8-)
[79]

XVII.)

À la mémoire de mon Père.

LA BALLADE DU PALAIS HANTÉ

Durée : ~ 5'20"

(air de l'opéra << Le Martyre de Saint Claude >>)

Serban Nichifor (1999)

Texte d'Edgar Allan Poe, traduit par Claude Debussy



(-1-)


poco rall. A Tempo (♩=72)
S.
Pf.
phin ne dé-ploya Son aile sur un pa-
simile
Lais à moi-tié aus-si beau Et tou-te, et tou-te de
perles et tu-bis, et tu-bis e fol-lâ-tante é-tait, é-tait, é-tait lu
(sempre poco a poco rall.)
Quasi Sognando (♩=58), molto rubato (senza tempo)
Come eco
dolce, molto espressivo
pat-te du beau pa-lais, pa-lais. à tra-
immaterial, quasi improvvisando
dolce molto espressivo
vers la-quelle ve-nait, par flots, par flots, é-tin-ce-lante tou-jours, une
poco rall. A Tempo (♩=58)


poco rall. A Tempo (l.v.58)
trou — pe d'É-chos, d'É-chos dont le doux de-voir n'é-tait que de chan-ter, A —
poco a poco animando
vec, — a-vec — des voix, — des voix d'in-sur — pas-sa-ble beau-té — L'es-
Moderato (l.v.30)
poir — et la — sa-gesse, et — la sa-ges — se de leur
(l.v.58)
(simile)
(l.v.)
(Ped. l.v.)
G.P.
Texte:
- Dans la plus verte de nos vallées
par des bons anges habitée
Jadis un palais majestueux dressait son front
C'était dans les domaines du Monarque Pensée
- Jamais Séraphim ne déploya son aile
Sur un palais à moitié aussi beau.
Et toute de perles et rubis éclatante
était la porte du beau palais,
- à travers laquelle venait par flots, par flots
étincelante toujours
une troupe d'Échos dont le doux devoir
n'était que de chanter
Avec des voix d'insurpassable beauté
L'espoir et la sagesse de leur roi.
Edgar Allan Poe; traduction de Claude Debussy
Sylvain Nicolas
Bruxelles, le 19-11-1999
(heures 12-16)

→ γ) "à 2"-Strumentale

Pentru LIANA

I.S.C.M. Prize, Athens-1979

Durata: ca 7' (Duration)

XVIII.)

DIONYSIES II (for Trombone and Percussion)

COLINDE (CAROLS)

Serban Nichifor (1978)

Moderato con espressione

Tm. — 3/4 — stick horn — mute — sempre ff frullato

TAMT. — (R.v.)

Gr.c. — P poco marcato — simile

Tm. — sffz

Gr. c. — ff P

Tm. — sffz

Gr. c. — ff P

Tm. — sffz

Gr.c. — ff P ff P ff P

[83]

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(-1-)

Tm. — sffz

Gr.c. — ff P ff P

Tm. — sffz

Gr.c. — P ff P

Tm. — sffz

Vox I — PPPP mon vibrato

Gr.c. — ff P ff P ff P ff P ff P ff

Vox I — glissando — <mP vibrato molto

Vibf. con motore — P

→ γ) "à 2" – Strumentale

(-2-)

[78]

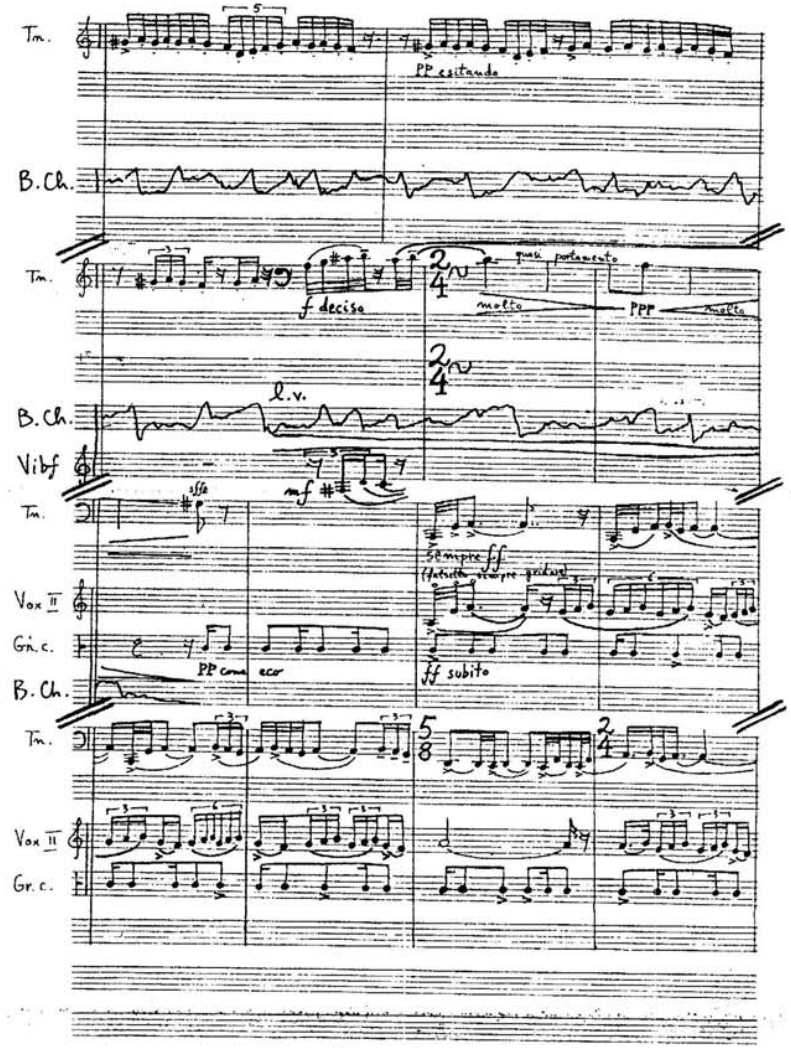

Tm.
Vox I
HA
HA
Vibf.
Tm.
Vox I
HA
HA
Tm.
ff
sempre ff en trio
Vibf.
f secure
Tm.
Vibf.

(-3-)


Tm.
PP sub.
Vibf.
Tm.
mf vibrato
f secure
Vibf
Tm.
ff dramatico
Tm.
mP staccatissimo, impulsivo
Vibf
B.Cl.
PPP possible, como sea

(-4-)

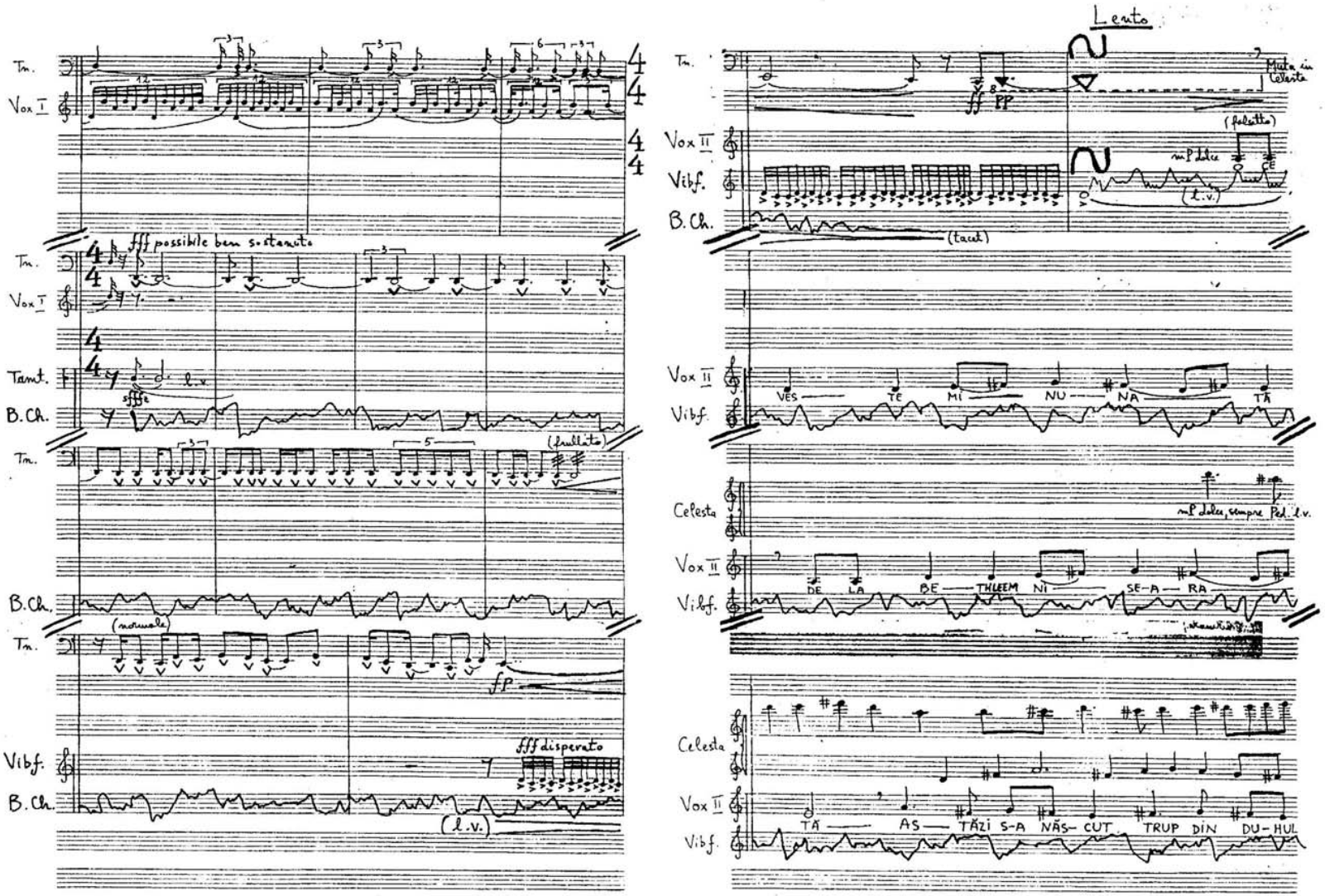
[85]


Tm.
PP esitando
B.Ch.
Tm.
f deciso
molto
PPP
molto
quasi portamento
l.v.
B.Ch.
Vibf
mf
Tm.
sempre ff
(sempre giusto)
Vox II
Gr.c.
PP come ecco
ff subito
B.Ch.
Tm.
Vox II
Gr.c.

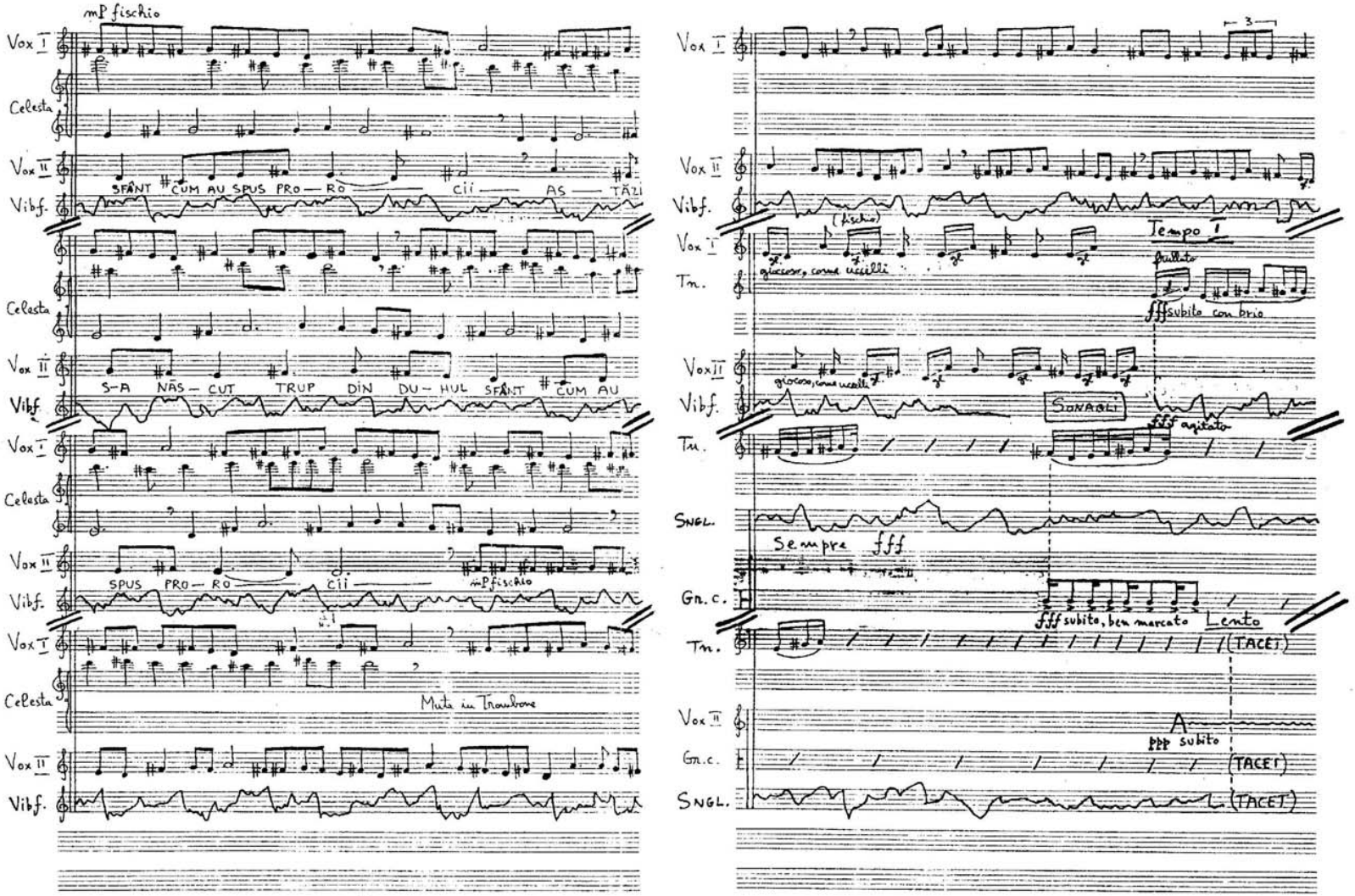
(–5–)


Tm.
Vox II
Gr.c.
Tm.
Vox I
Vox II
Gr.c.
ff (falsetto)
Tm.
Vox I
Vox II
Gr.c.
(quasi gridato)
Tm.
Vox I
(falsetto
normale)

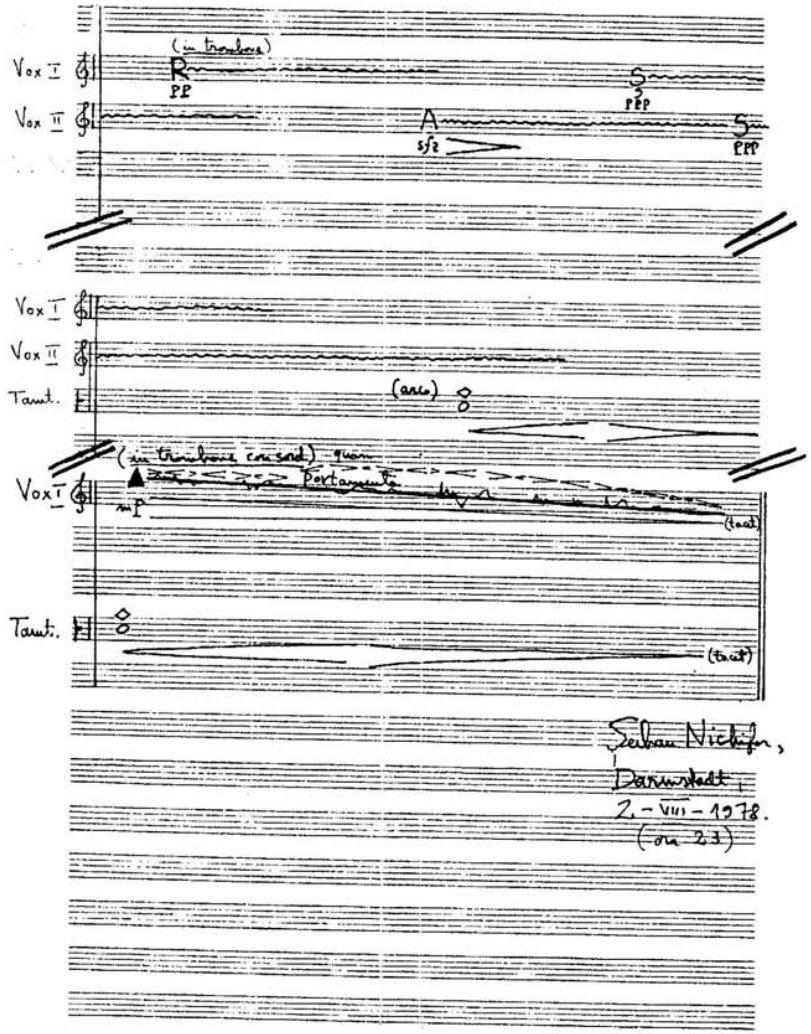
(–6–)


Tm.
Vox I
fff possible ben sostenuto
Tamt.
B.Ch.
(normale)
fp
Vibf.
fff disperato
(l.v.)
Lento
ff PP
Muta in Celesta
(falsetto)
mP dolce
(l.v.)
(tacet)
Vox II
VES TE MI NU NA TA
Celesta
mP dolce, sempre Ped. l.v.
DE LA BE THLEEM NI SE-A RA
TA AS TĂZI S-A NĂS- CUT TRUP DIN DU-HUL

[87]


mf fischio
Vox I
Celesta
Vox II
Vibf.
SFÂNT CUM AU SPUS PRO — RO — CII — AS — TĂZI
S-A NĂS — CUT TRUP DIN DU — HUL SFÂNT CUM AU
SPUS PRO — RO — CII — mf fischio
Muta in Trombone
Tempo I
fischio
glocoso, come uccelli
fff subito con brio
SONAGLI
fff agitato
Sempre fff
Gr.c.
Tm.
SNGL.
fff subito, ben marcato
Lento
(TACET)
A
ppp subito

[88]


(in trombone)
Vox I
Vox II
R
pp
A
s/s
s
ppp
Vox I
Vox II
Taut.
(arco)
(in trombone crescendo) quasi
Portamento
mf
(tacet)
Taut.
(tacet)
Sclwan Nicksa,
Darmstadt,
2. - VIII - 1978.
(ou 23)

Mamei mele

Șerban Nichifor (1979)

Durata: ca 3'30"

P.A. - Virgil Fârncu și Nicolae Licareț, Aprilie 1979

XIX.) INVOCATIO [Dionysies IV]

per Clarinetto in Sib (ossia Flauto) e Celesta (ossia Pianoforte)




Tempo I subito
Cl.
Cel.
PPP
PP
PP murmurando (come ecc), sempre Pedale (legatissimo)
[combinații libere ale sunetelor cuprinse în casete]
[dar rapide, în valori de șaisprezecimi]
Poco più mosso (♩= ♪ 102)
PP
ingenuo, dolcissimo, molto espressivo


Subito
Tempo I (♩. ≈ 60 poco rubato)
Cl.
Cel.
mp sonoro (l.v.)
Sempre PP fluido e cantabile
PP poco a poco
crescendo
e precipitando


Cl.
Cel.
mp
Tr
mp ingenuo
(sempre P del e v.)
mp dolce
P espressivo
poco rall.
(l.v.)
Poco più mosso
PP vibrato ma liscio
PP mormorando (come eco)
PP sonoro
PPPP lontano, come eco
PP
PP come eco
PPPP
Bucarest, 8-IV-1979

(– 4 –)

[92]

Durata: ≈ 4'30"

Doamnei Cornelia BRONZETTI

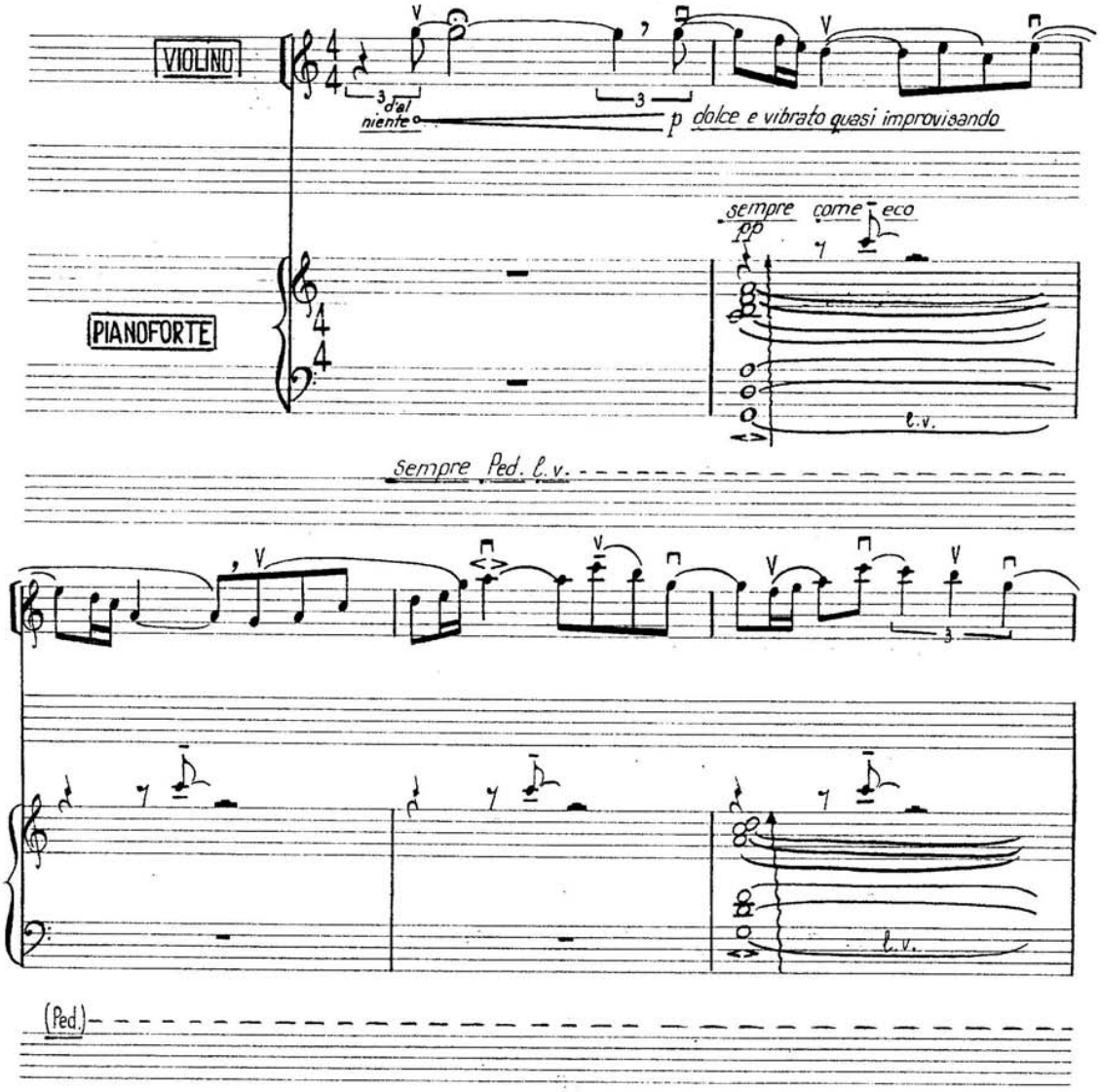
ȘERBAN NICHIFOR

(1983)

XX.) "CHANSON D'ANTAN"

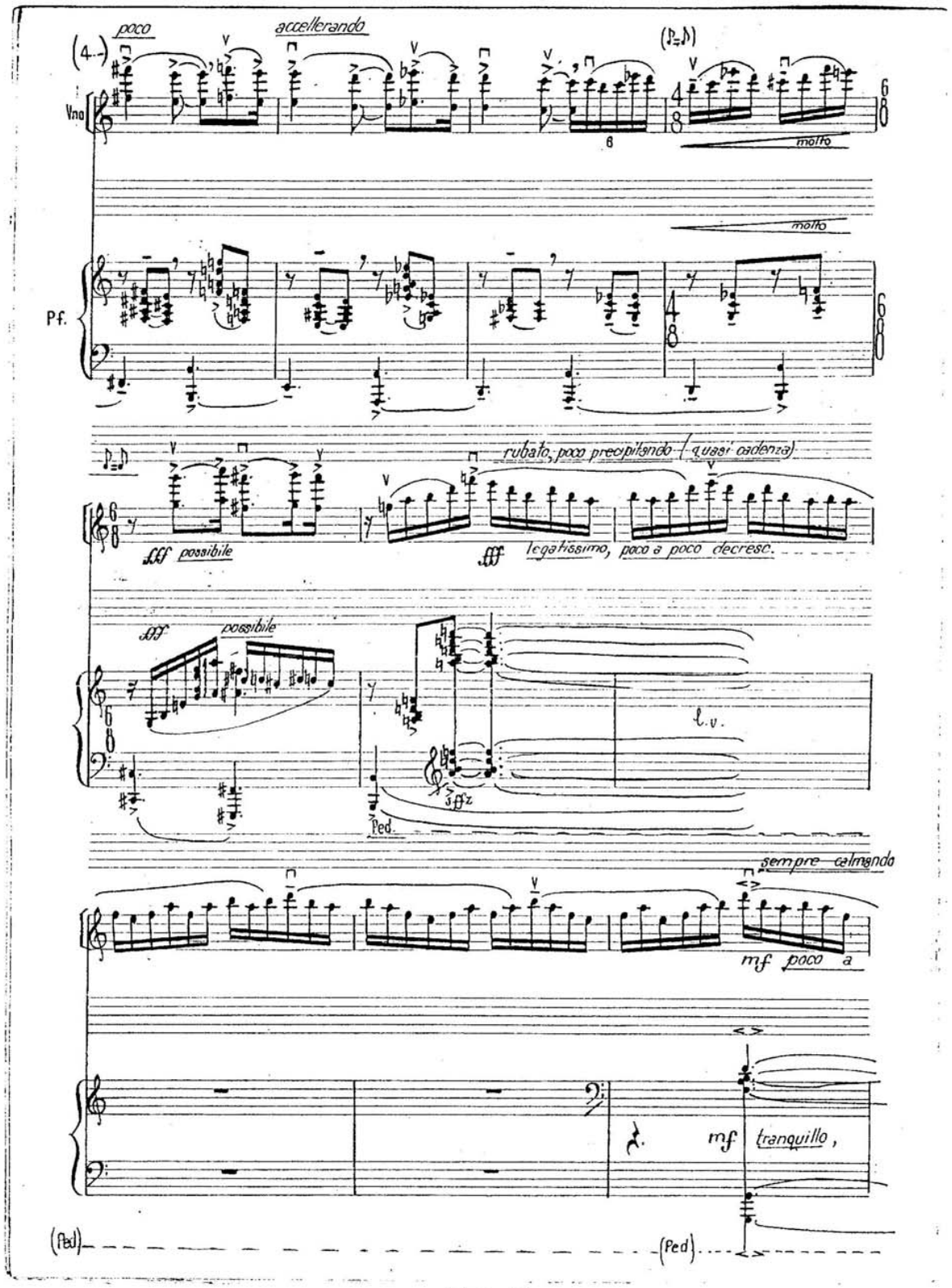
("Cântec de demult")

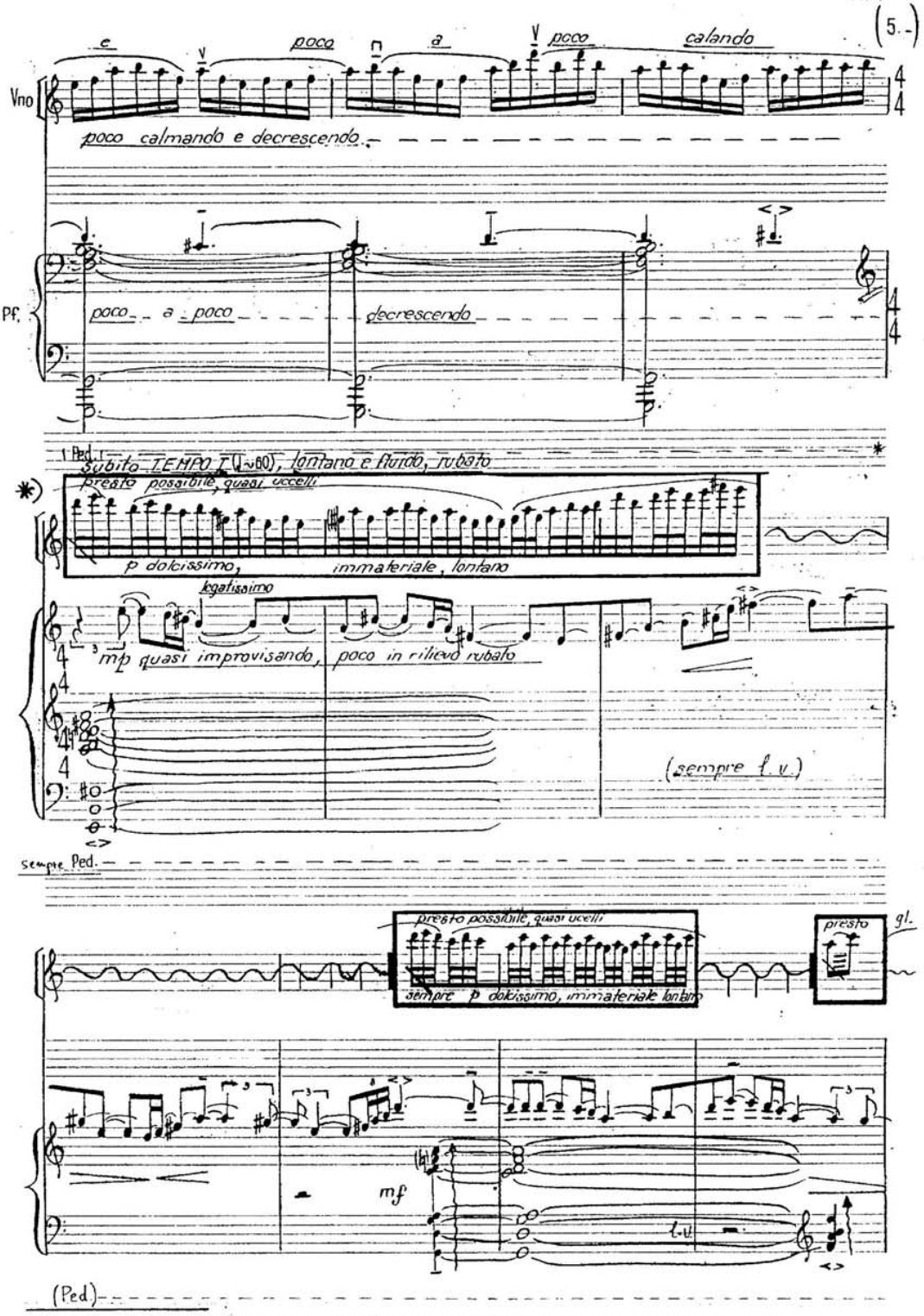
Lontano e fluido, poco rubato (♩.≈60)




(2.-)
Vno
Pf.
poco in rilievo
l.v.
Ped.
(ben vibrato)
poco
con nostalgia
sub. mp
sempre pp fluido


(♩=♩.)
(3.)
Vno
sempre p dolcissimo e semplice
Pf.
Ped.
poco a poco animando
(9)
Agitato (♩~76)
crescendo poco a poco
molto
ff disperato


(4-)
poco
accelerando
Vno
molto
Pf.
rubato, poco precipitando (quasi cadenza)
fff possibile
fff
legatissimo, poco a poco decresc.
fff
possibile
l.v.
Ped.
sempre calmando
mf poco a
mf tranquillo,
(Ped)
(Ped)



*)-figuraţia din casetă (▭〰), se repetă rapid şi liber, dar în cadrul tempoului general, integrîndu-se şi sincronizîndu-se astfel (în macro-structură) cu pianul.


(6)
glissando
poco a poco ritardando
(gliss.)
poco sul ponticello
pp
dolce
Quasi Senza Tempo
gliss.
ppp lontano
poco
poco a poco decrese.
mp con nostalgico
perdendosi
p lontano
perdendosi
l.v.
sfz dolce
in P
m.s.
ppp profondo
(Ped.)
Sub. tempo I (♩= 60)
lontano poco in rilievo
pp semplice
immateriale
ppp
l.v.
* Ped. * Ped. * Ped
poco a poco
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


rallentando
vibrato dolce
(7.-)
l.v.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
sempre
rallentando
Quasi Senza Tempo (molto vibrato)
Calando
poco
p sonoro e vibrato, poco portamento
l.v.
poco
l.v.
l.v.
ppp dolce
(Ped.)
Subito Tempo I (♩~60)
vibrato dolce
poco
(sempre vibrato)
longa
pp poco a poco perdendosi
longa
ppp ritmico e lontano
ppp eco
(Ped)
~4'30"
Bucarest, 4-VIII-1983

Lui Ion Ghiță

XXI.) Morendo

Șerban Nichifor (1985)

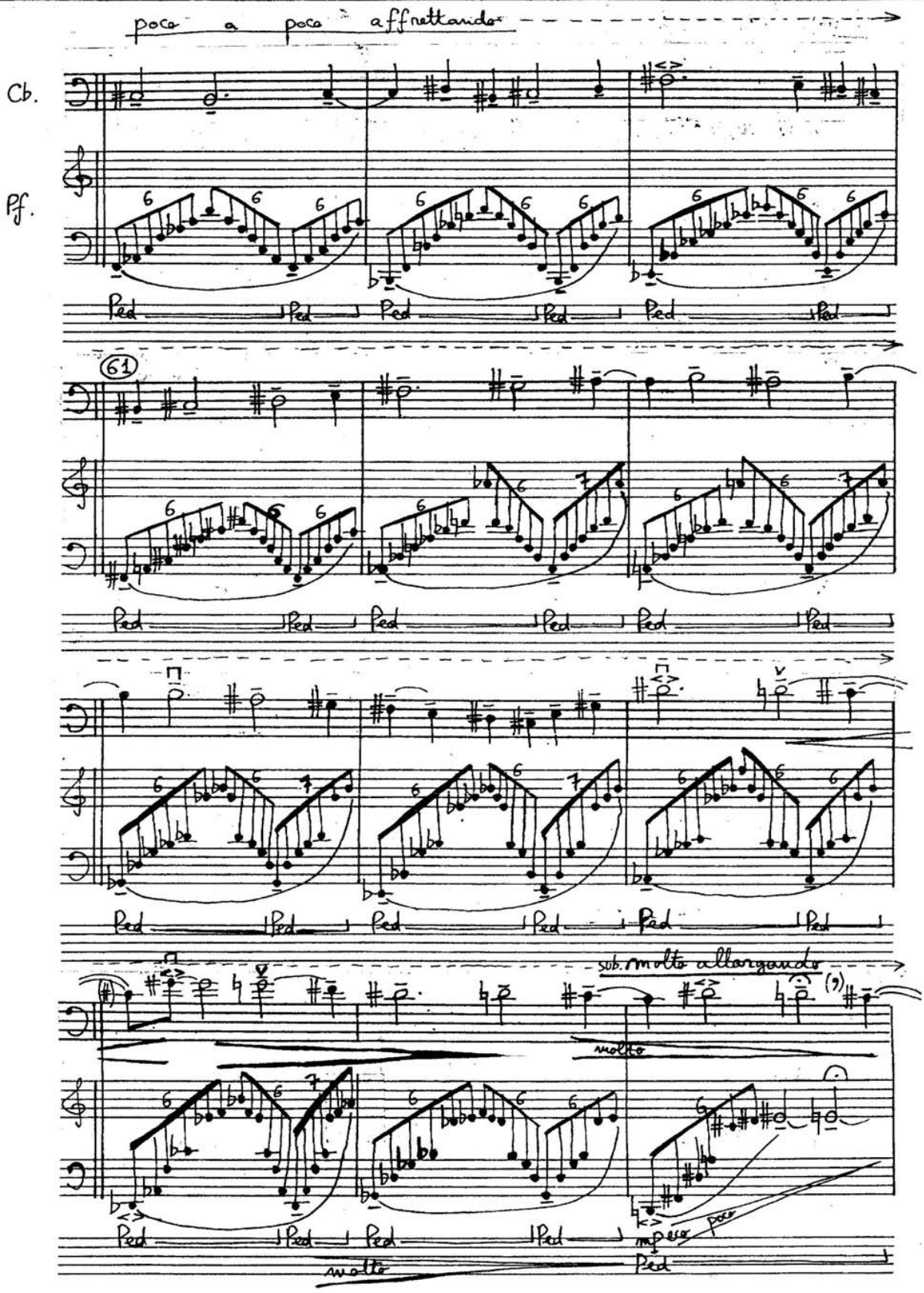
Durata: ~ 5'



*) - □ = cluster (sonorous chromatic conglomerate)


LONTANO (d=40), quasi senza tempo
(21)
PPv dolce, n poco in rilievo
Cb.
Pf.
leggierissimo e fluido
(l.v.)
PPP come eco (sempre Ped. l.v.)
Subito TEMPO I (d=80)
poco ritardando
sempre PP liscio, arco ad libitum
allargando
(l.v.)
mP dolce
subito fff dramatico
LONTANO (d=40)
(31)
molto
poco a poco crescendo
Come eco
PP leggiero
(arco ad libitum)
f molto
PP liscio
PP lontano
Subito fff violento
4
2


SUB. AGITATO (♩≈80)
poco a poco precipitando
41
Pizz.
Cb.
Pf.
fff drammatico
(l.v.)
(+Ped. l.v.)
(sempre precipitando)
(♩≈144)
molto
APPASSIONATO (♩≈82)
51
sfz
Arco
ben fff grave e molto cantabile
(l.v.)
ben fff
ff
Ped


poco a poco affrettando
Cb.
Pf.
61
Ped
sub. molto allargando
molto
mp
poco
molto


DOLOROSO, poco strascinando e rubato (♩N 60-80)
71
Cb.
Pf.
P vibrato, con morbidezza
PP poco marcato
(l.v.)
sempre Ped. l.v.
poco
più
mp/ppp
rfz
mp
molto mf molto
81
(arco ad libitum)
sempre P liscio, poco vibrato
87
mp misterioso, poco rubato


poco a poco morendo
Cb.
Pf.
PP ecc
(l.v.)
p
misterioso, poco rubato
(l.v.)
PP ecc
mf
p
profondo, poco violento
PP lontano
poco
p
PPP
ecc
(l.v.)
p
doloroso, in ritiro
PP grave
(l.v.)
sempre slentando
101
lunga
(ca 15")
G.P.
[ca 5']
PPPP lontano
(l.v.)
(l.v.)
Ped.
Bucuresti,
20-V-1985
Sabin Nichifor

TIMING: 3'30" (cca) For Nicolae Lipoczi

XXII.) HORN CALL RAG

-TWO-STEP-

MOTTO: "Dont play ~~this piece fast~~, it is never right to play Ragtime fast!"
SCOTT JOPLIN

SERBAN NICHIFOR
(1986)

INTRO.



*)- The Horn score is written in F (effect: 5th) both in 𝄞 and 𝄢.


(2-)
Poco Esitando (♩~90)
HORN
mp misterioso
PIANO
p misterioso e leggierissimo
poco
(loco)
in ottone (cuivrez)
sub. ff sonoro
10
sub. ff sonoro
poco a poco animando
Poco Giocoso (♩~118)
normale
sub. f
dolce
sub. mf leggiero


HORN
PIANO
Bb
C
G+5#
C7b
F6
9b
C+5#
F6
8 9
F+5#
(F7b)
Bb
20
Sempre più mosso (♩~132)
(frullato)
13
molto fff violento
Db7b
E7
8va
fff violente
8va
sub. mf dolce

[108]


HORN
PIANO
A7
D7
poco marcato
molto allargando
C#7
D7
poco a poco
G7
crescendo
molto
Ab7b
Maestoso (♩~86)
ff molto espressivo
30
Db7b
Bb07b
Db7b
f
poco pesante


HORN
PIANO
Bb o 7b
Eb o 7b
Ab 7b
Sub. poco più mosso (♩~108)
Db 7b
Ab 7b
Ab 7b
D 7#
sub. mf scherzando
sub. mp
scherzando
secco
B o 7b
40
D 7#
B o 7b
sub. f marcato
sub. mp
sub. f marcato


(6.-)
HORN
PIANO
sub. mp
poco a poco crescendo
poco a poco animando
Decisivo (♩= 132)
ff
f
50


HORN
PIANO
sfz
Sub. Allegro con brio (♩~152)
f sonoro
(loco)
pesante
sonoro
mf
poco a poco affrettando
pesante
poco


(8..)
(sempre affrettando)
Vivace (♩~174)
HORN
PIANO
F
60
(C7b)
F7b — 6 — 7 — 6
f ritmico
Db7b
F7b — 6 — 6b — 5
G7
poco a poco affrettando
(G7)
Db7b
C7b
F


Veloce (♩~ 182)
(9.)
HORN
PIANO
sub. fp molto
sub. ff quasi grido
sub. mp marcato
70
sffz
sub. p leggiero
(loco)
sub. ff pesante
(ma in tempo!)
gl. tasti bianchi
ff pesante


(10.-)
HORN
PIANO
13
molto
Prestissimo (♩~208)
ff sonoro
F
Db7b
80
F
ff
Sub. dolce e nostalgico, molto rubato (♩~54)
sons d'echo
molto
mp lontano
13
poco
p dolce
mp


poco a poco allargando
Sub. Mosso, quasi CADENZA
[R. Strauss, „Till Eulenspiegel"]
(11.-)
HORN
PIANO
poco
p (con spirito)
(loco)
sub. ff
secco
90
sub. ff
secco
sub. ff
Bucureşti, 22 - VIII - 1986

XXIII.) Für Radu Aldulescu

Spieldauer: ca 4'40"

<< STILLE NACHT >>

Choralfantasie für Cello und Klavier

nach Franz-Xaver Grüber (1818)

Serban Nichifor
(1995)




(1) poco rit.
a tempo
(2)
(leggiero)
p tremolo leggiero (ad lib.)
[ossia legato]
poco
C.
Kl.
rall.
Larghetto (♩=63)
pp lontano, poco marc. (timb.)
poco precipitando
Larghetto (♩=63)
più
ppp lontano
(l.v.)
molto
Allegretto
(♩=106)
acc.
poco p
(8va ad lib.)
Allegretto (♩=106)
sempre accelerando
Sub. Tempo I (♩=80)
(longa)
poco rit.
mf dolce
mp
poco ritard.
(longa) Sub. Tempo I (♩=80)
sempre allargando
poco
pp liscio (non tremolo)
(longa)
(l.v.)
(Loco)
PPP possibilmente p.p.
(-2-)
Bukarest 10-XII-1995

XXIV.) À ma Mère

HOMMAGE À DEBUSSY

Durée : ≈ 11'30" (± 30")

– Interlude de l'opéra "Le Martyre de Saint-Claude Debussy" –

<< Commended in the Gregynog Composers' Award of Wales - 1998 >>

Serban Nichifor (1998)

Motto:

"... la maladie, cette vieille servante de la mort..."
Claude Debussy, 1916

NB – Enlevez le grand couvercle du piano !

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante

I.) "Heure première..." ****)

≈ 15-30" (molto rubato !) ***)

2 Piani [ossia Piano a 4 mani (con amplificazione – ad lib.) *)

ben marcato

(l.v.)

pp

ppp

poco

meno

Pizz. in Pf.

(molto volte)

pp profondo (cluster)

misterioso

Sempre Ped. l.v. → (suggérant "le tunnel infini des Temps...")

II.) "Silence... En concevoir le vide..." ****)

ppp leggiero

mf

PP sec

Normale

ppp ritmico, minaccioso

III.) "Mouvoir... E-mouvoir... S'émouvoir..." ****)

ppp inquietante

fluido

IV.) "Lorsque j'écris... Sous la flavescente veilleuse de la nuit..." ****)

(x2)

molto

*) piano (à 4 mains) enregistré sur bande magnétique, ou live-électronic (avec amplification)

**) écriture musicale proportionnelle (marquée ∿)

***) – Chaque système a une durée très libre (≈ 15-30").

****) – Les mottos des 24 séquences sont extraites du recueil de poèmes "Vulnerant omnes ultima necat" d'Etienne de Sadeleer; ces textes peuvent être aussi récités (sur la musique) – comme variante facultative.

© SABAM, 1998


V) "Je pourrais alors toucher l'arbre..."
Pianoforte
(a 4 mani)
(molto volta)
ppp lontano
(sempre Ped. l.v.)
ppp misterioso, lontano
VII) "Soleil... Orbe ô cristal..."
ppp sempre lontano
VIII) "Même si le ciel..."
(x3)
VIII) "Vol migrateur des oiseaux..."
(x4)
un ribierve
pp sempre poco marcato


IX.) "Ether..."
pp poco in rilievo
(effetto 15↑)
(molte volte)
ppp lontano
Pianoforte
(a 4 mani)
(molte volte)
sempre ppp lontano
(l.v.)
ppp 3
(molte volte)
pp poco marcato
(Sempre Ped. l.v.)
X.) "Toute voile cédant..."
(effetto 15↑)
ppp immateriale
(molte volte)
pp quasi Habanera
(Sempre Ped. l.v.)
XI.) "Il ne suffit pas d'une arche..."
(effetto 15↑)
pp poco in rilievo
ppp immateriale
mf
pp leggiero
pp
rall.
ppp sempre
(Sempre Ped. l.v.)
XII.) "Midi... Insuffle-moi la chaux de Ton âme..."
Loco
(effetto 8↑)
pp lontano
Pizz. in Pf.
poco
sub. f minaccioso
(Sempre Ped. l.v.)


Pianoforte
(a 4 mani)
XIII) "J'ai coupé le blé..."
mp dolce e fluido
(l.v.)
(sempre Ped. l.v.)
XIV) "Dans les champs..."
acc.
rall.
molto acc.
molto rall.
ppp fluido
più mf
p dolce
XV) "Que s'éteignent les flammes..."
(Normale)
gliss. in pp.
(in catenelle metalliche)
p estatico
XVI) "Je me croyais..."
Normale
(molte volte)
molto
pp fluido
pp profondo


XVII.) "Que de pensées s'accrochent..."
Pianoforte
(a 4 mani)
immateriale, quasi preghiera
(sempre Ped. l.v.)
XVIII.) "E l'ombre progresse..."
Sempre immateriale
mimaccioso
(sempre Ped. l.v.)
XIX.) "Tourne, tourne..."
(sempre Ped. l.v.)
XX.) "Ainsi meurt... La pure et la suave fleur..."
(sempre Ped. l.v.)


XXI.) "Demain s'ouvriront à nouveau... Ses pétales virginaux..."
Pianoforte (a 4 mani)
sempre l'una materiale
(sempre Ped. l.v.)
XXII.) "Jamais tu ne sauras..."
(sempre Ped. l.v.)
XXIII.) "Manteau d'incertitude... Complies de rites intransmissibles... Envelopper moi..."
fluido
Loco
(sempre Ped. l.v.)
XXIV.) "Voici l'heure dernière... Déjà m'entraîne le tourbillon... Des orgues souterraines..."
Senza Rigore, Quasi Sognando (♩=86)
Sempre Dolcissimo
lontano
simile


poco a poco animando
Pianoforte
(a 4 mani)
sempre
simile
sempre animando
sub. poco rit.
Sub. Allegro
quasi Campane
sub. allargando



*)- Anagramme musicale du nom DEBUSSY, selon le "Tableau d'Écorcheville" - 1910:
["mélogramme"]

do	ré	mi	fa	sol	la	si
C	D	E	F	G	A	B
J	K	L	M	N	O	P
X	Y	Z	T	U	V	W

→ δ) "à 3" Lianei

Durata: ~12'

P.A. - Teiosul Avy Abramovici

Motto:
"Sunt vise ce parcă le-am trăit cîndva
ori undeva, precum nimic lucrurii viitoare despre
cari ne întrebăm dacă n-au fost vis..."
Mateiu I. Caragiale - "Remember"

XXV.) ONIROPHONIE

Serban Nichifor
(1982)



*) ossia Violoncello - a l'Ottava Bassa (8va)


Lontano, sempre Quasi Senza Tempo (♪~72), molto rubato (improvisando)
sempre P dolce, poco in rilievo armonico
sempre PPP leggierissimo, come eco
Con Sordina
Con Ped. l.v. (sempre)
poco accelerando
accelerando
(♪=100)
rall.
(♪=90)
rallentando
(♪~78)
rall.
(♪~72)
sempre rallentando
Sub. ♩.~66
PP semplice
(poetico)
PP semplice e lontano
St. Sordina
(♩.=♩.~66) quasi Ritmico
e lontano
(secco)
PPP sotto voce, sempre Sordino con m.s. (quasi Bouché)
molto accelerando (poco)
molto
molto accelerando
(♩~200)
(attacca)
Sempre Quasi Senza Tempo (♩~40), molto rubato
sffz
secco
Arco sempre PP leggiero e fluido
PP leggiero
Con Ped. l.v. (sempre)
sempre PP leggiero ed fluido, molto espressivo, quasi improvisando
Fl.
Vna.
Pf.
(Ped.)


Vna.
Pf.
poco accelerando
Fl.
sempre accelerando
cresc. ed accelerando
Subito ♩=96
ff secco
ff vibrato


Fl.
Vna.
Pf.
sfz
(17)
Subito ♩= 112 (d=56), Solenne
(14)
respirare ed libertà
sempre fff scorrevole ed aereo, quasi Vento, sempre frullato
Arco
sempre fff scorrevole ed aereo, quasi Vento (poco flautando), sempre sul ponticello
sempre fff solenne, ben marcato
Ped
(15)
(18)
poco a poco crescendo ed affrettando
(—4—) [130]

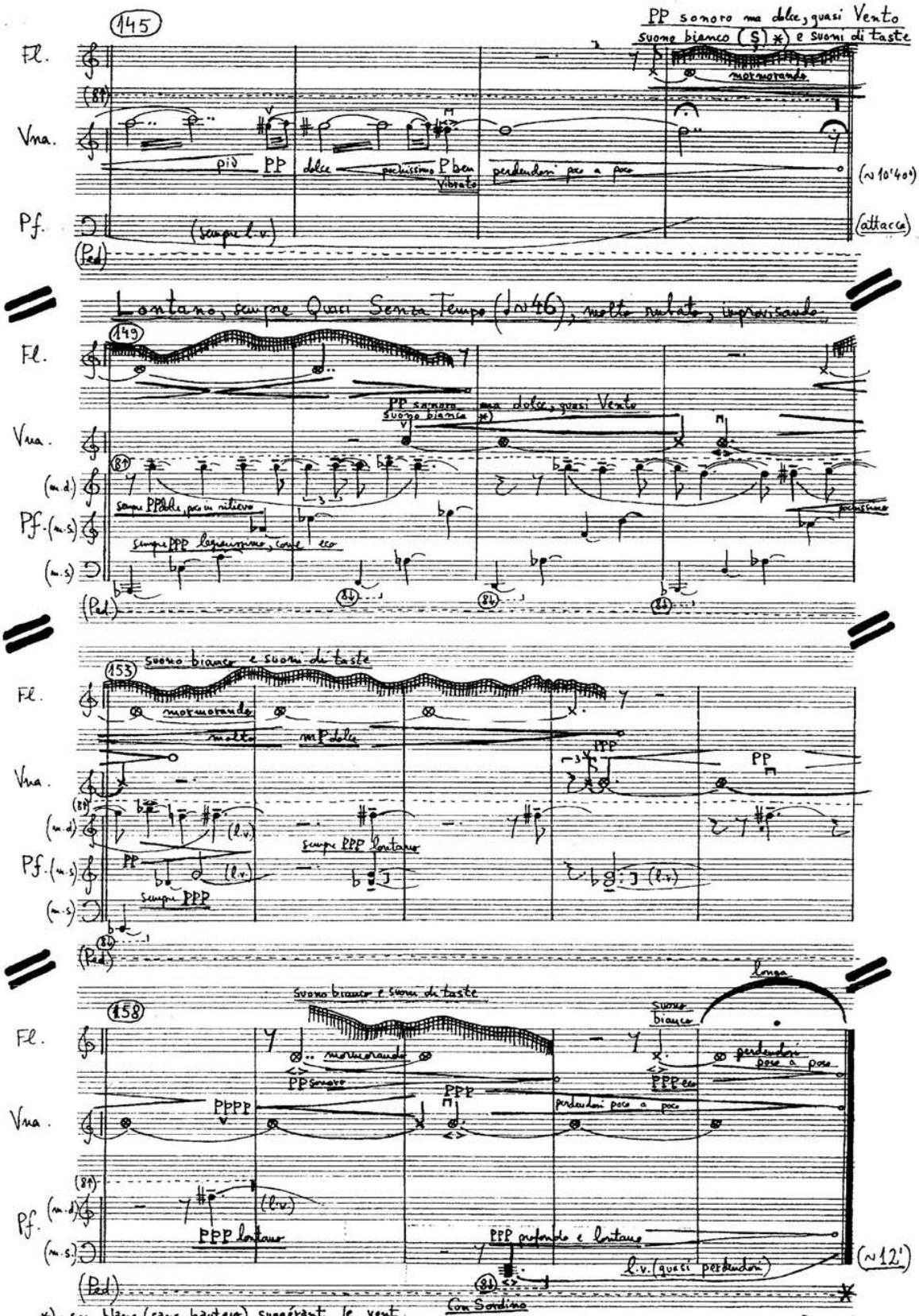

(sempre crescendo ed affrettando)
80
Fl.
Vna.
Pf.
(Ped)
(sempre affrettando)
82
(ossia 8va)
ffff drammatico
molto
(interrotto)
possibile
gran grido
84
fffff possibile (sempre)
(sempre affrettando)
86
frullato
mP penderecki
PPP lontano
molto
mf molto
(l.v.)
(attacca)
(84)
(Ped)


(88) Prestissimo (♩.=207 / ♩.=69), quasi Valzer
Fl.
Vna
Pf.
sempre PP dolce e ritmico
sempre PPPP lontano e liscio
sempre PP dolce, quasi Pianoforte meccanico, ma leggerissimo
(sempre l.v.)
poco
(Ped)
(92)
molto
sempre PPPP, non crescendo
(l'istesso tempo)
(96)
f brillante
(PPPP)
brillante
(l.v.)
sub. PPP eco, poco in rilievo
(100)
stentando
poco f.
PPPP leggerissimo, lontano
perdendo PPP
(≈6'55")
(attacca)


Subito Grave, doloroso e lontano, quasi Senza Tempo (♩≈42), molto rubato
Come eco
Fl.
Vna.
Pf.
104
Sempre PPP lontano e delicatissimo, come ombre
Sempre PPPP liscio
Sempre PPP lontano
espressivo
(l.v.)
108
PPPP liscio
Perdendosi
PPP come eco
PPP profondo e dolce, come eco
(Ped.)
(≈7'45")
(attacca)
(sempre l.v.)
Lontano (♩≈40), poco a poco crescendo ed animando
(♩≈46)
quasi Vox humana
PPPP dolce e fluido
sul tasto
112
poco esitando
PPPP dolce e leggiero
(♩≈52)
(♩≈58)
116
sempre vibrato
PPP
PP


(♩≈64)
(♩≈70)
120
Fl.
Vna.
Pf.
(Ped)
p sonoro
mPpiano
(♩≈76)
(♩≈82)
Sempre accelerando
124
mf dolce
f dolce e sostenuto
(♩≈88)
(♩≈94)
molto accelerando
(♩≈100)
(♩≈108)
(♩≈116)
128
ardente, molto vibrato ben sostenuto
molto
f f ben marcando
Solenne (♩≈66)
respirare col libro
131
fff drammatico, ben sostenuto
(loco)
sfffz


133
(non rallentando)
Subito
Quasi Senza Tempo (♩= 48), molto rubato
poco inquieto
Fl.
Vna.
Pf.
(Ped.)
PPP quasi mormorando, poco minaccioso
136
poco
poco a poco
PPP quasi uccelli
più
mP dolce ma Sonoro
140
PPP possibile, esitando
PP dolce
PPP
più
PPPP lontano
(sempre l.v.)
poco a poco
141
molto rall. a tempo
perdendosi
quasi uccelli
poco
Plontano poco a poco
PPP poclissimo marcato, profondo e dolce
(l.v.)



*)- son blanc (sans hauteur) suggérant le vent, obtenu à la flûte en prononçant la lettre "s" ("ch"), et au violon tirant l'archet sur le corps de l'instrument.

Bucarest, 31 Decembre 1982


Durata: ≈ 9'40"
Trioului "Syrinx"
Serban Nichifor
(1989)
P.a. - 28-XI-1990,
Huddersfield Music Festival
Trio "Syrinx"
XXVI.) TRANSGRESSIO
(Elegie Mecanică)*)
pentru
Flaut, Oboi și Fagot
(I) Fluido, poco rubato (♩≈60)
Flauto
Oboe
Fagotto
Suono bianco
(quasi Vento)
Espressivo, ma Semplice
attacca
Subito
*) apud Mircea Dinescu
(– 1 –)
[137]


II. Legatissimo, sempre fluido e rubato, poco più animato (♩=76)
41
51
poco a poco crescendo ed animando
mp appassionato
(sempre cresc. ed animando)
(♩=120)
Sub. Tranquillo (♩=90)
molto
61
poco ritardando
poco a poco precipitando
(♩=106)
Sub. rallentando poco a poco
71
subito
sempre
decrescendo
molto
PP eco
dolce
(sempre rallentando)
immateriale (♩=80)


molto precipitando
Sub. Tranquillo (♩=60)
poco calando
Sub Vivace (♩=240)
molto
Sub. Tranquillo (♩=60)
PP eco
attacco subito
Sub Allegro molto (♩=160)
sempre PP liscio e senza espressione
ff secco
ff incisivo
poco a poco affrettando
Meccanico (♩=174)
molto
(fuillato)
sub. mP
molto affrettando


Presto (♩=240/𝅗𝅥=120)
fff possibile
G.P.
mp
attacca subito
IV Lontano e misterioso (♩=90)
pp
sempre pp dolce
pp flautato leggiero
staccato
slaptongue
molto animando
Sub. Largo (♩=60)
Sub. Presto (♩=240/𝅗𝅥=120)
sempre P liscio
(non cresc.)
ff
slaptongue
Sub. Senza Rigore (♩=60)
P
lontano e dolce
(vibrato lento)
attacca subito
V Sub. Giocoso à la trigane (♩=80)
disperato
(vibrato lento)
mp giusto
sub ff disperato


Sub. sffz Presto (♩=240/♩=120), quasi improvisando, scorrevole
quasi portamento
perdendosi
sffz
mp delirando
sffz sub mp sempre staccato
mp delirando
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
Sempre cresc.
(sempre tempo giusto ♩=120!)
G.P.
G.P.
f
G.P.
f
(81)
(81)
(81)


(81)
poco a poco precipitando
(4)
*)
(81)
(11)
Sempre
(frullato)
precipitando
gliss.
Sempre precipitando
(181)
**)
sempre
cresc.
Sempre
cresc.
quasi
Sempre
precipitando
Prestissimo (d=144)
portamento
(191)
sffz
Portamento
G.P.
ff
ff violento
(4/4)
attacca subito
(VI) Sub. Adagio poco rubato (♩=72)
(201)
(4/4)
G.P.
P dolce e tranquillo
ff
secco
P
*) Dublu trill (extrem de rapid)
Double trill (utmost rapid)
(-6-)
**) Multisonuri ad libitum
Overtones ad libitum
[142]


211
esitando
sempre allargando
Lontano, poco animato (♩= 96)
dolore
(vibrato lento e largo)
leggiero e meccanico
(à la trigone)
221
(vibrato lento e largo)
(frullato)
gliss. lento
231
G.P.
(frullato)
suono bianco
PP quasi Vento
241
(non frullato)
poco
PPP ecc immaterialo
Sub. Furioso (♩= 100)
251
(slap.)
(frullato)
Buenos Aires 14-24-III-1989

XXVII.)

→ ε) "à 4"

SERBAN NICHIFOR

ANAMORPHOSE



EDITION MODERN

[1446]

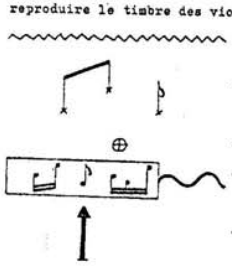
Nota Bene

L'écriture est proportionelle (les durées sont déterminées par les distances graphiques) . L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

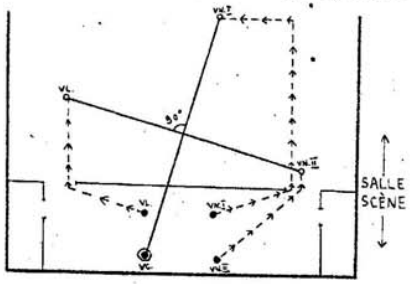
Les accidents n'altèrent que les sons qu'ils précèdent.

- BURZUCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes
- HORA CAPRII	de Transylvanie +	- AXION	roumaines
- CINTEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
CIOBANUL OILE		(ison = pédale)	

+) les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.



- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percutée contre la tastière)
- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
- quitter la scène et s'en aller, si c'est possible, dans la salle vers un amplassement quatrophonique:



(3) ↓ "à 4"

[145]

Durée: 13'

PREMIER PRIX „GAUDEAMUS" 1977

En hommage à mes parents

ANAMORPHOSE

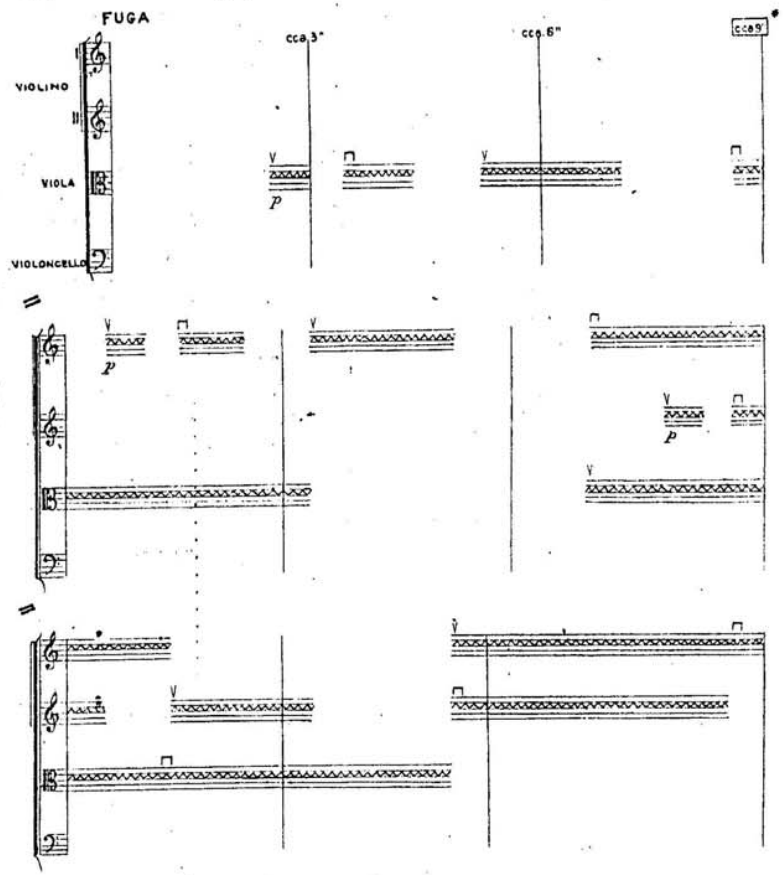
POUR

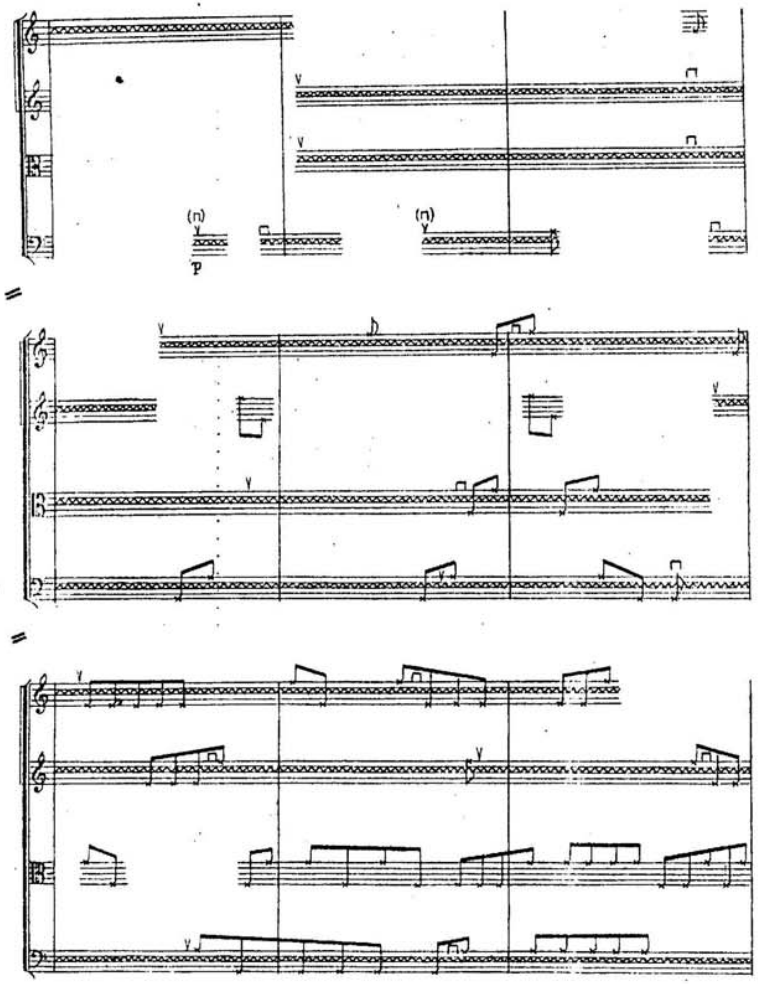
QUATUOR À CORDES

(QUATUOR NO. 1)

SERBAN NICHIFOR

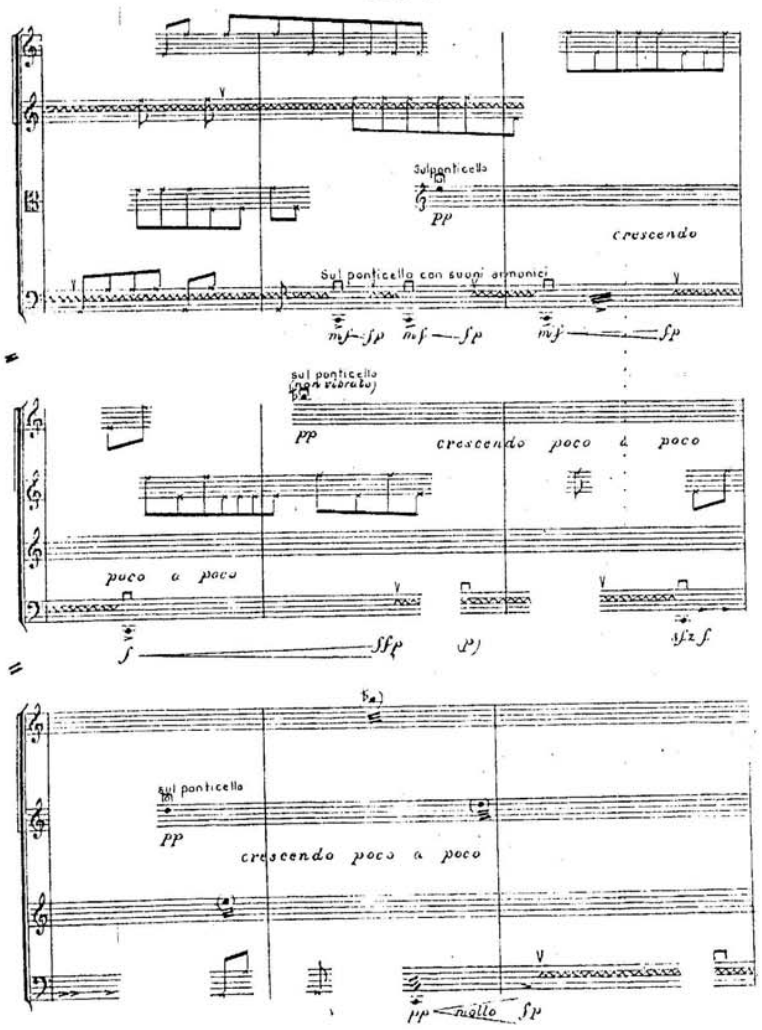
FUGA





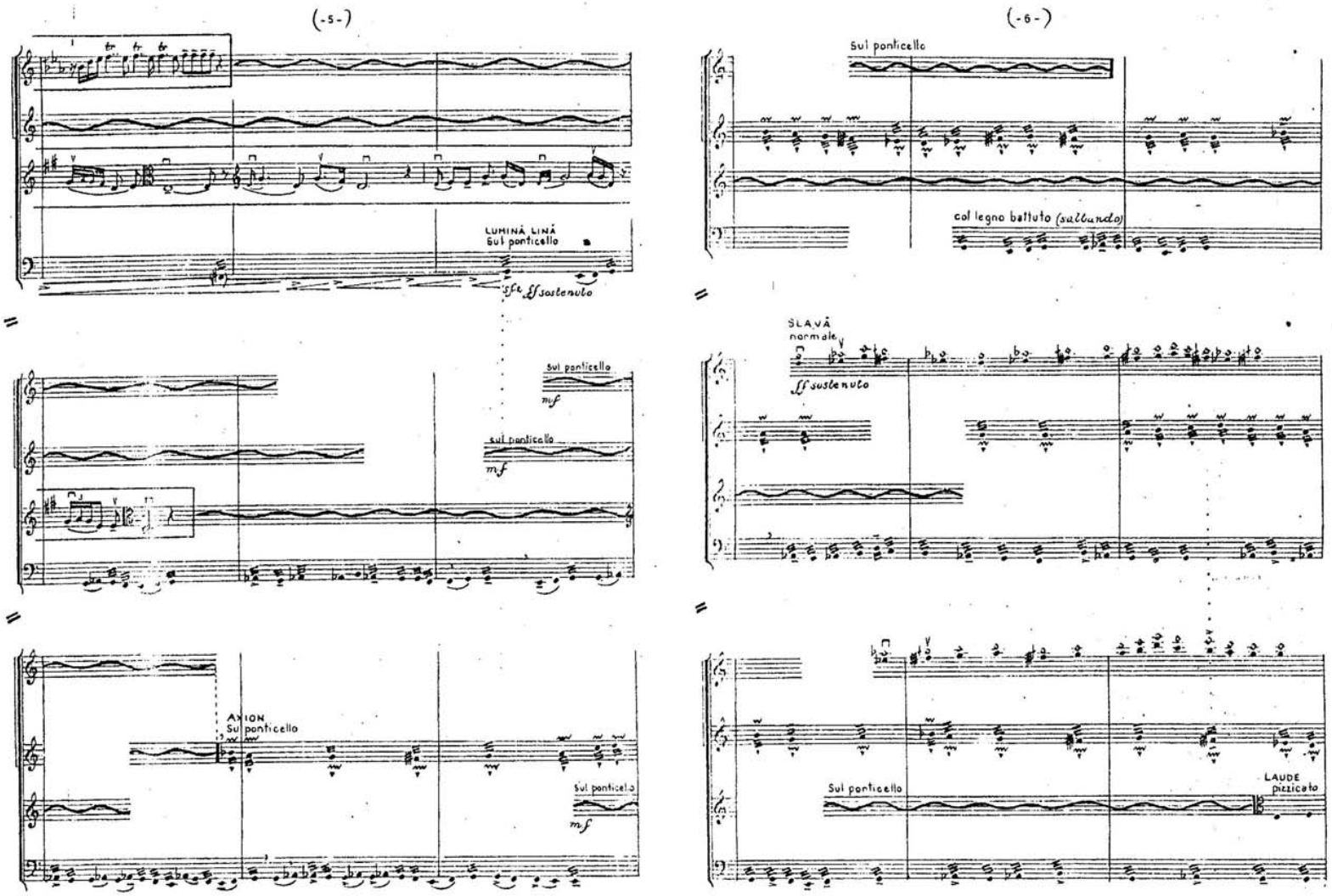
*) ± 3" (=> ≈ 6-12")

© 1977 by edition modern münchen



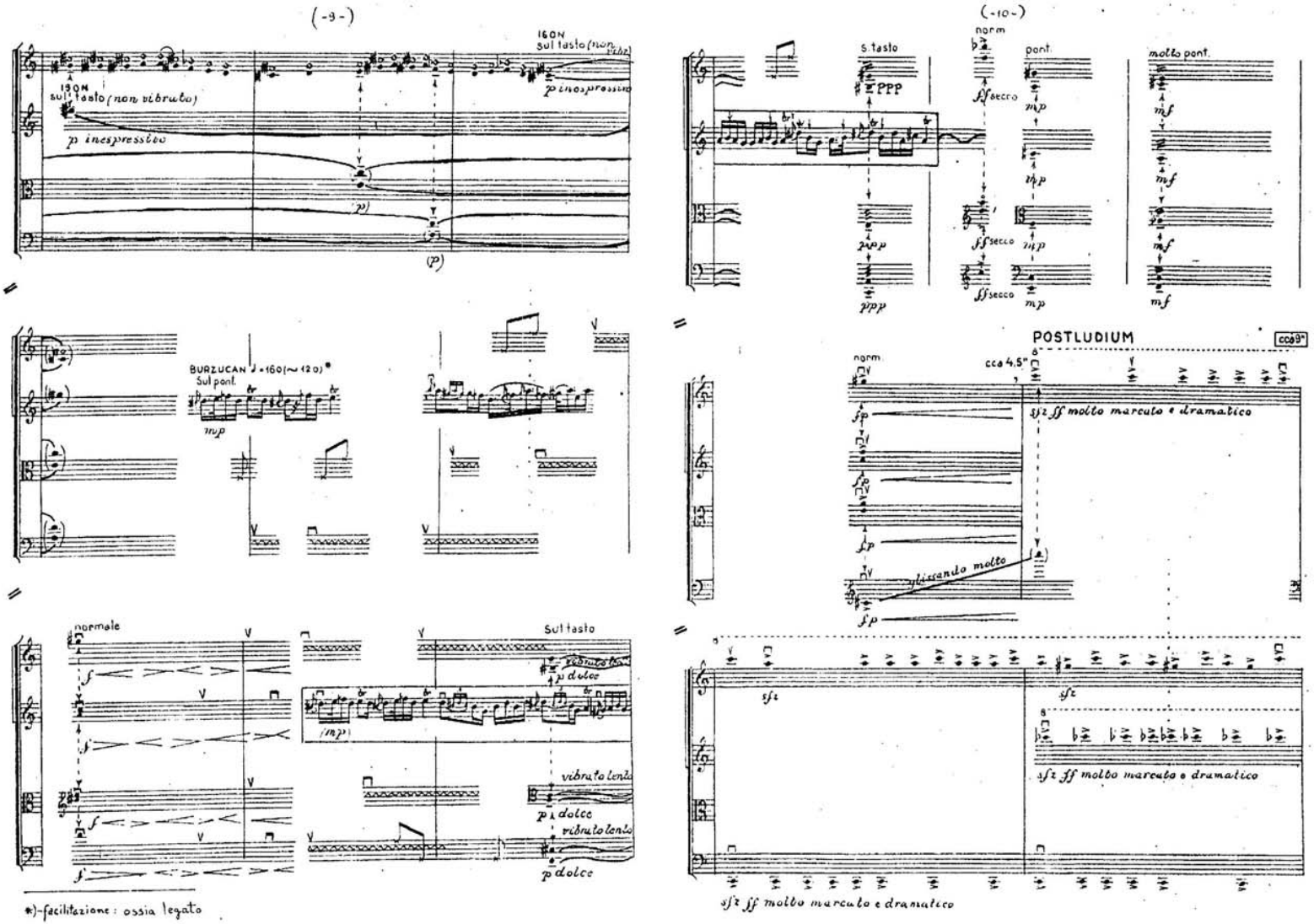


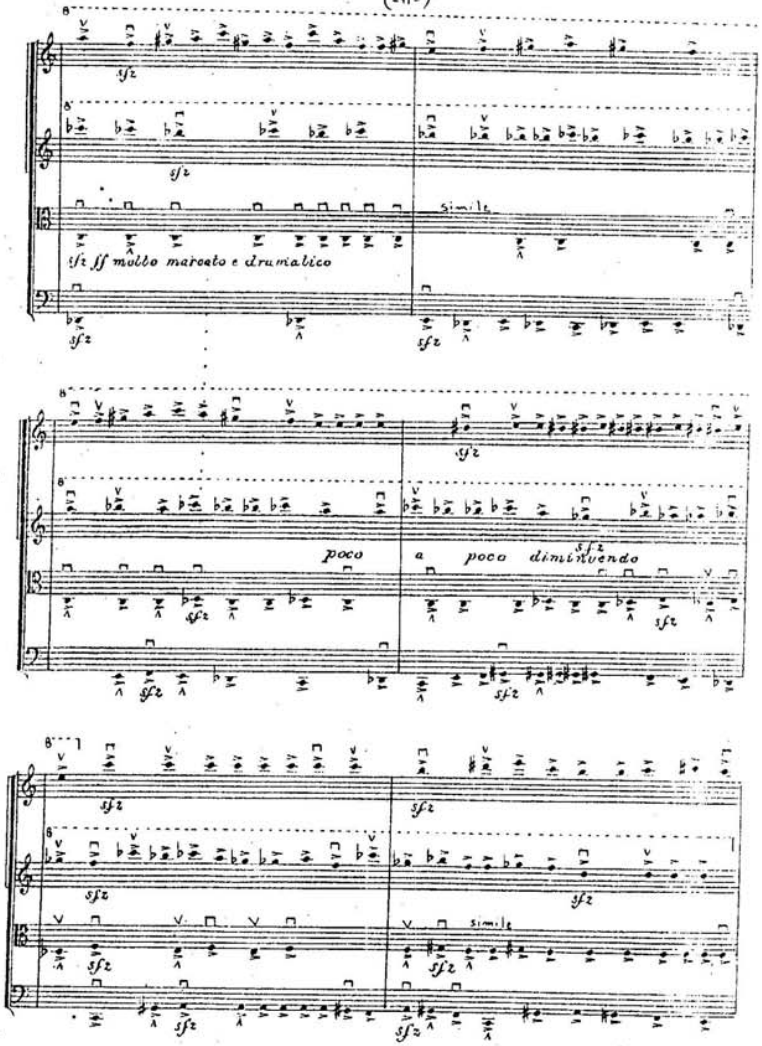
x)- facilitazione : ossia legato

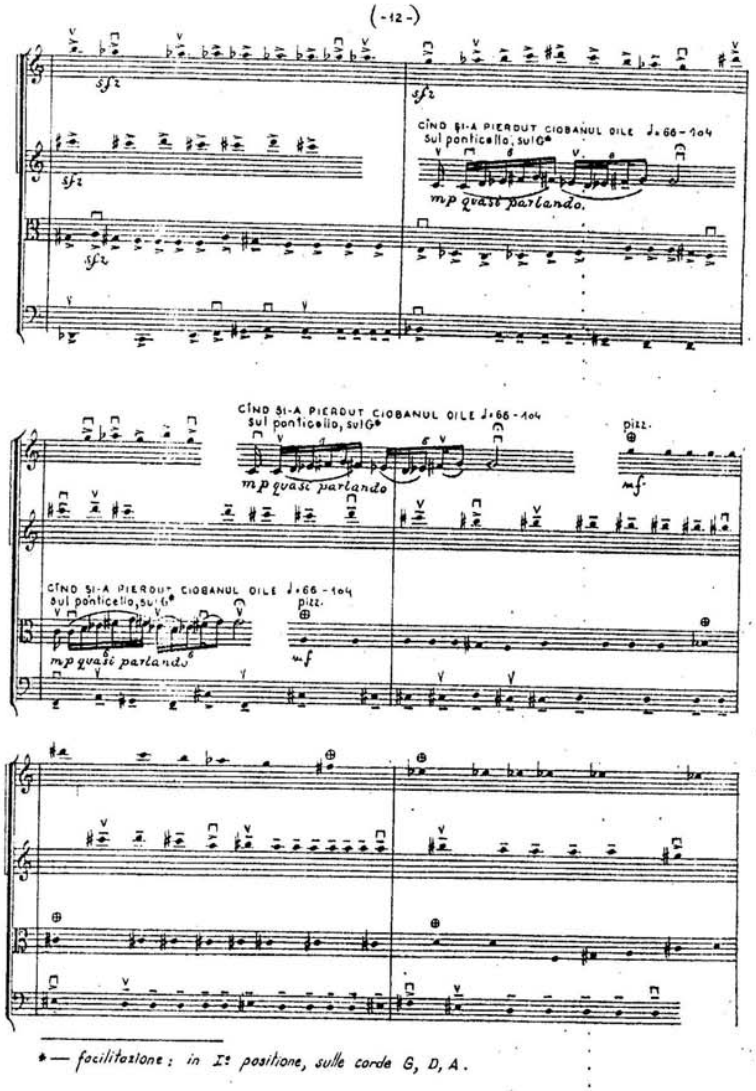

(-5-)
LUMINÁ LINÁ
Sul ponticello
sfz ff sostenuto
Sul ponticello
mf
Sul ponticello
mf
AXION
Sul ponticello
Sul ponticello
mf
(-6-)
Sul ponticello
col legno battuto (saltando)
SLAVÁ
normale
ff sostenuto
Sul ponticello
LAUDE
pizzicato


normale
sostenuto
cres - - - endo
cres - - - cen-
arco sul
cres.
Sul ponticello
cres - cen -
f
do
ponticello
f
Sul ponticello
decrescendo poco a
stacc. molto
endo
f
decrescendo
do
f
decrescendo poco a poco


decrescendo poco a poco
poco
pizz.
poco a poco
mf
col legno battuto (saltando)
mf
I§ON
Sul tasto (non vibrato)
p inespressivo
mf
I§ON
Arco Sul tasto (non vibrato)
p


(-9-)
(-10-)
1 SON sul tasto (non vibrato)
p inespressivo
BURZUCAN ♩ = 160 (~ 120)*
Sul pont.
mp
normale
Sul tasto
vibrato lento
p dolce
s. tasto
norm
pont.
molto pont.
PPP
ppp
mp
mf
POSTLUDIUM
cca 9"
cca 4,5"
sfz ff molto marcato e dramatico
glissando molto
*)-facilitazione: ossia legato





* — facilitazione: in I^a^ posizione, sulle corde G, D, A.


CÎND ŞI-A PIERDUCIOBANUL OILE ♩= 68-104
Sul ponticello, sul A
mp, quasi parlando
pizz.
mf


♩= 66
Sul ponticello, sul G
pizz
mf
♩= 66
arco Sul ponticello
sul G


♩= 66
arco Sul ponticello, sul G
pizz.


♩= 66
arco Sul ponticello, sul G

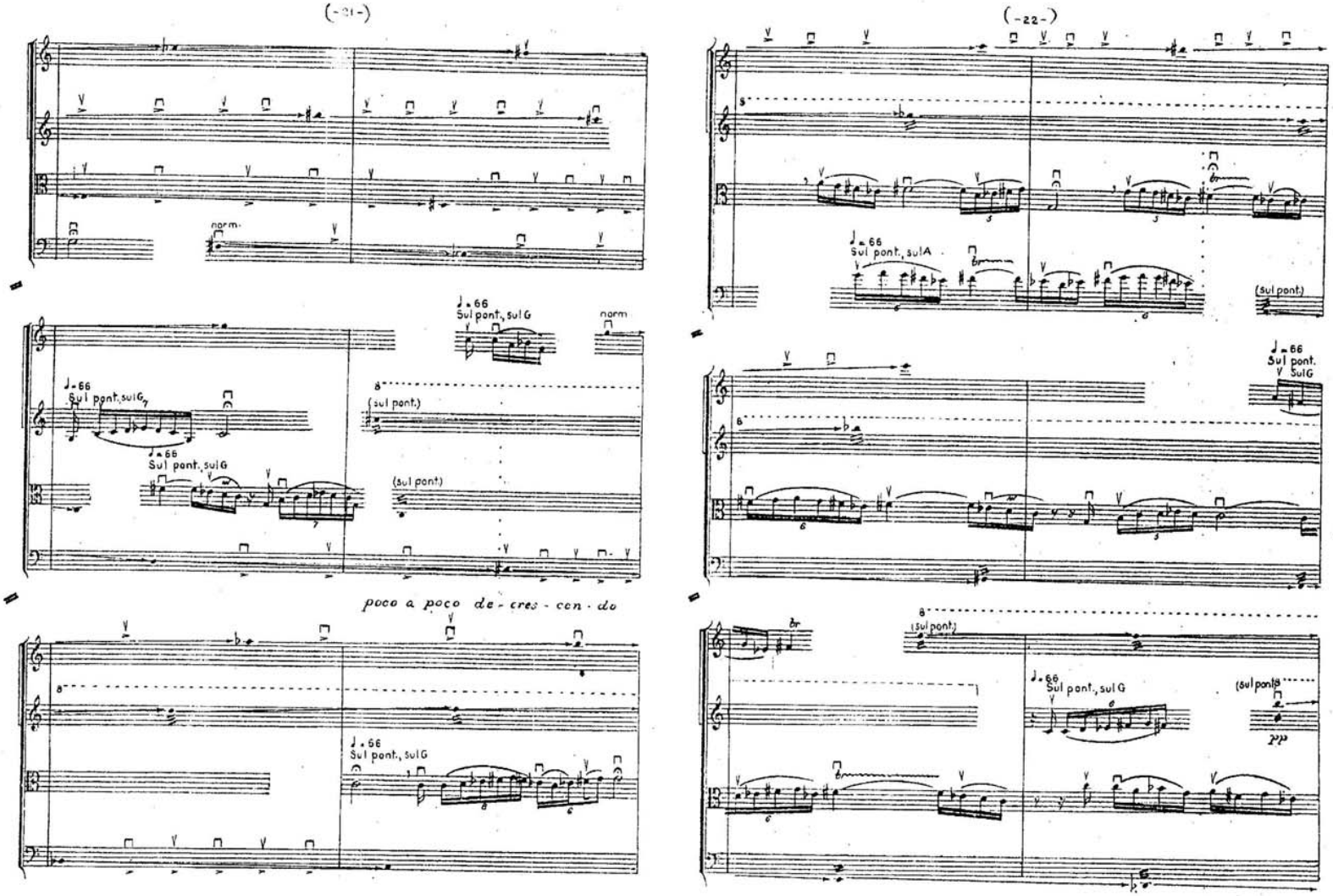

♩= 66
arco
Sul pont
sul A
pizz.


♩= 66
arco Sul ponticello, sul G
pizz.

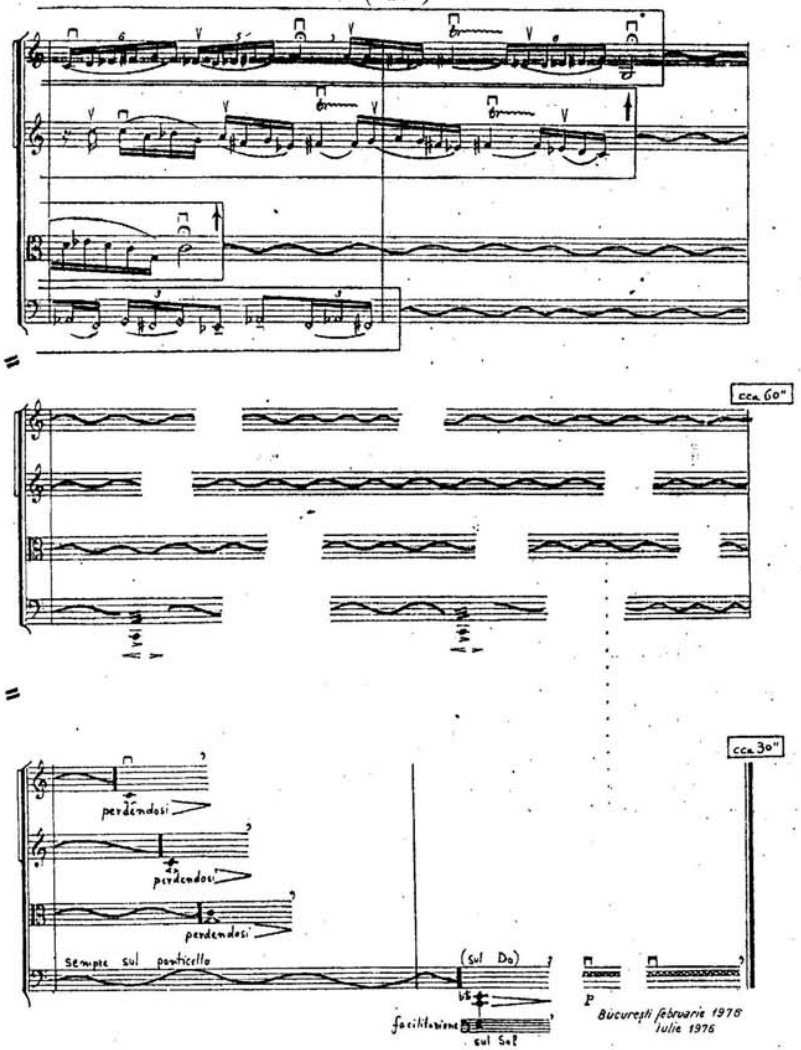

(-15-)
arco
s pont. quasi sul A
(-16-)
sempre PPPP possibile
arco
sul tasto
sul pont.
sub. PPPP
sub. pp
sub. pp
PPPP
molto
f sempre
sul tasto
sul pont.
arco
sul tasto
sul pont.
sul tasto
sub. PPPP
pp
arco
sul pont.
arco
sul pont.
sul tasto
sub. PPPP
sul tasto
sul pont.
PPPP subito
♩=66
Sul penticello
sul G
♩=66
Sul penticello
sul G


(-17-)
decrescendo poco a poco
pizz.
pizz.
(-18-)
arco
s. pont. sulG
pizz.
pizz
♩=66
Sul ponticello
s SulG
arco Sul ponticello
♩=66
s SulG
pizz
♩=66
Sul ponticello
arco
sul pont., sulG
♩=66
arco ♩=66
s.p. sulG
♩=66
arco Sul pont., sulG
col legno saltando
♩=66
Sul pont
s SulG
pizz.
mf
arco ♩=66
sul ponticello
SulG
pizz.
♩=66
S. pont SulA
decrescendo
col legno saltando
simile
arco
♩= 66 sul pont., quasi sulA
pizz.


(-19-)
(-20-)
arco S.p. sulG
col legno saltando
simile
arco S.p. sulG
Arco Sul pont.
col legno saltando
simile
arco normale
glissando
p sostenuto
arco S.p. sulG
arco normale
glissando
p sostenuto
arco Sul pont. sulA
arco normale
glissando
p sostenuto
normale
sulG
S.p.
arco normale
glissando
p sostenuto
S.p. sulG


(-21-)
(-22-)
norm
♩=66 Sul pont, sulG
♩=66 Sul pont, sulA
(sul pont.)
poco a poco de-cres-cen-do





București februarie 1976
Iulie 1976

Durata: ca 18' Pentru Liana Pour Liana

VĂILE UITĂRII (XXVIII.) VALLONS DE L'OUBLI

(CVARTET NR. 2) (QUATUOR No. 2)

Șerban Nichifor
(1984–1988)

după sugestiile lui Mateiu Ion Caragiale

Selon les suggestions de Mathieu Jean Caragiale
(équivalences françaises de Romulus Vulpescu)

Motto*:

"Iar când, sfioasă umbră, prin ceața rece serii
Purtându-ți trista taină, de gânduri chinuit,
Tiptil te vei întoarce înfrânt și istovit,
Spre casa părăsită în văile uitării..."
(Întoarcerea învinsului)

Motto:**

"Lorsqu'un soir, ombre émue, à travers la bruine,
Porteur d'un lourd secret – long tourment sans merci –
Tu seras de retour, cherchant vaines, transi,
Ta maison aux vallons de l'oubli qui chagrine..."
("Le retour du vaincu")

I.

IMMATERIALO (♩ ca 66), molto tranquillo, sempre dolcissimo e legatissimo

5♩

Violino I
Violino II
Viola
Violoncello

PPPP liscio, poco vibrato
sul tasto
Arco sul tasto
(Pizz.)
sempre PPPP marcato e ritmico, poco tr. sillabe
Motto fig. lib.
PPPP lontano e legatissimo (arco ad libitum)
(11)
(sempre PPPP, non cresc.)
PPPP poco a poco crescendo
poco a poco crescendo ed effettuando
molto effettuando
(♩ ca 132)
4♩

*)-Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele → și ←), amplificând electronic o voce (eventual pre-înregistrată) de femeie, pe un ton șoptit, imaterial, ezoteric, foarte rar.

**)-Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes → et ←), en amplifiant avec des moyens électroniques une voix (éventuellement pré-enregistrée) de femme, sur un ton murmuré, immatériel, ésotérique, très rarement.


MOLTO TRANQUILLO (♩=58)
4♩
sempre fluido e misterioso, poco in rilievo
sempre
Arco
sempre sul Do
SUB. POCO PIÙ MOSSO (♩=68)
non crescendo
poco a poco precipitando
molto precipitando
(♩=88)
4♩
4♩
SUB. LARGO E LONTANO
(♩=108)
molto
possibile
PPPP fluido, poco in rilievo
Pizz.
PPP immateriale
poco a poco cresciuto ed
PPPP vibrato
svanendo
PP
Arco
PP vibrato


SONORO (d.n 86)
41
Arco
mf
f
mf generoso
SUB. IMMATERIALO (d.n 52)
PPPP lontano e liscio
sfz P sub. molto
51
PPP pochissimo in rilievo, come ombra
PPPP
liscio
PPP come ombra
P 33
PPP lontano, poco in rilievo
PPPP
liscio
sul Do
PPP come ombra
PPP
sul Do
PPP
perdendosi
4


SUB. MOLTO AGITATO (♩ ~ 148)
61
4♩
Arco
secco
mf sempre sul G poco sul ponticello
solo
sfsterico
ff mf sostenuto (arco ad lib.)
precipitando poco a poco
molto
IMPETUOSO
(♩ ~ 180)
ff martellato (al ord.)
71
7
ff martellato
sempre precipitando
(♩ ~ 198)
81
3♩
molto
portamento
(~ 4'30")
attacco subito

II.


Subito Lontano e Dolce, sempre scorrevole (♩.=174)
P semplice e cantabile
Quasi Valzer
3
portamento
sempre PP poco marcato
sempre PP poco marcato
P poco giocoso
Arco
Pizz.
sempre PP vibrato
P vibrato


mp cantabile in rilievo
PP a lizza
PP vibrato
mp espressivo
PP vibrato
mp espressivo
molto vibrato
p molto vibrato
poco a poco crescendo
poco a poco cresc.
appassionato
mf dolce

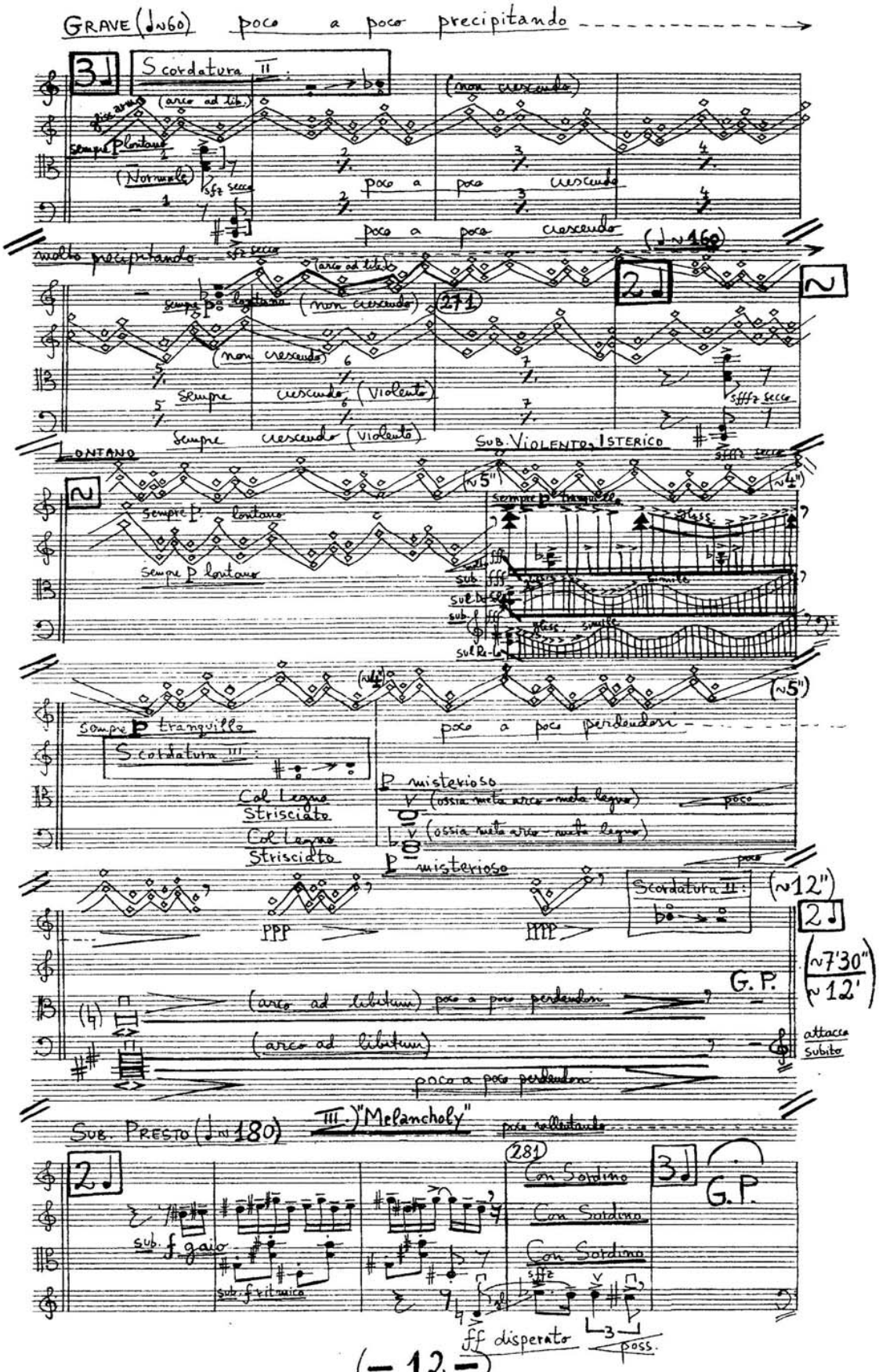

poco a poco crescendo ed affrettando
mp agitato
MOLTO APPASSIONATO (d.=103)
3d.
ff agitato
sostenuto, in rilievo
poco a poco precipitando
SUB. LONTANO (d.=60)
2d.
sub.PP dolce e fluido
sub.PP dolce e fluido
ossia tremolo
sub.PP dolce e fluido
sub.PP dolce, poco marcato
gliss. vibrato con dolcezza
(arco ad libitum)
poco sul ponticello (ossia tremolo)
poco
sub.PP
mf con sarcasmo
molto vibrato
sub.P poco giocoso
molto sul ponticello (arco ad libitum)
mf (sempre sul Do)
allucinante


sempre agitando
poco a poco precipitando
(sempre sul Do)
e crescendo
molto
con passione
Sub. ANIMATO (d. = 80)
PP ritmico e misterioso
PP misterioso
PP ritmico
Sempre precipitando
molto precipitando (d. = 96)
poco a poco crescendo
possibile
(VI-1984)


SUBITO LONTANO POSSIBILE, IMMATERIALO E FLUIDO (♩≈64), POCO RUBATO
sub. PP poco in rilievo
Arco
(XII-1987)
Pizz.
Arco
SUBITO GIUSTO (♩≈64)
poco allargando
dolce, poco in rilievo
PP dolce e ritmico
poco a poco animando
(sempre animando)
poco a poco decrescendo
poco f/z


♩=120
(Sempre animando)
18
1
2
221
(6 ♩)
l.v.
Leggiero
PP Eco
Pizz.
attacca subito
FLUIDO E DOLCISSIMO (♩=120) COME ECO
Arco
PP
misterioso
poco rubato
Quasi Colinda
sul tasto
sul Pontiello
PP misterioso
Pizz.
PP leggiero ma ritmico
(l.v.)
molto sul pontiello
(sempre sul Sol)
(arco ad libitum)
231
PP Normale
P in tritico
Leggiero
84
Col Legno Battuto
(C.L.B.)
241
Vl
C.L.B.
CLB


QUASI IMPROVISANDO (sempre ♩=120)
(8va)
(Tib)
pp (arco ad libitum)
leggerissimo,
poco in rilievo
(Pizz) (CLB) (Pizz) (CLB) (Pizz) (CLB)
poco a poco animando
poco a poco cresc.
(tempo animando)
Appassionato (♩=160)
molto accelerando
Sub. GRAVE E CALMO
(♩=60)
Pizz. Bartok
sub. pp dolce e ritirato
gliss.
molto
possibile
Arco
cantabile e misterioso
261
poco allargando
a tempo (♩=60)
sonoro e cantabile
3♩
Scordatura
Col legno battuto
Norm.
secco
lontano
sul arm.
vibrato


GRAVE (♩=60) poco a poco precipitando
Scordatura II:
(non crescendo)
poco a poco crescendo
molto precipitando
(arco ad libitum)
sempre lontano
(non crescendo)
sempre crescendo (violento)
sfffz secco
LONTANO
sempre p lontano
SUB. VIOLENTO, ISTERICO
sempre p tranquillo
poco a poco perdendosi
Scordatura III:
Col Legno Striscialo
p misterioso
(ossia metà arco - metà legno)
poco
PPP
Scordatura II:
G.P.
(arco ad libitum) poco a poco perdendosi
attacca subito
SUB. PRESTO (♩=180) III. "Melancholy"
poco rallentando
Con Sordino
sub. f gaio
sub. f ritmico
fff disperato
poss.


Sub. Scorrevole
a tempo (♩ N 180)
(arco ad libitum)
Sul ponticello
ppp leggierissimo,
poco flautando
simile – improvisando
quasi glissando
mp leggiero, semplice e cantabile
(→5")
leggiero
CADENZA
(pag. 14)
Sempre in rilievo
291
(→10")
(→15")
301
Pizz.
(→20")
(→25")
Sub. mp Cantando
Normale
Arco
Sul Ponticello
Sub. pp
poco flautando
Sub. p
311
Simile – improvisando, quasi glissando
(arco ad libitum)
(→30")



N.B. Această "Cadență" a Violoncelului va fi inserată de 3 ori în desfășurarea părții a IV-a a lucrării: – 1) între măsurile 283–327, în tempourile indicate (Durată ≈ 45"); – 2) între măsurile 438–452, în tempourile indicate (Durată ≈ 45"); – 3) între măsurile 457–468, accelerând tempourile indicate (Durată ≈ 30").

N.B. Cette "Cadence" du Violoncelle sera insérée 3 fois dans le déroulement de la IV – ème partie de l'oeuvre: – 1) entre les mesures 283–327, dans les tempos indiqués (Durée ≈ 45"); – 2) entre les mesures 438–452, dans les tempos indiqués (Durée ≈ 45"); – 3) entre les mesures 457–468, en accélérant les tempos indiqués (Durée ≈ 30").



*)- ✕ = dincolo de cătuș (outre cătuș ni cordar).
- ✕ = de l'autre côté du chevalet (entre le chevalet et la queue).

[1717]


2.
Sub. Presto (♩.= 180)
Quasi Ragtime
sub. f gaio
sub. f ritmico
sfz secco
sub. mf gaio
361
sub. mp
Pizz.
81
(arco)
374
Arco
Sempre f
381


poco a poco precipitando
A Tempo (♩.= 180)
molto vibrato
ff disperato
fff
possibile
SUB. MOLTO AGITATO (♩.= 148)
sempre poco a poco precipitando
secco
molto


MOLTO APPASSIONATO (♩= 180)
(8↑)
ff sonoro
ff
glissando
ff
(8↑) sfff
2d
SARCASTICO (♩= 90)
sempre affrettando
ff
secco
simile
simile
(sempre affrettando)
(4+11)
Sempre crescendo
(sempre affrettando)
(8↑)
(8↑)
Sempre crescendo
(sempre affrettando)
(8↑)
(8↑)
Sempre crescendo


♩ ≈ 126
possible
(87)
421
disperato
fff
PP esitando
Pizz.
G.P.
PPP
4♩
DOLCE MA INFLESSIBILE (♩=76)
(84)
431
♩=76
sempre mp giusto ed implacabile
Arco
legatissimo
sempre mp liscio
(arco ad libitum)
(x1)
(≈ 25")
(x2)
441
438
CADENZA
pag. 14
sempre in rilievo
(x3)
451
452
(≈ 45")



*) - Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele → și ←), amplificând electronic o voce (eventual pre-înregistrată) de femeie, pe un ton șoptit, imaterial, ezoteric, foarte rar.

**) - Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes → et ←), en amplifiant avec des moyens électroniques une voix (éventuellement pré-enregistrée) de femme, sur un ton murmuré, immatériel, ésotérique, très lentement.

[477]

→ 5) "à 5"

Durata: ~ 8'30"

Șerban Nichifor (1981)

CANTO DI SPERANZA

-Lianei-

"Musica Nova"
Mircea Opreanu,
Vladimir Mendelsohn,
Florian Popa,
Dorel Fodoreanu,
Nicolae Licaret.

1) Preludio (ad libitum)



attacco subito

– 1 –

2.) Canto di Speranza (Toamna, 1974)



– 2 –

[178]


Cl.
Vna.
Vla.
Vlc.
Cembalo
6/8
sub. PP dolce e cantabile
sub. PP sul pont. ma cantabile e vibrato
CON SORDINO
PP sul pont. ma cantabile
(m. d.) sempre P
(m. s.)
sub. PP ritmico e leggiero ("meccanico")
*)
PP
poco
C.L.B.
PP ritmico e leggiero ("meccanico")
*) - Pianoforte — Pedale (l.v)
-3-


Cl.
Vna.
Vla.
Vlc.
Cembalo
molto
poco a poco ord.
molto
Incalzando
mP cantabile
Pizz.
P ritmico
e leggiero
(ord.)
arco
PPP
molto sul ponticello
mP cantabile
PP sonoro
PP
(m. s.)
P espressivo
-4-

[479]

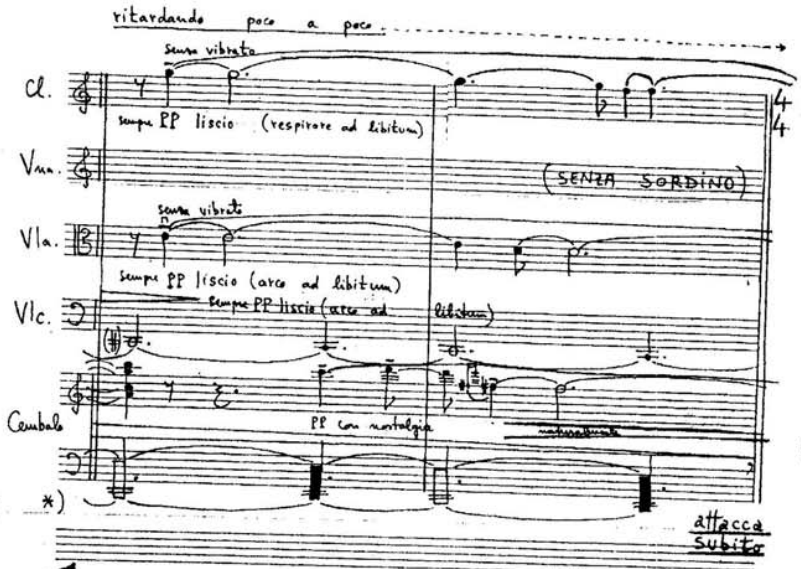

molto
Cl.
Vna.
Vla.
Vlc.
Cembalo
(n.s.)
(♩= 90)
rallentando
Tempo primo (♩=90)
G.P.
sff
l.v.
poco in rilievo
P non vibrato ma espressivo
PP lontano, poco sul pont.
(non tremolo)
PP dolce, vitr. armonico, leggerissimo (arco ed Lib.)
PP "meccanico"
mP
Magazinul „Muzica"
14

[080]


Cl.
Vna.
Vla.
Vlc.
Cembalo
sffz
f
(PP)
fffPP liscio
PP liscio
PPP eco
(PP)

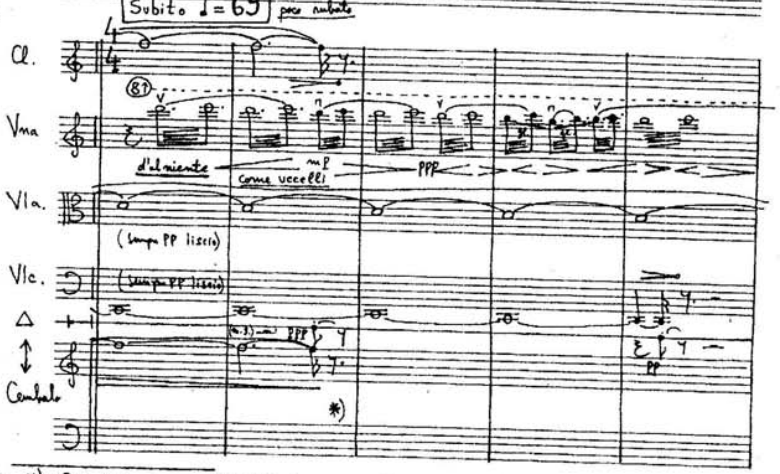

Cl.
Vna.
Vla.
Vlc.
Cembalo
SENZA SORDINO
P espressivo
P espressivo
PPP
sul La
sul Re
P "meccanico"
molto precipitando
♩. = 90
Subito
A tempo
♩. 90
pesante
fff possibile
quasi grido
sffff possibile
naturalmente

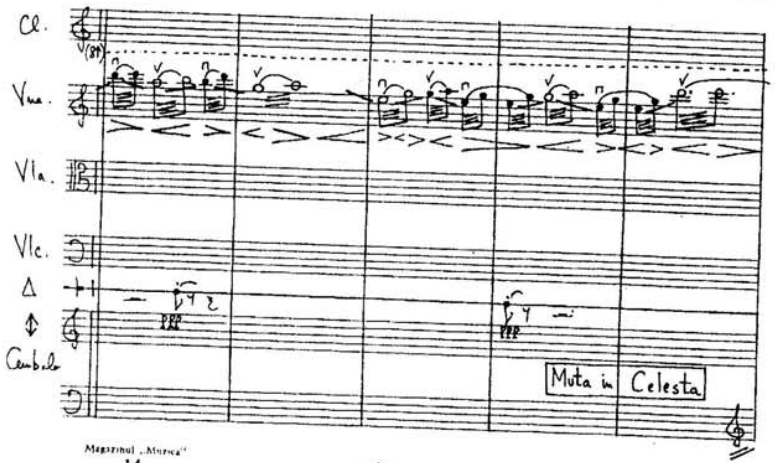
[1817]





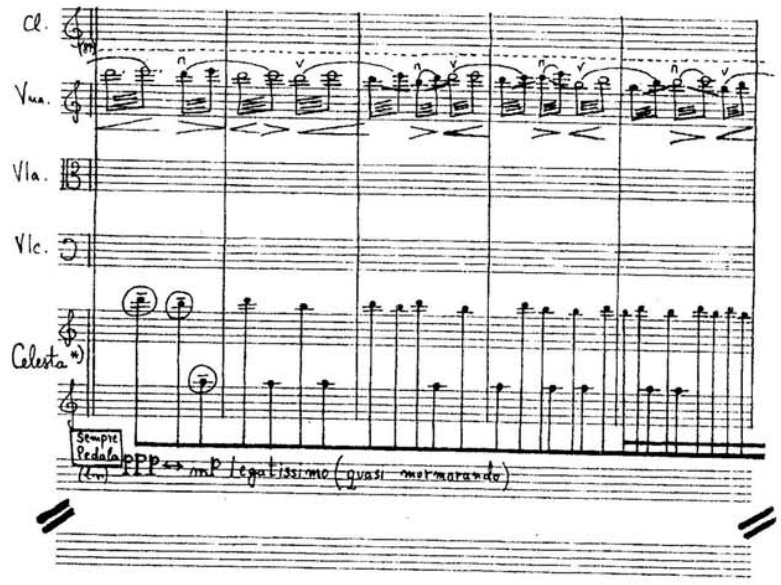
3.) Memento
(4-II-1979)

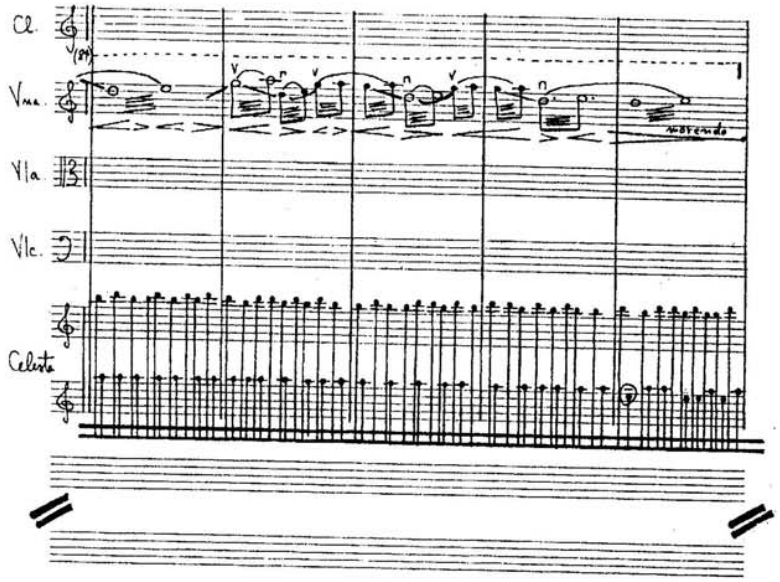


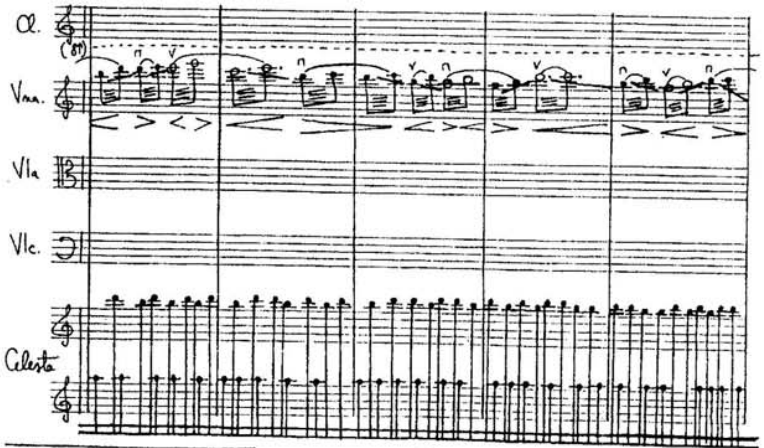


*) - Pianoforte - Sempre Pedale (l.v.)

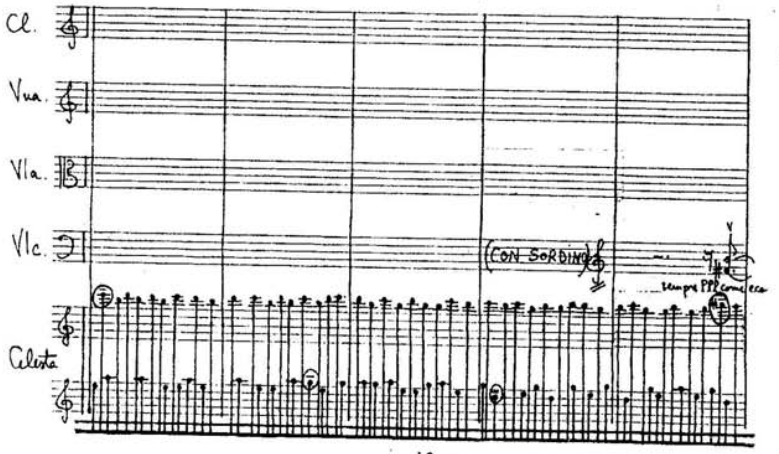
[1827]



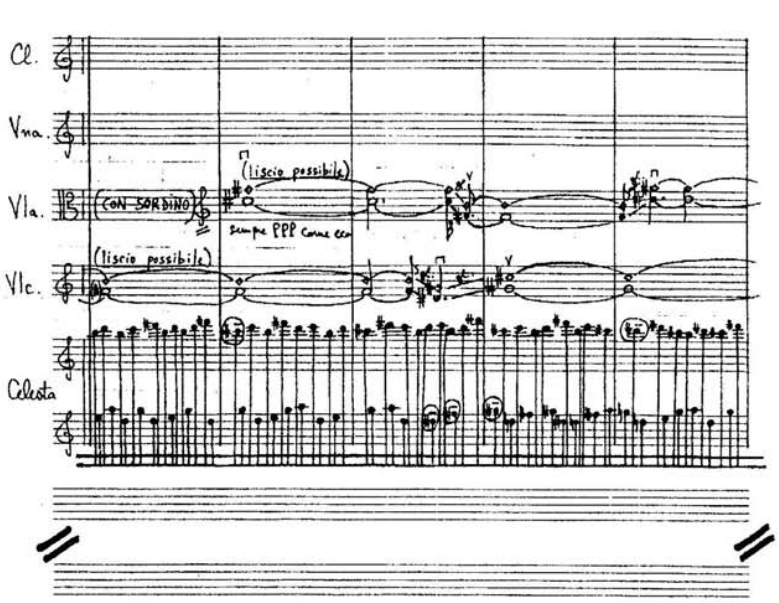




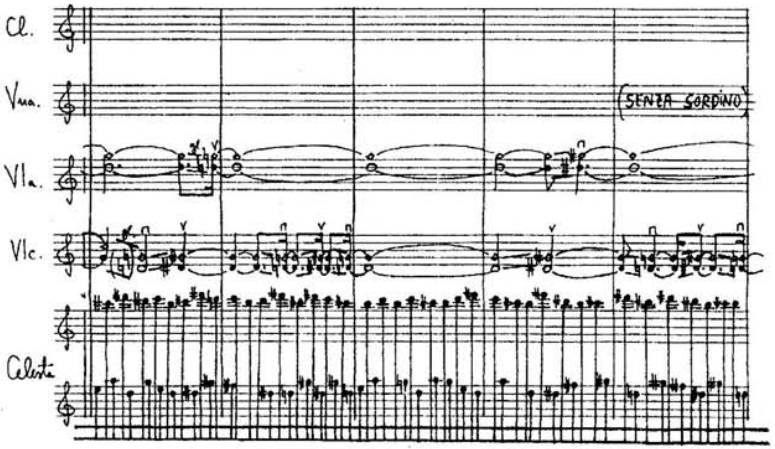
*) ossia Pianoforte (8↑)



[183]


Cl.
Vna.
Vla.
Vlc.
Celesta
(CON SORDINO)
(liscio possibile)
(liscio possibile)
sempre PPP come ecc


(legatissimo)
Cl.
Vna.
Vla.
Vlc.
Celesta
(vibrato)
PP fluido, come una ombra
P cantabile ed fluido
PPP poco sul ponticello, come una ombra, liscio


Cl.
Vna.
Vla.
Vlc.
Celesta
(SENZA SORDINO)


Cl.
Vna.
Vla.
Vlc.
Celesta
sempre PP molto espressivo
(sempre sul La)
sempre P molto espressivo, poco in vibrato


Cl.
Vno.
Vla.
Vlc.
Celesta
poco
molto espressivo
sul P poco in rilievo
PP
poco
PP come una ombra
P espressivo
(l.v.)
mP
P semplice, "meccanico"
– 15 –


Cl.
Vno.
Vla.
Vlc.
Celesta
(l.v.)
(b)
poco a poco
poco
(non bisbigliando)
PP dolce e liscio, non diminuendo
(l.v.)
P semplice
– 16 –
PP come eco

[185]



Giulio Nicolao
Bassano, 25-II-1981

[186]

XXX.)

Collection RESON' ANCHES

À mes Parents

6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Durée: ~ 12'

Serban NICHIFOR
(SABAM)

I SAINT PATRICK WAS A GENTLEMAN

(Folklore irlandais)



*) Variante ad libitum pour orchestre d'anchesdoubles: les indications Tutti et Soli sont valables pour tout le système de la partition

Editions de Musiques Actuelles
57000 METZ FRANCE

EMA EAN007

Collection RESON' ANCHES



EMA EAN007

[187]



II KILLARNEY

(d'après Michael William BALFE)

Moderato Soli



Collection RESON' ANCHES



[1881]

Collection RESON'ANCHES

III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)



Collection RESON'ANCHES

IV GALWAY BAY

(d'après Dr Arthur COLAHAN)



[1891]



Collection RESON' ANCHES

V KATHLEEN MAVOURNEEN

(d'après F.N. COUCH)



EMA EAN007

[190]



Collection RESON' ANCHES



(≈ 1'35")

VI DEAR OLD DONEGAL

(d'après Steve GRAHAM)



EMA EAN007



Collection RESON' ANCHES



EMA EAN007



[1927]

Collection RESON' ANCHES



EMA EAN007


Subito grazioso,tempo di valse (♪=132)
Soli
p leggiero
con nostalgia
mp
p Poco pesante
mp nostalgico
leggiero
p leggiero
Solo


L'istesso tempo (♪=132)
mp
poco rubato
molto espressivo
estendo
echo
echo
echo
echo

[1931]

[194]



Collection RESON' ANCHES



(≈5'50"
≈12')

Bucarest,
8-III-1995

EMA EAN007

[194a]

1.) Saint Patrick Was a Gentleman

Folklore

Arrangement: Șerban NICHIFOR

ALLEGRO MODERATO





[1964]

2.) KILLARNEY

Folklore (BALFE)
Arrangement: Şerban NICHIFOR





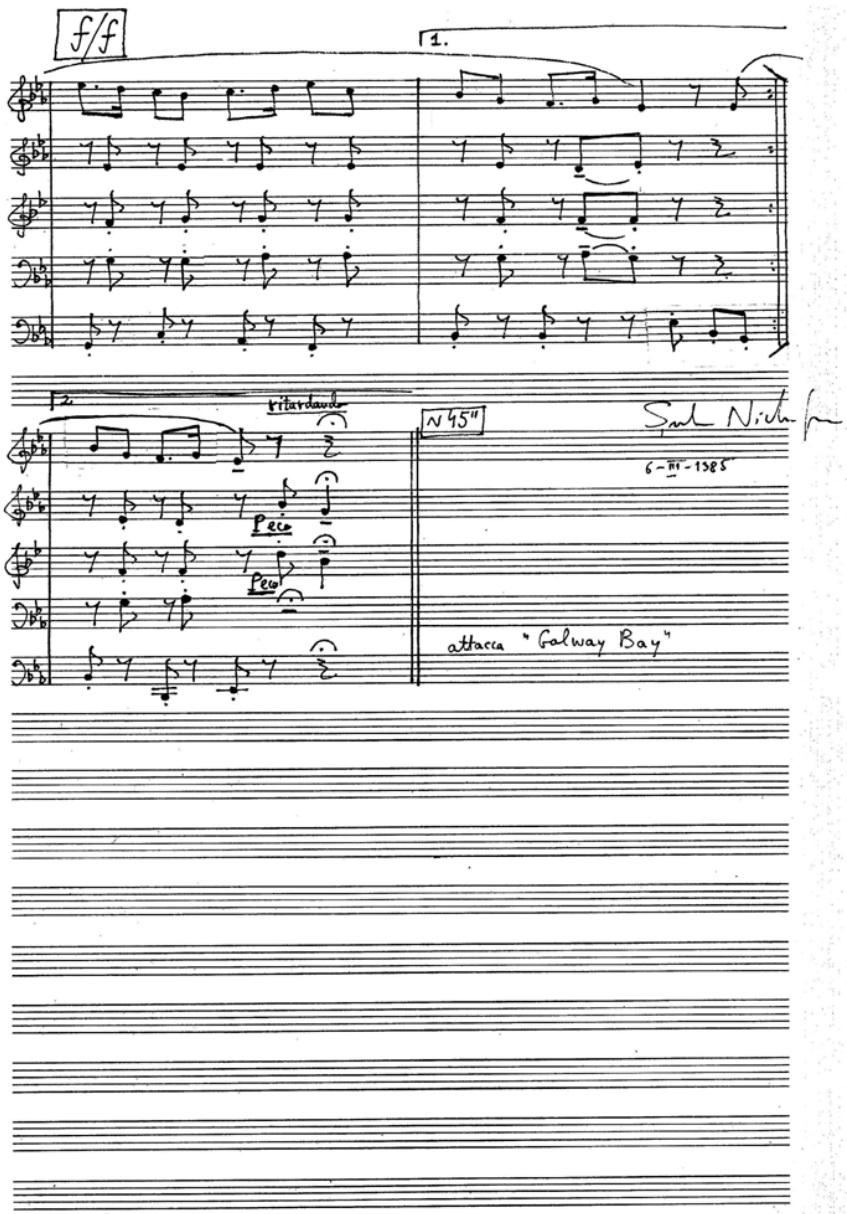
[194c]

3.) The Harp That Once Thro's Tara's Halls

Folklore (Sir John STEVENSON)

Arrangement: Şerban NICHIFOR





Uniunea Compozitorilor

[1964]

4.) GALWAY BAY folklore (Dr. Arthur COLAHAN)
Arrangement: Şerban NICHIFOR



-7-



-8-

[194e]

5.) KATHLEEN MAVOURNEEN folklore (F.N. COUCH)
Arrangement: Ş. NICHIFOR





6.) "DEAR OLD DONEGAL"

Steve GRAHAM (Folklore)
Arrangement by
Şerban NICHIFOR



[194 f]



[1967]


longa
SUB. MODERATO (♩=80) poco a poco accelerando e crescendo
PP ritenuto
ALLEGRO VIVACE (♩=160)
vibrando
longa
espressivo


SUB. GRAZIOSO, Tempo di valse (♩=132)
leggiero
P leggiero
mP in rilievo, con nostalgia
P poco pesante
mP
nostalgia in rilievo
P leggiero
poco
L'istesso tempo (♩=132)
P liscio
mP in rilievo, poco rubato
P liscio
P liscio

[1964]


mp
molto espressivo
poco
esitando
eco
G. P.
MODERATO (♩. ♪ 80)
mp
4
4


SUBITO ALLEGRO VIVACE (♩ ♪ 160)
4
f ritmico e ben marcato
f ritmico e ben marcato
f ritmico e ben marcato
f ritmico e ben marcato
f
poco a poco accelerando
ff
ff
ff
ff
(sempre accelerando)
molto
ff
N 5'50"
8-III-1965

[195]

→ η "à 10"

Time: N G'

For "Ottomi di Verona"

XXXI) 7 COLINDE / 7 ROMANIAN CAROLS

7 CANTI RUMENI DI NATALE

In amintirea unchiului meu Mircea Balint

Serban Nichifor (1986)

1.) COLINDĂ DE FLORII / CAROL FOR PALM SUNDAY / CANTO PER LA DOMENICA DELLE PALME

LARGHETTO (♩=60), poco rubato

Trombe in Sib 1 2 3 4 — Tromboni 1 2 3 4 — Tuba — Organo

(Senza Sordino) mp cantabile, con semplicità

11

Con Sordino — Pesc

21

poco a poco calando

(Senza Sordino) — (Con Sordino) — (Via Sordino) — (♩=145ca)

Con Sordino — sempre PP — sostenuto — attacca subito

©1995 by Ed. Eridania - Mantova (Italia)

BIBLIOTECA MUZICALA A UNIUNII COMPOZITORILOR

(-1-)

SUB. PRESTO (♩=180)

2) COLINDIȚA / LITTLE CAROL / CANZONCINA PER NATALE

Trbe in Sib 1 2 3 4 — Tbni 1 2 3 4 — Tuba

Senza Sordino — f gaio — f ritmico — simile

31

→ 3) = à 10"

(-2-)


simile
Trbe in Sib
Trbni
Tuba
SUB. ESITANDO (♩=104), sempre allargando....
41
G.P.
(SOLO)
sub. P poco pesante ma dolce
(4'30" / 4'45")
Org.
attacca subito
8' 16'
P

(-3-)


3.) TREI CRAI DE LA RĂSĂRIT / THE THREE MAGI / CANTO DEI MAGI
MISTERIOSO, Poco RUBATO (♩=58)
SOLO
mP pioso, quasi parlando
Tbne 1
Org.
(16 8')
I/p
P dolce
51
Con Sordino
(Via Sordino)
Tbne 2
poco a poco
61
rallentando....
(4'45" / 5')
attacca subito
4.) STEAUA SUS RĂSARE / THE STAR APPEARING ON HIGH.../
ANDANTINO (♩=74), molto tranquillo
SUL CIELO LA STELLA APPARE
Senza Sordino
sempre mP dolce, molto espressivo
II. Acol. 8' 16' 4'
III. Fl. 8'
sempre P dolce, poco cresciuto

(-4-)

[1977]



BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR

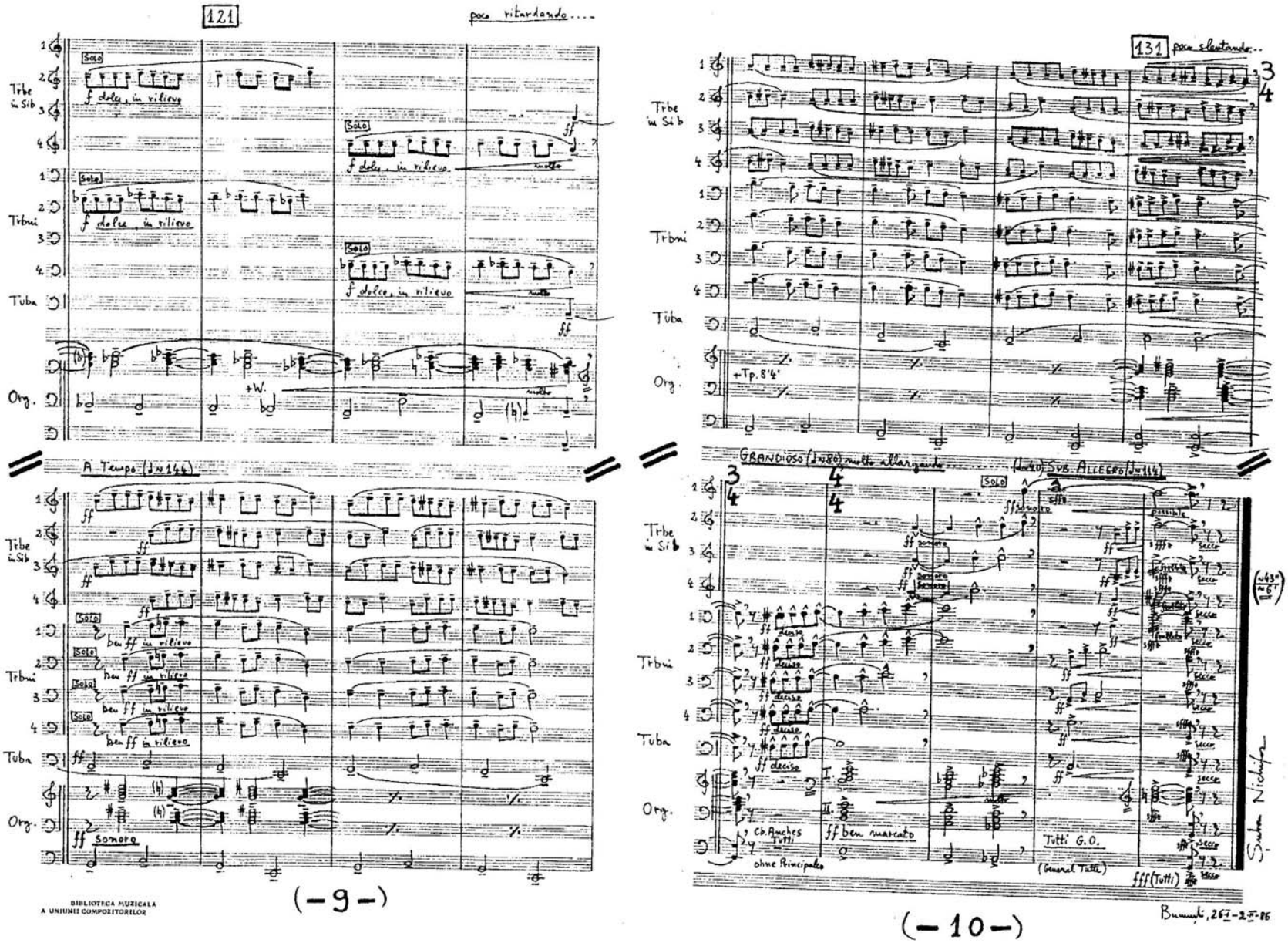
5.) AM PLECAT SĂ COLINDĂM/WE JUST WALK AND SING THE CAROLS/
ANDIAMO IN GIRO COGL' AUGURI





BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR





BIBLIOTECA MUZICALA
A UNIUNII COMPOZITORILOR

Bucuresti, 26.7-2.8-86

→ Ω) "à 10+..."

Durée: ~12'

XXVI. RORATE CAELI

Serban Nichifor
(1995)

À ma Mère

("Musica Caelestis III")

"Roráte caéli désuper, et núbes plúant jústum: aperiátur térra, et gérminet Salvatórem." (Is. 45, 8)
"Caéli enárrant glóriam Déi: et ópera mánuum éjus anmúntiat firmaméntum." (Ps. 18, 1)
"Glória Pátri et Fílio et Spirítui Sáncto. Sícut érat in princípio et nunc et sémper et in saécula saeculórum. Ámen."

NB: Partitura scritta in Do

(1.) INTROITUS.



[200]


(2.) RORATE.
Estatico - lontano, dolce, molto rubato (♩=46-60)
~45"
(±5")
S. Solo
mf
(~9")
Ro-rá-te, Ro-rá-te caé-li, caé-li dé-su-per, et nú-bes
Fl.
mp
Ar.
[Mi, Fa, Sol, La / Si#, Do, Re]
mp
(sempre l.v.)
Vc.
liscio
(arco ad libitum)
Cb.
pp
liscio (arco ad libitum)
plú-ant jú-stum: a a-pe-ri-á-tur tér-ra, tér-
(l.v.)
Mi#
gess. dritto sulla tavola
(2.1)
ra, et gér-mi-net Sal-va-tó-rem, Sal-va-tó-rem.
(normale)
(l.v.)
Mi♮
(normale)
(l.v.)
sulla tavola
(l.v.)
molto
(~2'15")
(~4'15")
attacca subito


ANDANTE (♩≈64)
(3.) PSALMUS XVIII.
P
(31)
cantabile, sempre in rilievo
≈15"
S. Solo
Fl.
Ob.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
poco a poco decrescendo
Caé
li
e + már
rant
Sib
Mib, Solb, Lab
poco
*)-Cellule répétitive-y compris ses variantes (permutations) (+ 3 -)


sempre poco a poco animando
S. Solo
Fl.
Ob.
Cl.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
glò — ri — am — e — nár — rant — e
Mi♭, Sol♭, La♭
Mi♭ La♭
Mi♭, La♭ Si♭
Si♭, Re♭
Re♭
nár — rant — e — nár — rant
sempre poco a poco animando
Moderato (♩≈80)
Si♭
Fa♯ Si♭, Re♭
Fa♮ Re♭



*) Instruments écrits "in Do", dans l'ordre harmonique.


S. Solo
é — jus
an — nún — ti — at, an — nún — ti — at, an — nún — ti —
sempre poco à poco animando
Fl.
Ob. Cl. Tr.
Cr. Fg.
Gl.
Cel.
Ar.
Mib
Sib
Fa#
Si
Vn. I
Vn. II
Vl.
Vc.
Cb.
ff
at,
an — nún — ti — at
Allegretto (♩=100)
sempre poco à poco animando
f
mf


sempre animando
Grandioso
(61)
(♩= 120)
S. Solo
Fl.
Ob.
Cl.
Tr.
Cr.
Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
fir - mà - mem
tua
Glò - ri - a
Pa - ter
Tr. e Cr. Via Sord.
gliss.
Reb, Lab
Arco
simile
Fi - li - o, et Spi - ri - tú - i Sán - cto
molto
molto ritardando
Sán - cto
(loco)
Ob. Cl.
Fg.
sub. mP
(l.v.)
Reb, gliss.
Do#, La
poss.
(secco)
Sib, Dob, Reb, (Mib, Fa#) Solb, Lab
Con Sord.
Scordare II+IV
(-7-)
(n 2' / n 6'45")
attacca subito
7/4
3/2

[206]


MISTERIOSO E LONTANO (dn54) (4.) PANARMONIOS KOSMOU SINTAXIS.*)
S. Solo
Fl.
Ob.
Cl.
Tr.
Cr.
Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
Tr. - Con Sord
Cr. - Con Sord
P impassibile e leggiero
poco in rilievo
PP impassibile e leggiero
simile
poco sul ponticello
PP allucinante
Sí
gliss. vibrato come inizio
cut
~20"
(sempre c. IV)
*) - apud Saint Athanase, "Contra Gentes" (38,39) (-8-)


Sempre in rilievo
mf
gl. vibr.
gliss. vibr.
~18"
é - rat
Sí - cut
é-rat in pin- cí-pi- o
é-rat in pin-
P dolce
sempre PP
P sempre
poco a poco
animando
Dob
Solo
cí - pi - o
sempre poco a poco animando
(non cresc.)
Lab
Dob
Sib
~17"
(sempre c. I)
(sempre c. II)
PP poco


sempre in rilievo
et
núnc
et
sém
n15"
poco a poco
crescendo
gliss
poco a
Lab
poco cresc.
Sib, Dob, Reb
P (Loco)
Reb
p.a p. cresc.
Sempre animando
(d.n78)
(sempre c. III)
gl. vibr.
per
sém
per
n14"
Sempre cresc
Lab
Lab
Lab
(mp)
Sempre animando
(d.n82)
(sempre c. I)


S.
Solo
Fl.
Ob.
Cl.
Tr.
Cr.
Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
f sempre in rilievo
~12"
et
mf
mp
Lab
Do#
sempre animando
(♩~88)
(sempre c. III)
molto
~10"
in
sae-cu-la
vibr.
gliss. dolce
se-cu-
Sib, Re♭
Lab, Sib
Do#, La♭
Sol#, Si#
Re♭
Sib
Do♭
sempre precipitando
(♩~100)
(sempre c. I)
(- 11 (sempre c. III)
(sempre c. III-IV)


(5.) INCANTATIO.
MOLTO RUBATO
possibile
sost. ma fluido
poco a poco allargando
(l.v.)
Sib, Mib, Lab
Sol, Reb, Fab
Scordatura:
attacca subito
~15"
~25"
Sempre poco a poco allargando
Reb, Mib, Lab, Sib
Sib, Reb
Fa#
Solo
secco
poss.


(♩≈72)
sempre poco a poco allargando
≈18"
S. Solo
Fl. Ob. Cl. Tr.
Cr. Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
(l.v.)
Fa♭
121
(♩≈60)
(≈58" / ≈9'20")
attacca subito
Pioso (♩≈40), poco pesante
(6.) AMEN.
men, A
(sempre Tr. + Cr. Con Sord.)
poco a poco animando
Fl.
La♭
Sol♭
Do♯
simile


131 (♩v 50) sempre poco a poco animando
S. Solo
Fl.
Ob.
Cl.
Tr.
Cr.
Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
(8va)
(loco)
Fa#
La#
Do4
Re#
Sib
Re4
simile
LARGO (♩v 66)
141
men, A
mp sempre
poco a poco allargando
Mib
Sib, Mib
sul tasto
p (sul Re)
(sul Sol)
Pizz.


sempre allargando
(♩N60)
151
S solo
men
A
mP
Fl. Ob. Cl. Tr. Cr. Fg.
Gl.
Cel.
Ar.
(l.v.)
P leggierissimo
Vno I
Vno II
Vle
Vc.
Cb.
sul tasto
(sul Re)
(sul Si)
(sul Sol)
Arco
liscio
mP dolce
(balayage Voce Lèvre Lint)
E-I-O-U-A
pizz.
ALLUCINANTE (♩N56)
allargando
(♩N52)
poco rit
P sempre leggierissimo
Fa#, Sol#
in rilievo
ordinario
ord.
(– 15 –)
[214]


sempre allargando
QUASI SENZA TEMPO (♩=44)
sempre allargando
(~15")
(longa)
S. Solo
M-E-I-O-U-A-E-N
poco a poco perdendosi
Fl.
Ob.
Cl.
Fg.
Tr.
Cr.
suono bianco, quasi vento
(respirare ad libitum)
(resp. ad lib.)
Gl.
Cel.
Ar.
(l.v.)
poco a poco
gliss. sulla tavola
Vn. I
Vn. II
Vl.
Vc.
Cb.
(ord)
(sul Re)
(sempre sul Re)
(non tremolo)
sul ponticello
liscio
FINE
(~2'40"/~12')
22-VII-35, București
(~15")
(longa)
poco a poco perdendosi



<<216>>

lyrics by Victor Barladeanu

- Orchestra Version -

To Veronica

(20-25 December 2012)

VICTOR BARLADEANU

UN CAMP, UN CER…
(Romanta IV)

Un camp, un cer, o apa, o lumina
cum n-au fost niciodata-n jurul meu
si-n inima o unduire lina –
sonor si vast si dulce curcubeu.

E-un vifor alb de crini involti in mine
un rosu uragan de trandafiri
un zbor lucid spre boltile senine
spre-ntreg cuprinsul necuprinsei firi.

M-as tavali-ndelung prin iarba cruda,
m-as imbata in nesfarsitul clar
si as striga spre patru zari s-auda
tot universal dragostea-mi de jar.

Un camp, un cer, o apa, o lumina
cum n-au fost niciodata-n jurul meu
si-n inima o bucurie plina –
sonor si vast si dulce curcubeu.



VICTOR BARLADEANU

UN ZAMBET…
(Romanta I)

Un zambet – o stea in amurg
si noaptea din nou mi-este plina
de orele care se scurg
ca stropi sclipitori de lumina

Simt c-as zbura pana-n astre
calare pe-al visului murg,
pe murgul sperantelor noastre…
…Un zambet – o stea in amurg.



VICTOR BARLADEANU

UN ARC DE LUMINA…
(Romanta II)

Un arc de lumina peste inima mea
ca un arc de triumf peste-ntreaga planeta
si din nu stiu ce lujer tasneste o stea
ori spre cosmos un sclipat tarziu de racheta.

Veacul nostru e veacul fara minuni
numai eu traiesc ceasul minunii supreme
cand si cerul e-un arc de triumf peste lumi,
cand si dragostea-i arc de triumf peste vreme.



VICTOR BARLADEANU

INIMA…
(Romanta III)

Da, inima e-un fulger fara capat
pe vasta bolta-a trupului uman.
Din norii grei si rodnici se adapa
si sparge brusc al zarilor liman.

Dar inima-i si floare de lumina
spre soarele iubirii frematand,
cu lujer, cu corola, cu stamina
Smulgandu-se din jugul de pamant.



1
A FIELD, A SKY...
UN CAMP, UN CER...
- To Veronica -

Andante Cantabile

Poem by Victor Barladeanu
Music by Serban Nichifor

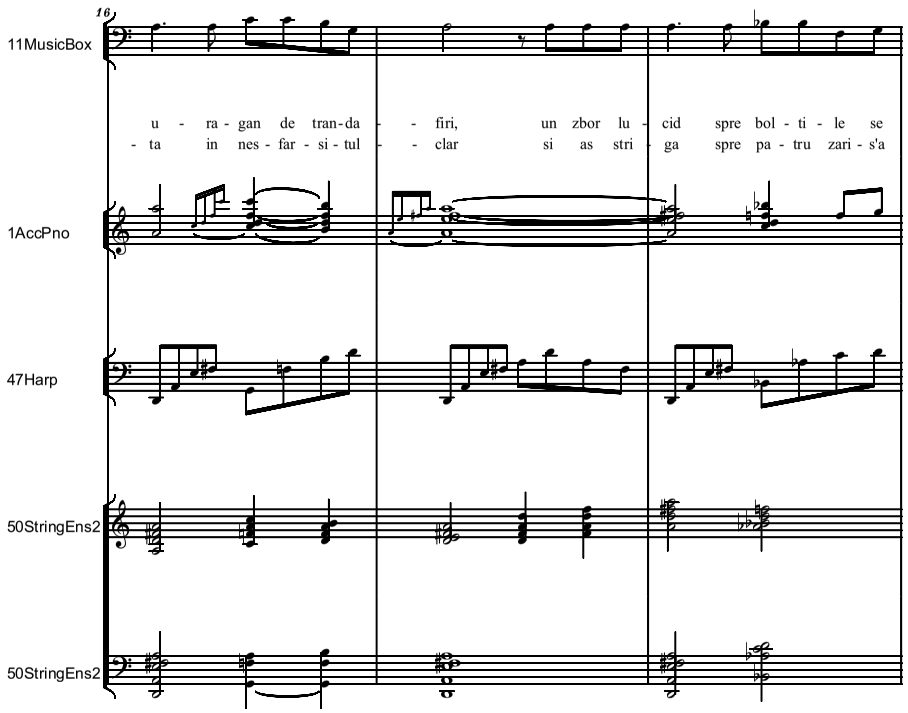


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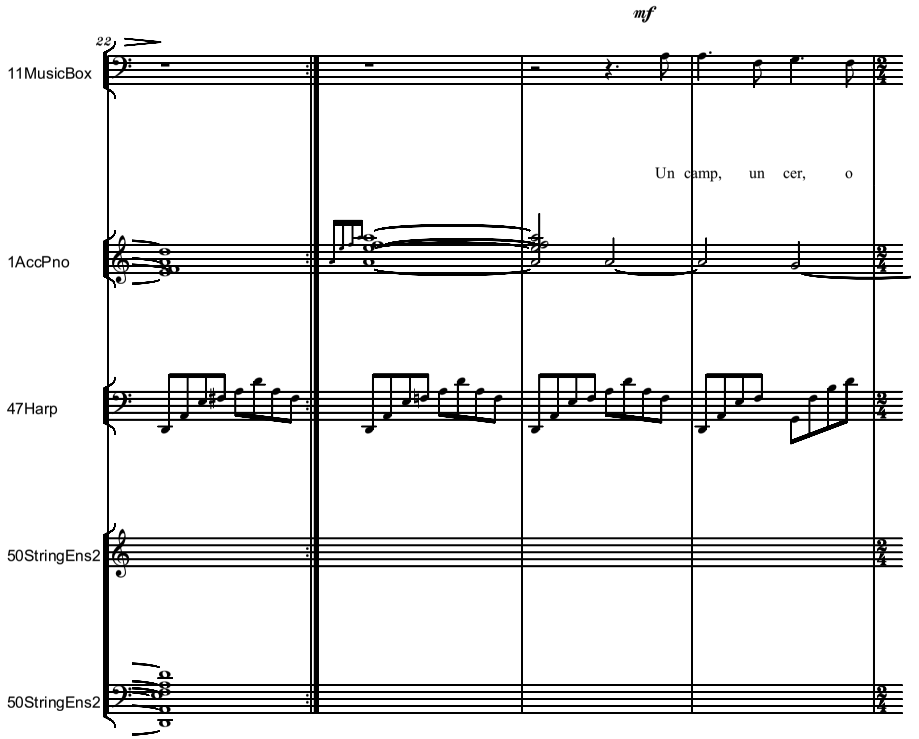

5
11MusicBox
- mi na, cum n'au fostni - cioda - ta'nju - rul meu si'n i - ni - ma o
1AccPno
47Harp
50StringEns2
50StringEns2


9
11MusicBox
un - du - i - re li na so - norsi vastsi dulce curcu beu
1AccPno
47Harp
50StringEns2
50StringEns2


13
f
11MusicBox
E'un vi - for alb de crini in - voltiin mi - ne, un ro-su
M'as -ta - va - li'n - de - lung prin iar-ba cru - da m'as im-ba
1AccPno
47Harp
50StringEns2
50StringEns2

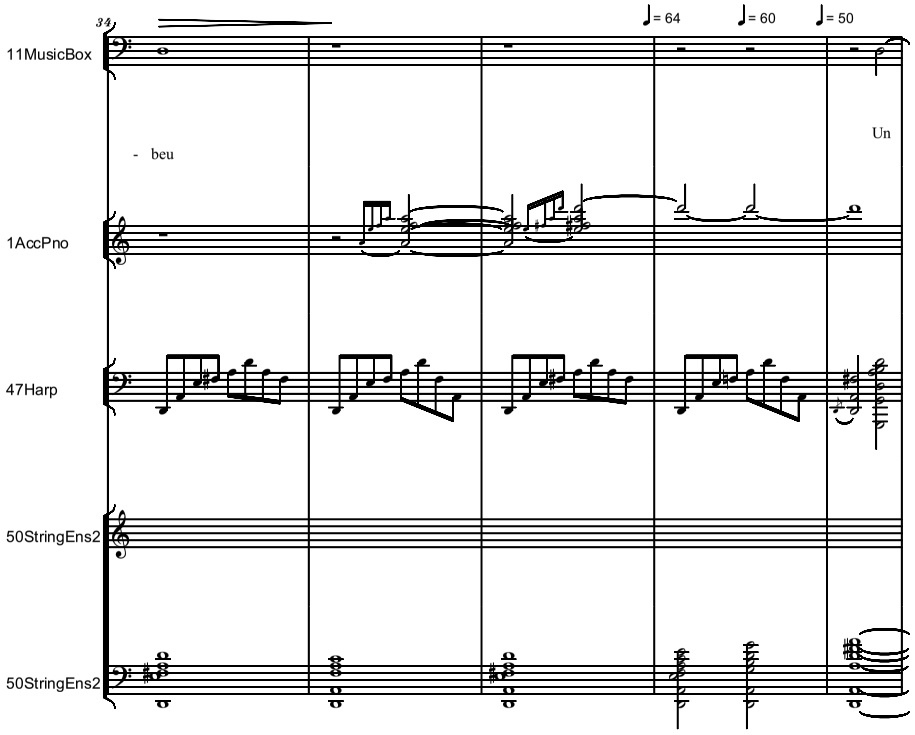

16
11MusicBox
u - ra - gan de tran-da - - firi, un zbor lu - cid spre bol - ti - le se
- ta in nes - far - si - tul - - clar si as stri - ga spre pa - tru zari - s'a
1AccPno
47Harp
50StringEns2
50StringEns2

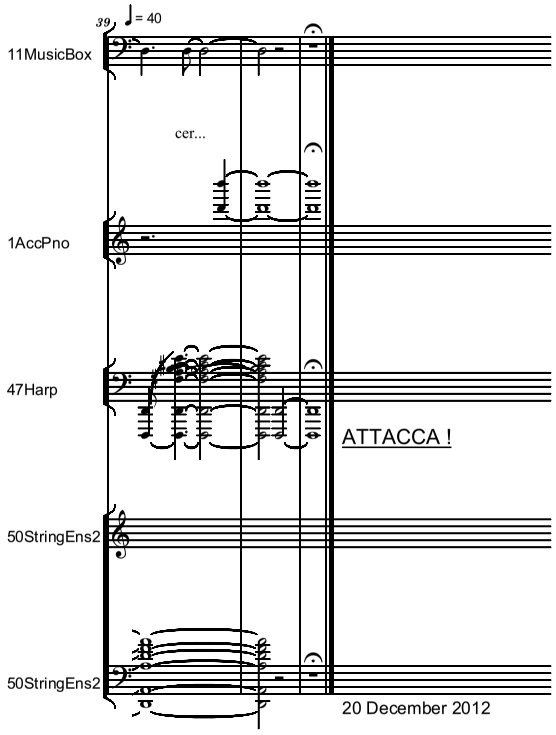

19
11MusicBox
- - ni - ne, spre'n - tregcu - prin - sul ne - cu - prin - sei firi
- - u - da tot u - ni - ver - sul dra - gos - te'mi de jar
1AccPno
47Harp
50StringEns2
50StringEns2


mf
22
11MusicBox
Un camp, un cer, o
1AccPno
47Harp
50StringEns2
50StringEns2


26
11MusicBox
a - pa o lu - mi na cum n'au fostni - cioda - ta'nju - rul meu si'n
1AccPno
47Harp
50StringEns2
50StringEns2


30
11MusicBox
i - ni - ma o bu-cu-ri-e pli na so - nor si vastsi dulce curcu
1AccPno
47Harp
50StringEns2
50StringEns2


34
♩= 64
♩= 60
♩= 50
11MusicBox
- beu
Un
1AccPno
47Harp
50StringEns2
50StringEns2

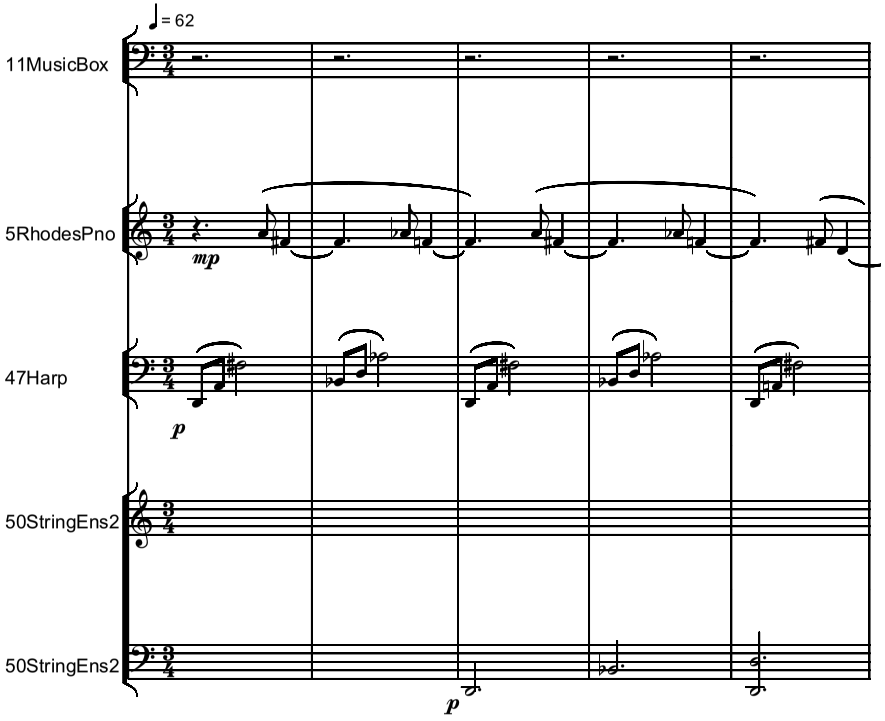

39
♩= 40
11MusicBox
cer...
1AccPno
47Harp
ATTACCA !
50StringEns2
50StringEns2
20 December 2012

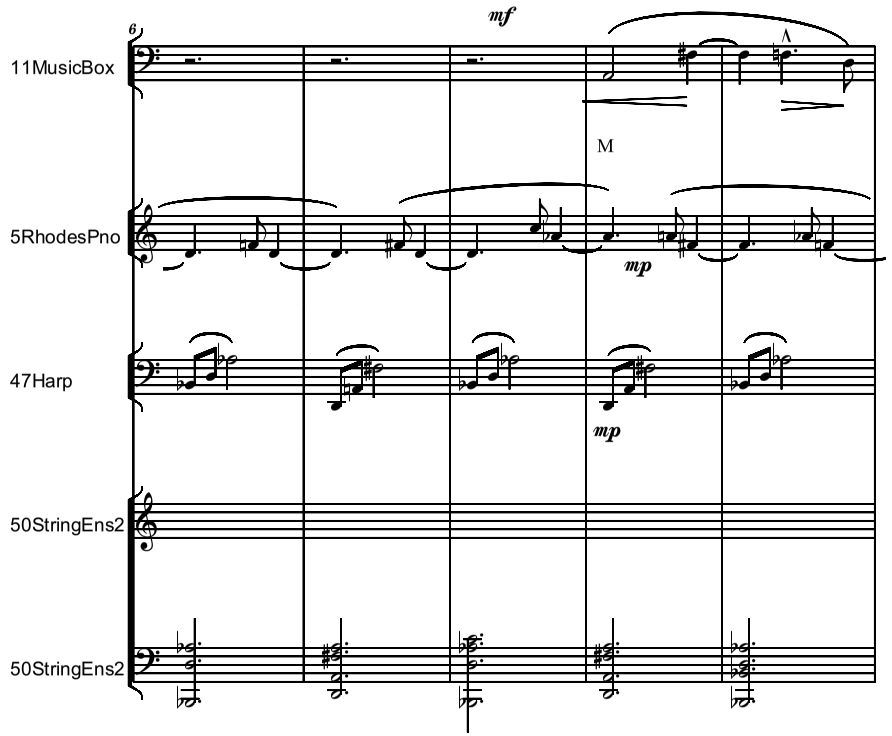
2

A SMILE...
UN ZAMBET...
- To Veronica -

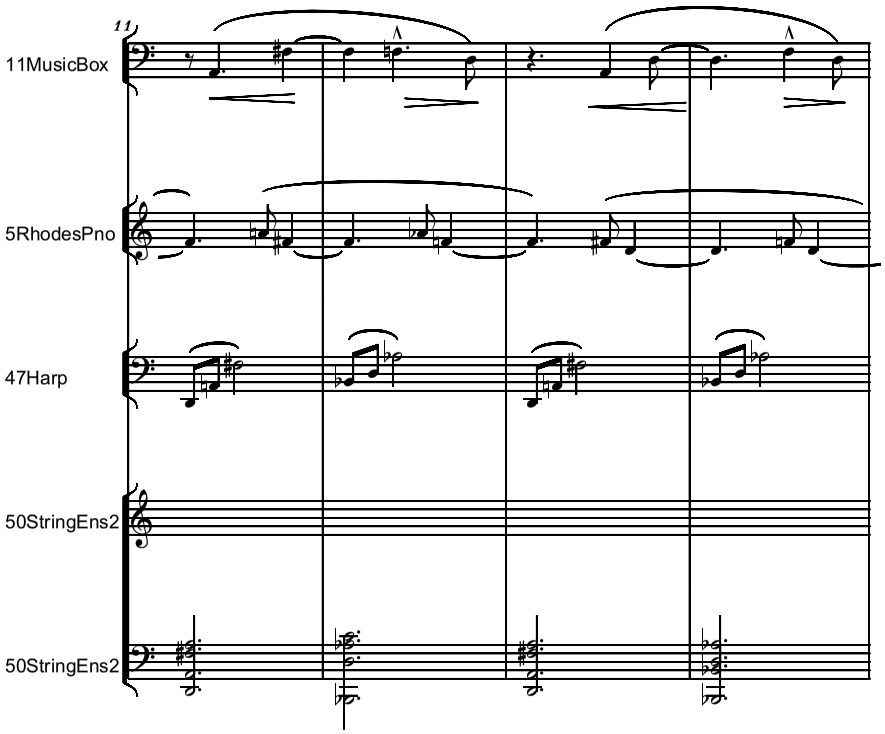
Largo, Lontano e Dolce,
Sempre Poco Rubato

Poem by Victor Barladeanu
Music by Serban Nichifor





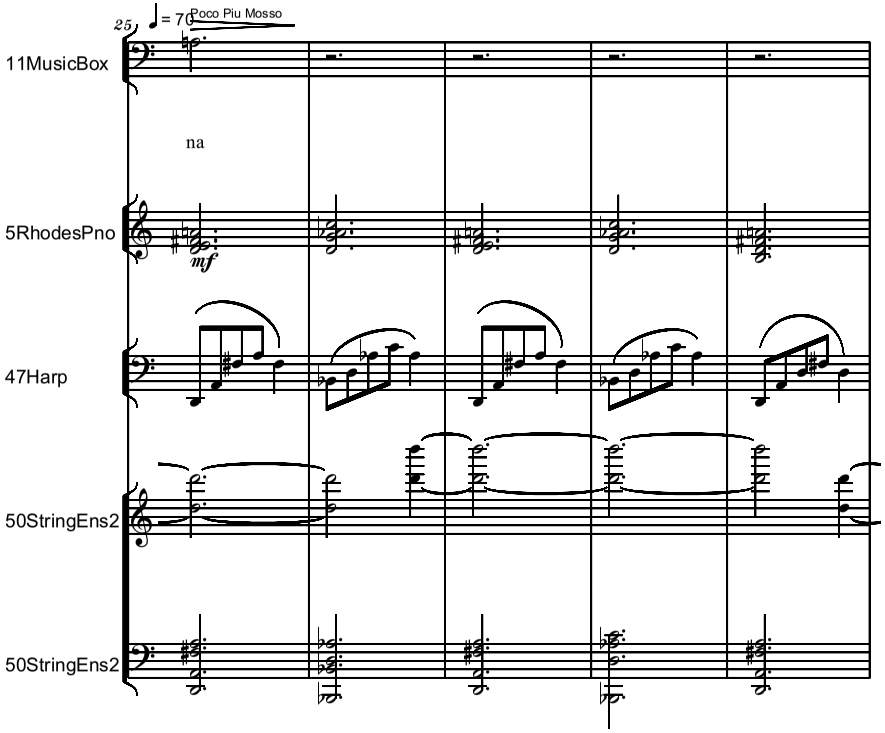
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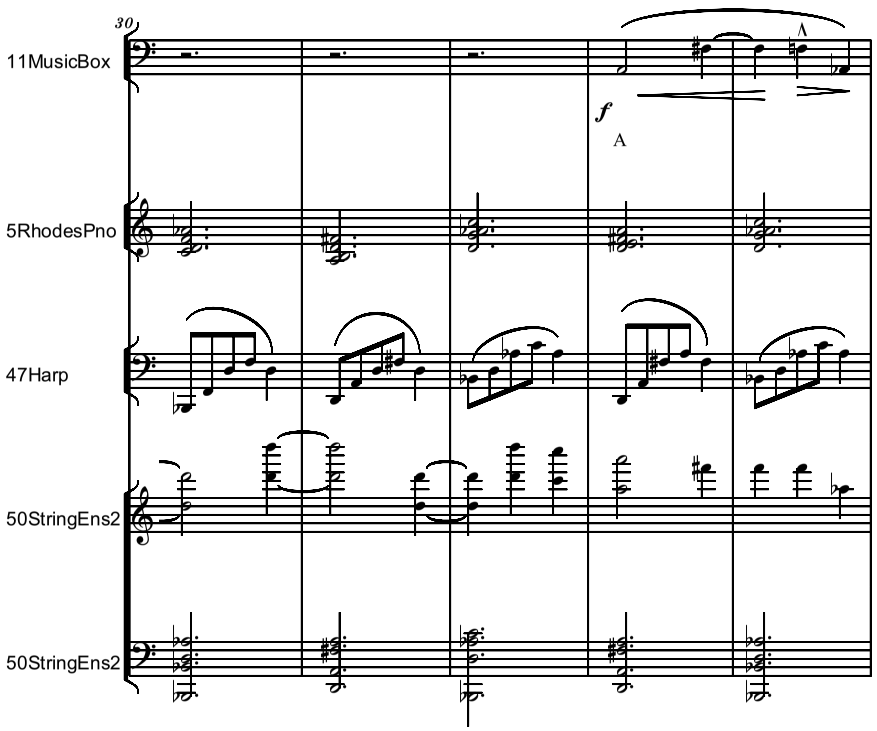

11
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

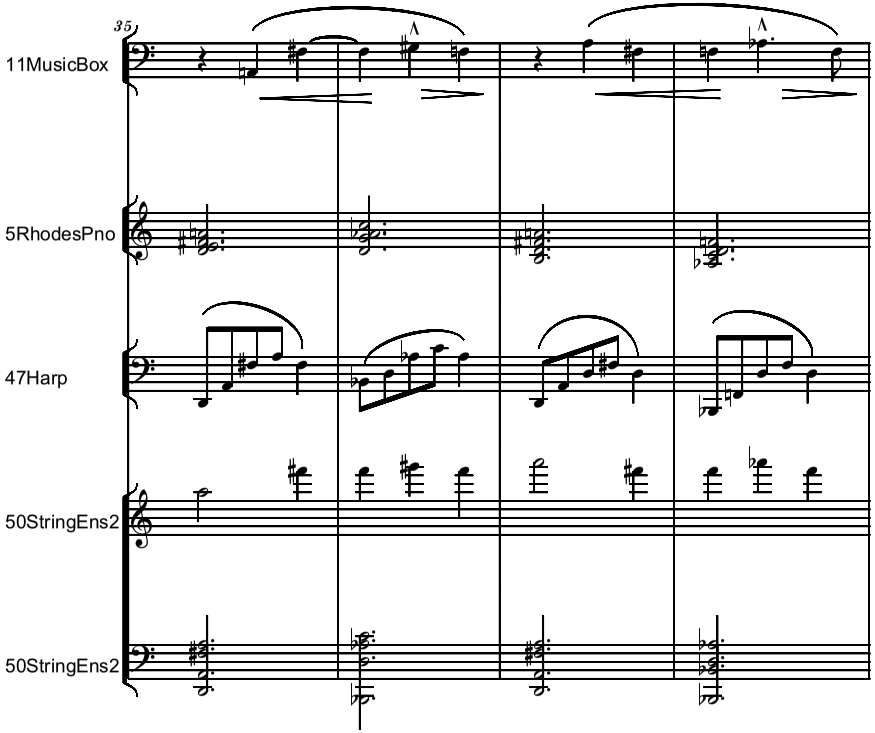

15
11MusicBox
Un zam - bet, o steain amurg
5RhodesPno
47Harp
50StringEns2
50StringEns2


19
11MusicBox
si noap - tea din nou de o - re-le
5RhodesPno
47Harp
50StringEns2
50StringEns2

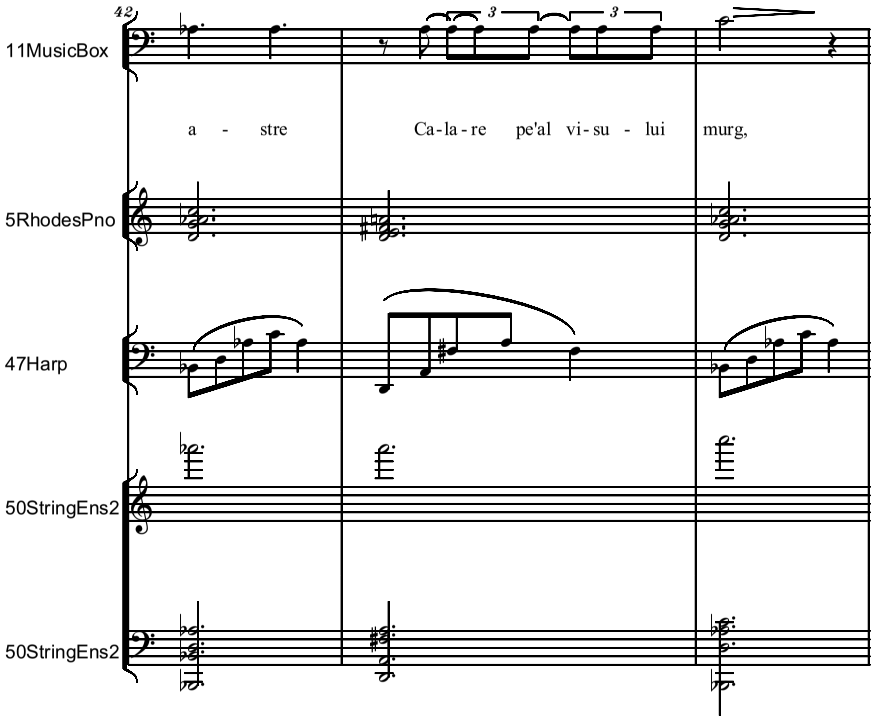

22
11MusicBox
ca-re sescurg ca stropi scli - pi tori de - lu - mi
5RhodesPno
47Harp
50StringEns2
p
50StringEns2

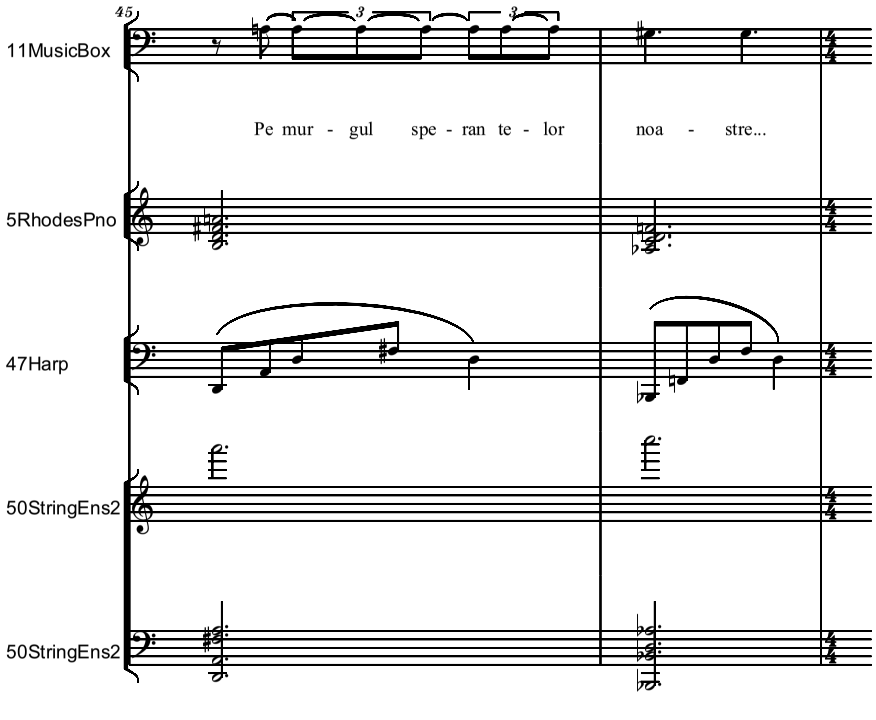

25
♩ = 70
Poco Piu Mosso
11MusicBox
na
5RhodesPno
mf
47Harp
50StringEns2
50StringEns2

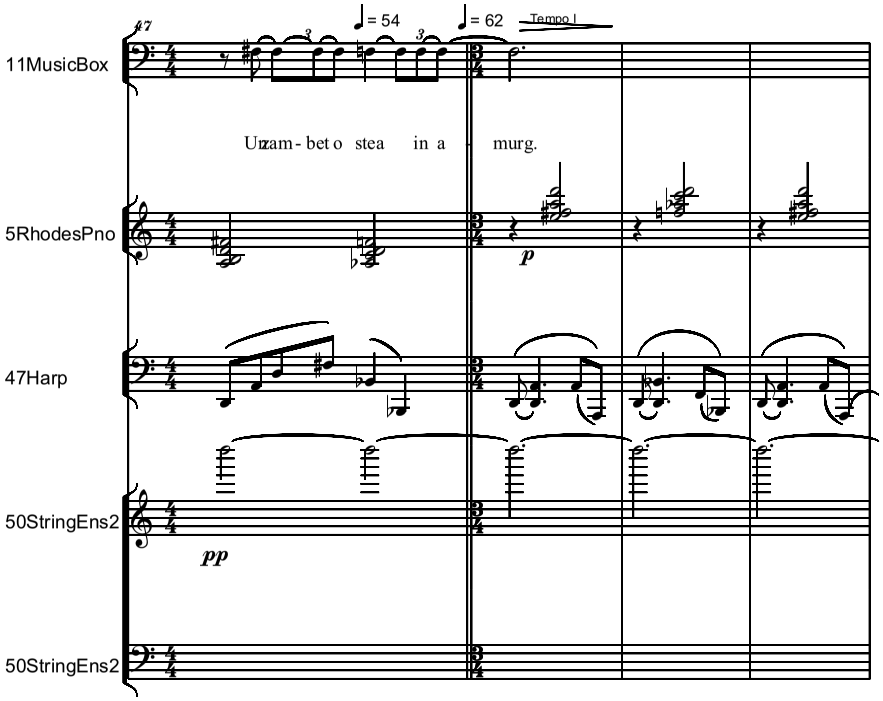

30
11MusicBox
A
f
A
5RhodesPno
47Harp
50StringEns2
50StringEns2

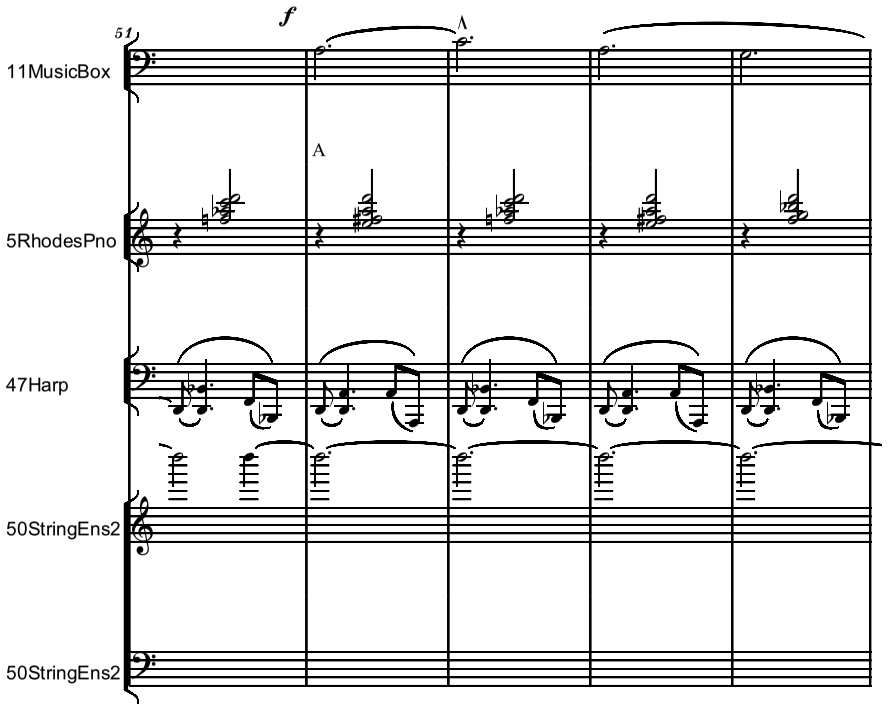

35
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

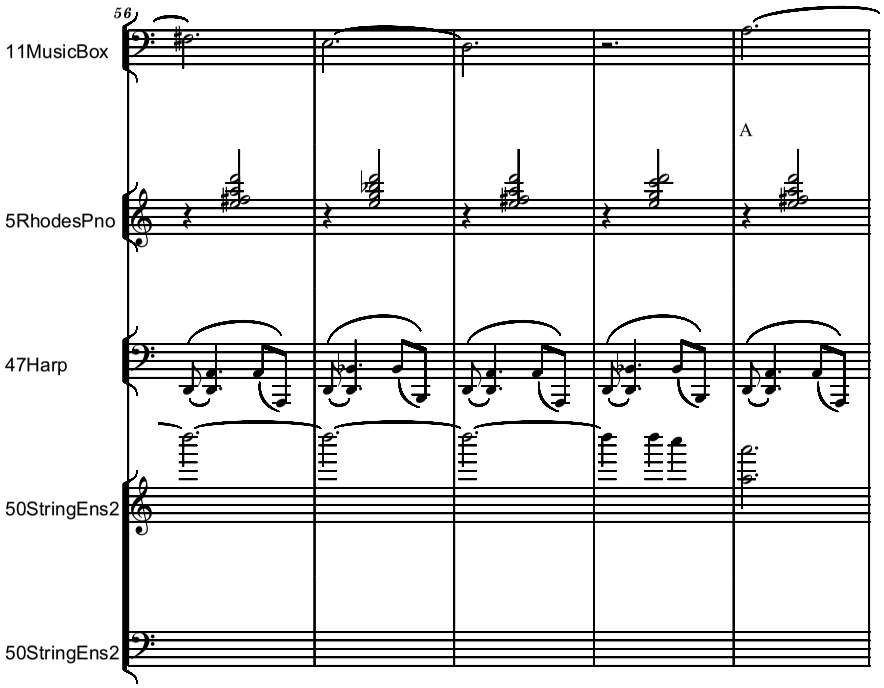

39
11MusicBox
Si simt c'as zbu - ra pa - na'n
5RhodesPno
47Harp
50StringEns2
50StringEns2

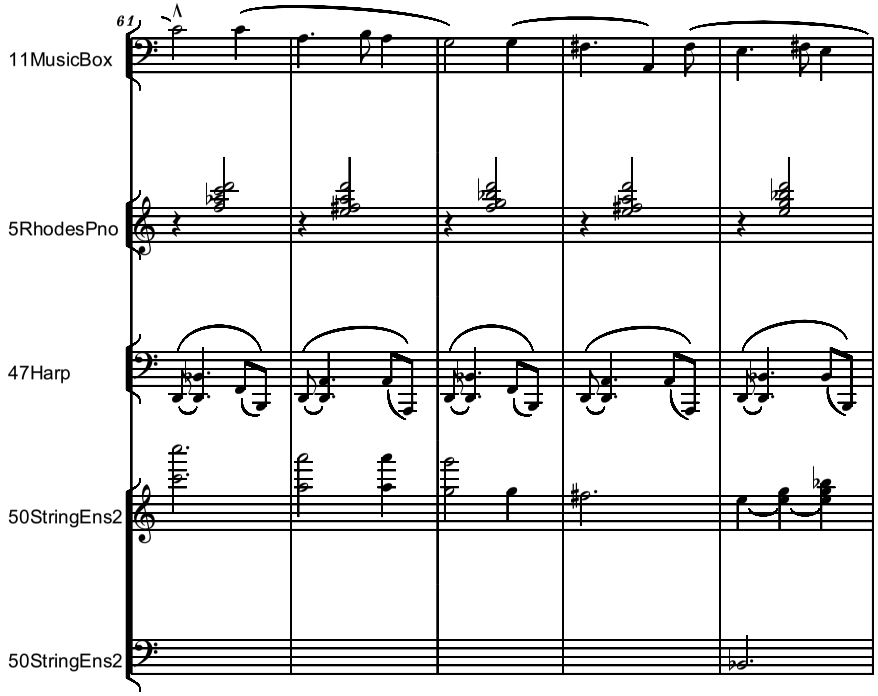

42
11MusicBox
a - stre
Ca-la-re pe'al vi-su - lui murg,
5RhodesPno
47Harp
50StringEns2
50StringEns2

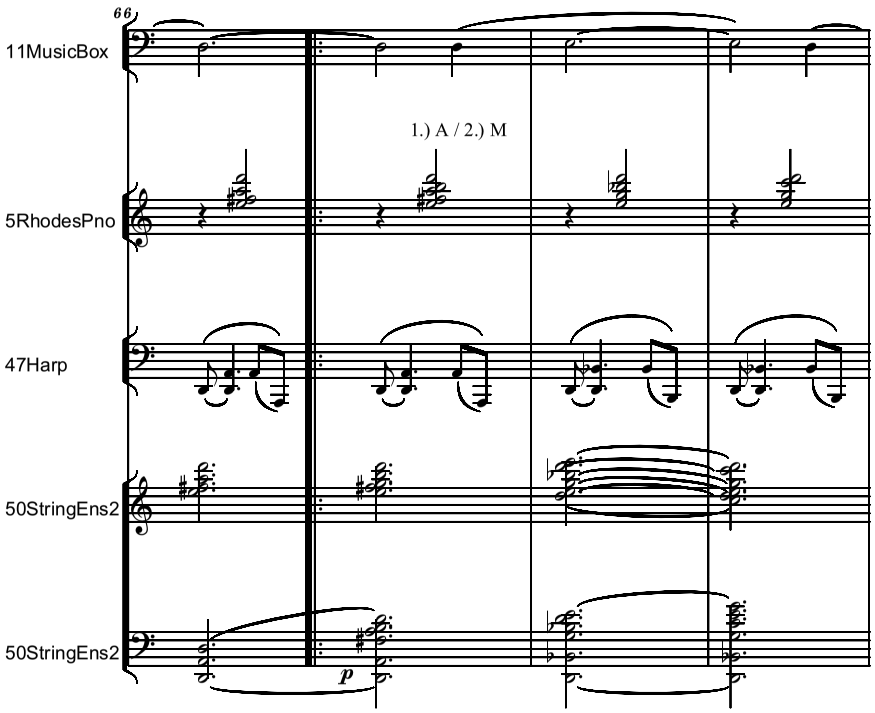

45
11MusicBox
Pe mur - gul spe - ran te - lor noa - stre...
5RhodesPno
47Harp
50StringEns2
50StringEns2

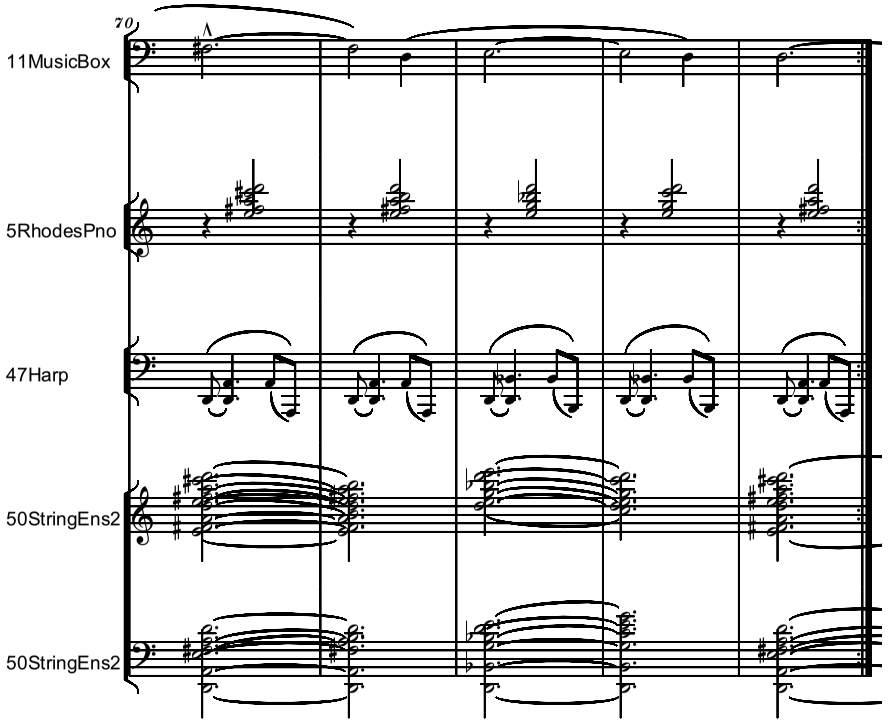

47
♩= 54
♩= 62
Tempo I
11MusicBox
Uzam - bet o stea in a murg.
5RhodesPno
p
47Harp
50StringEns2
pp
50StringEns2

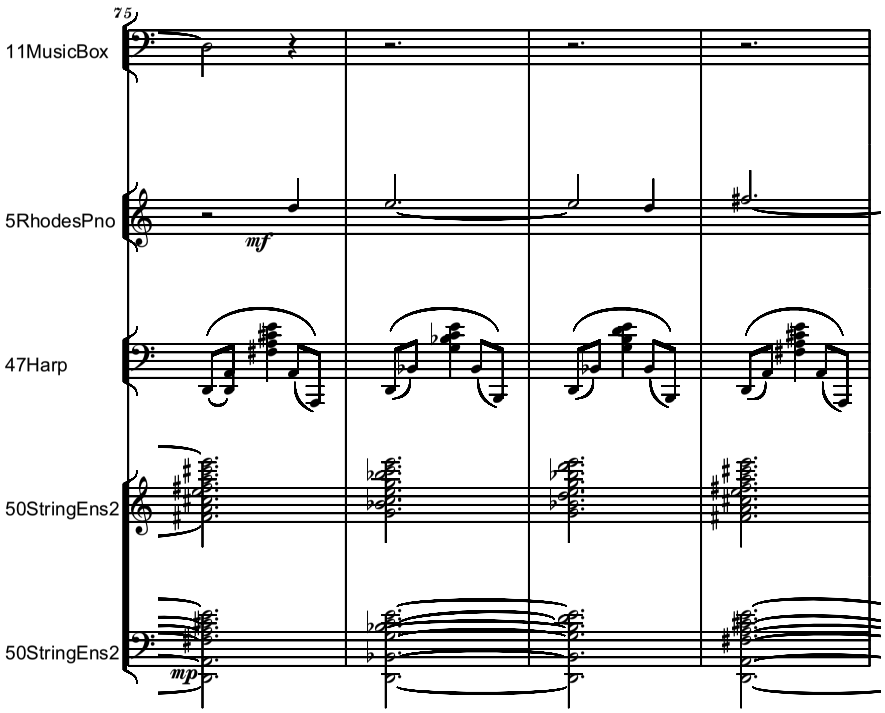

51
f
11MusicBox
A
5RhodesPno
47Harp
50StringEns2
50StringEns2

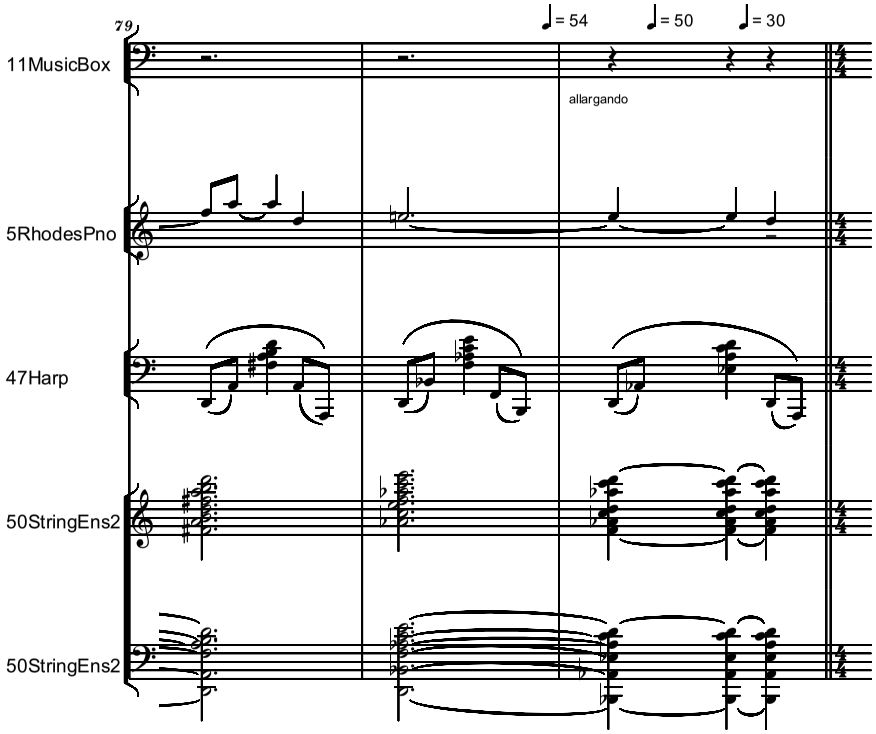

56
11MusicBox
A
5RhodesPno
47Harp
50StringEns2
50StringEns2

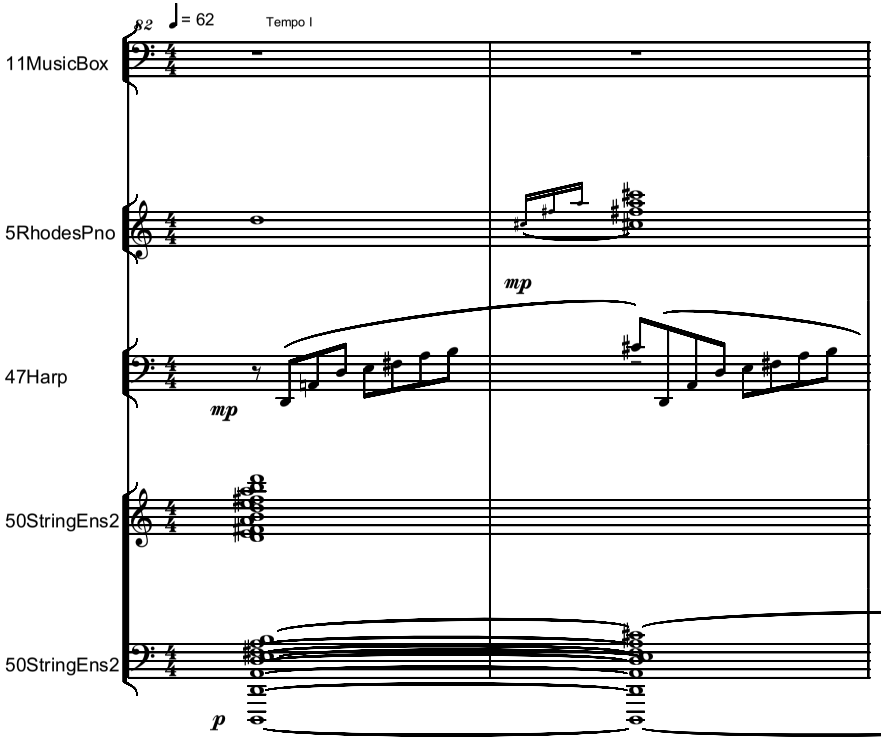

61
A
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


66
11MusicBox
1.) A / 2.) M
5RhodesPno
47Harp
50StringEns2
50StringEns2
p

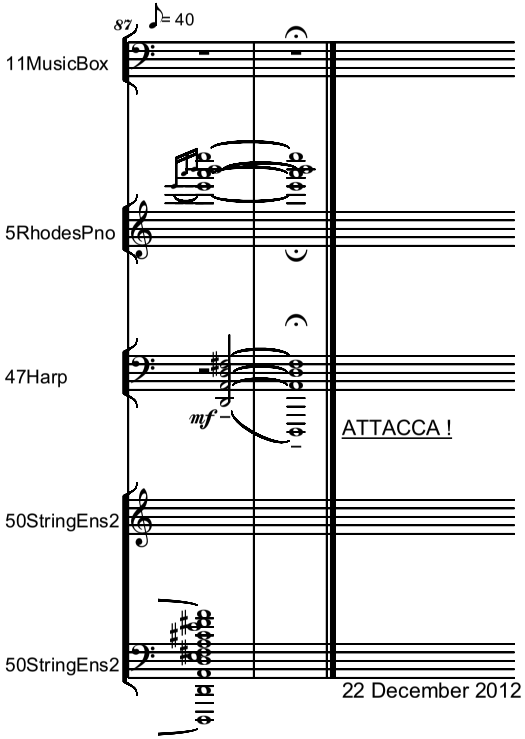

70
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


75
11MusicBox
5RhodesPno
mf
47Harp
50StringEns2
50StringEns2
mp


79
♩= 54
♩= 50
♩= 30
11MusicBox
allargando
5RhodesPno
47Harp
50StringEns2
50StringEns2


82
♩= 62
Tempo I
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mp
mp
p


84
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p

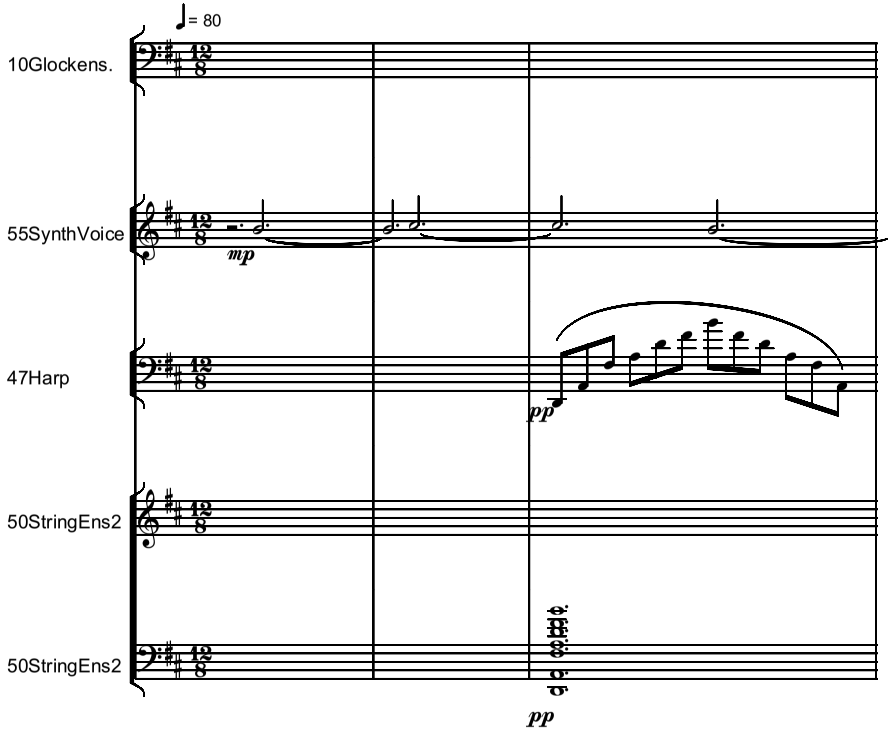


3

A LIGHT ARCH...
UN ARC DE LUMINA...
- To Veronica -

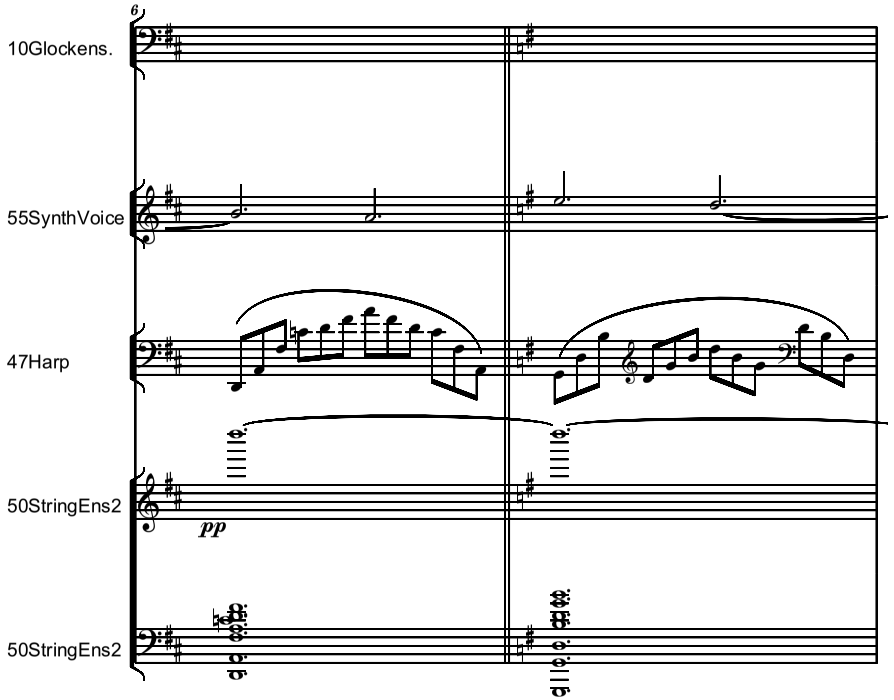
Estatico, Dolce,
Sempre Poco Rubato

Poem by Victor Barladeanu
Music by Serban Nichifor

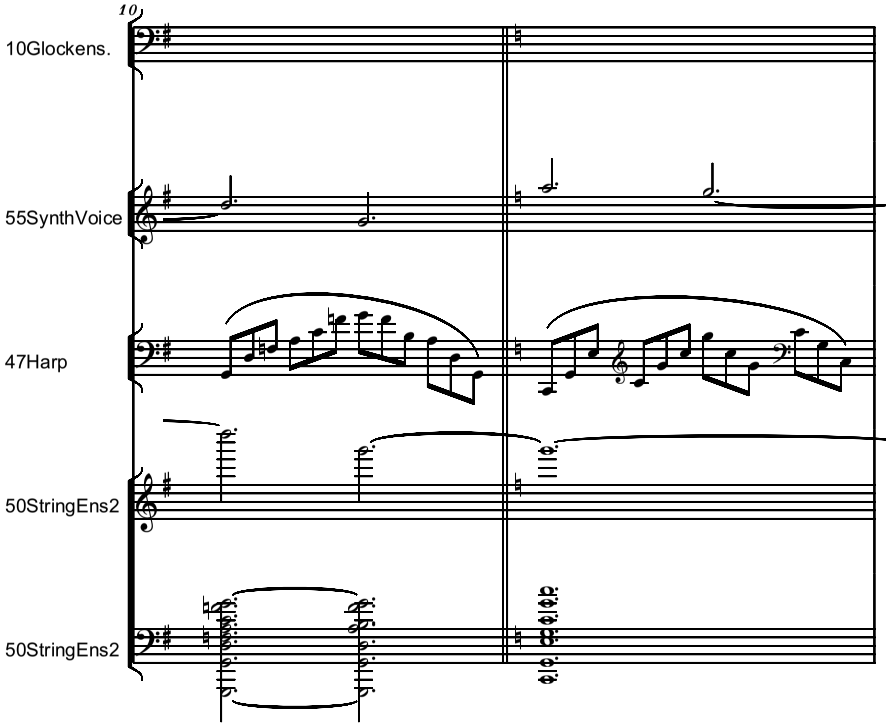


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4
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


6
10Glockens.
55SynthVoice
47Harp
50StringEns2
pp
50StringEns2


Recitando ad lib. Versetto I
I.) Un arc de lumina peste inima mea
ca un arc de triumf peste-ntreaga planeta
si din nu stiu ce lujer tasneste o stea
ori spre cosmos un sclipat tarziu de racheta.
8
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


10
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

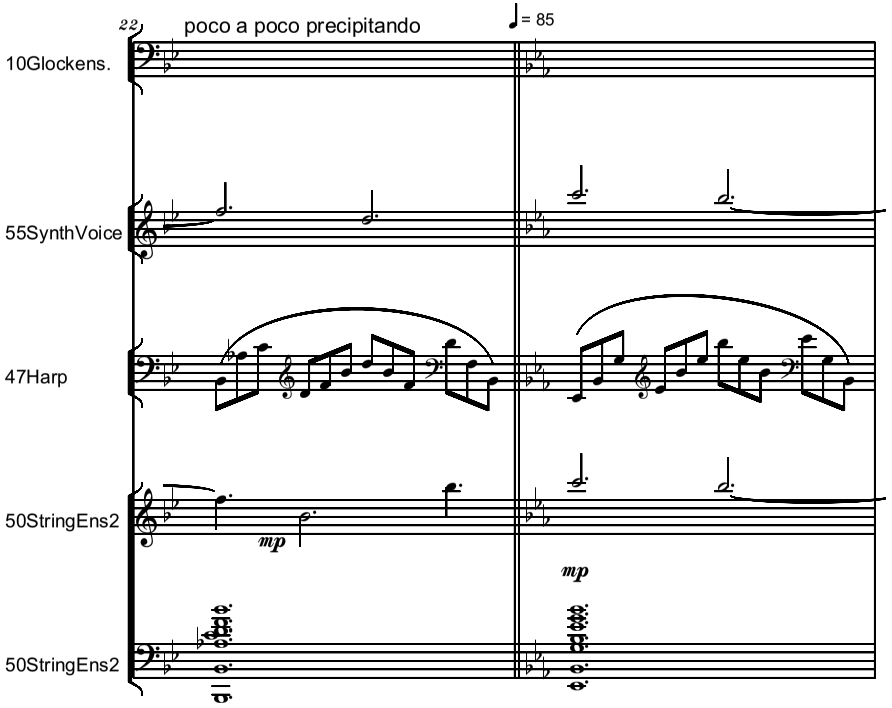

12
10Glockens.
55SynthVoice
mf
47Harp
50StringEns2
50StringEns2


14
10Glockens.
55SynthVoice
47Harp
p
p
50StringEns2
50StringEns2
p
p


16
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

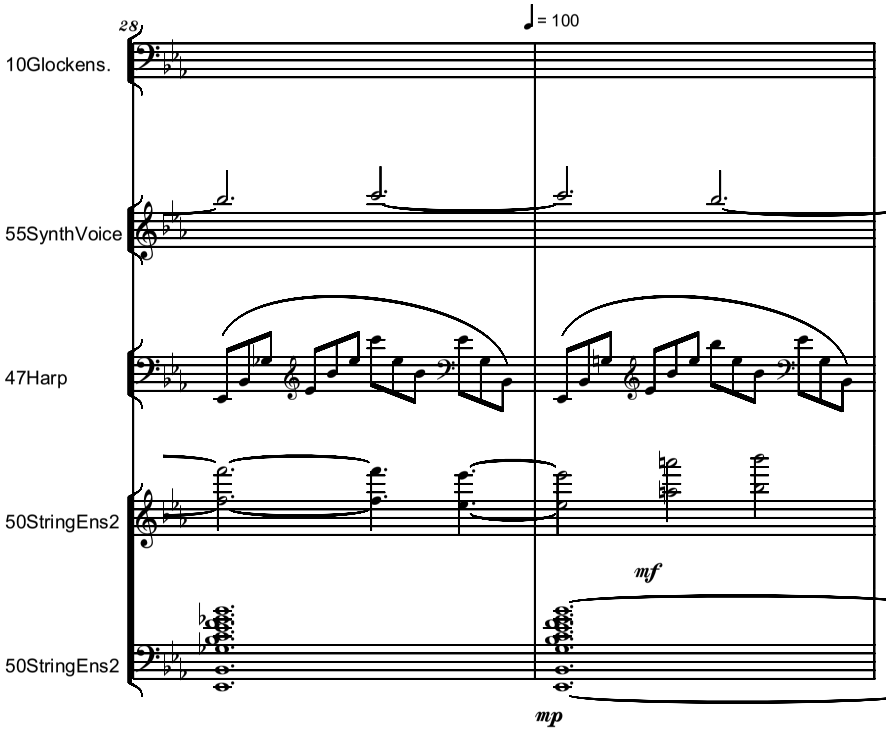

18
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


20
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

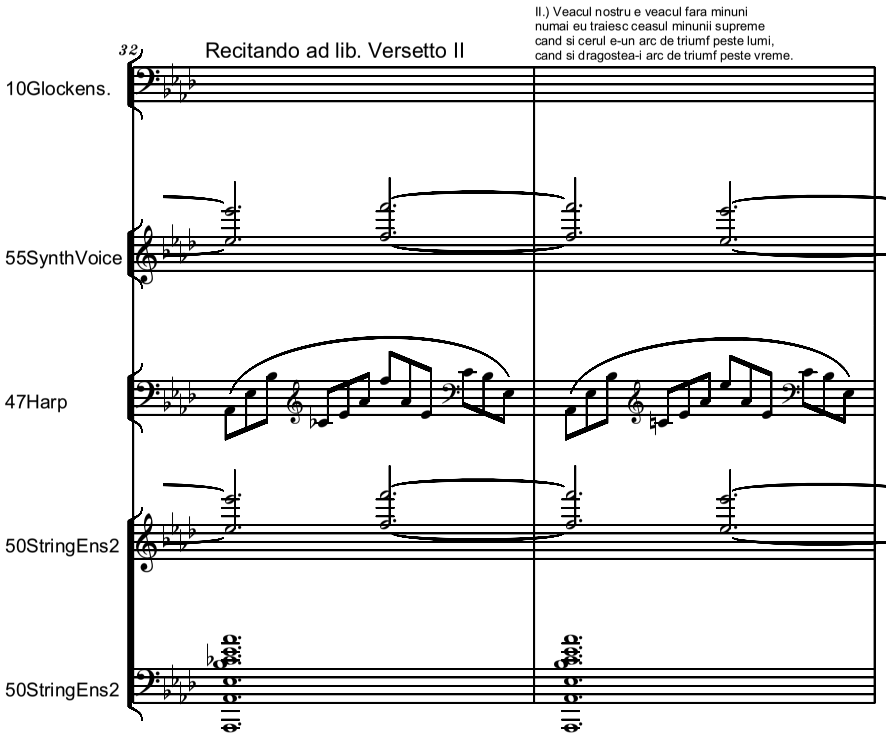

22
poco a poco precipitando
♩= 85
10Glockens.
55SynthVoice
47Harp
50StringEns2
mp
mp
50StringEns2

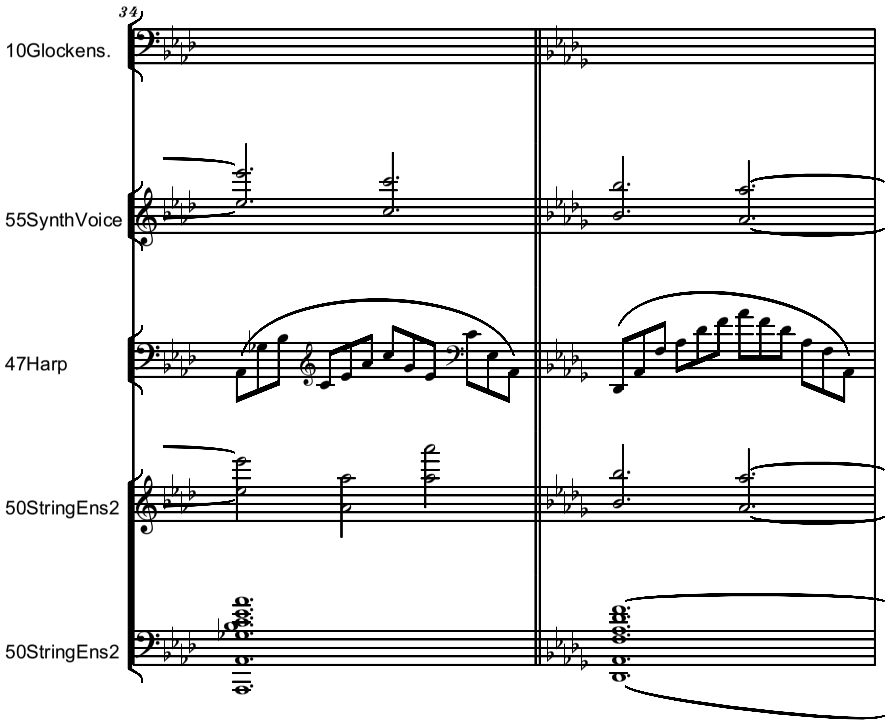

24
♩= 90
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

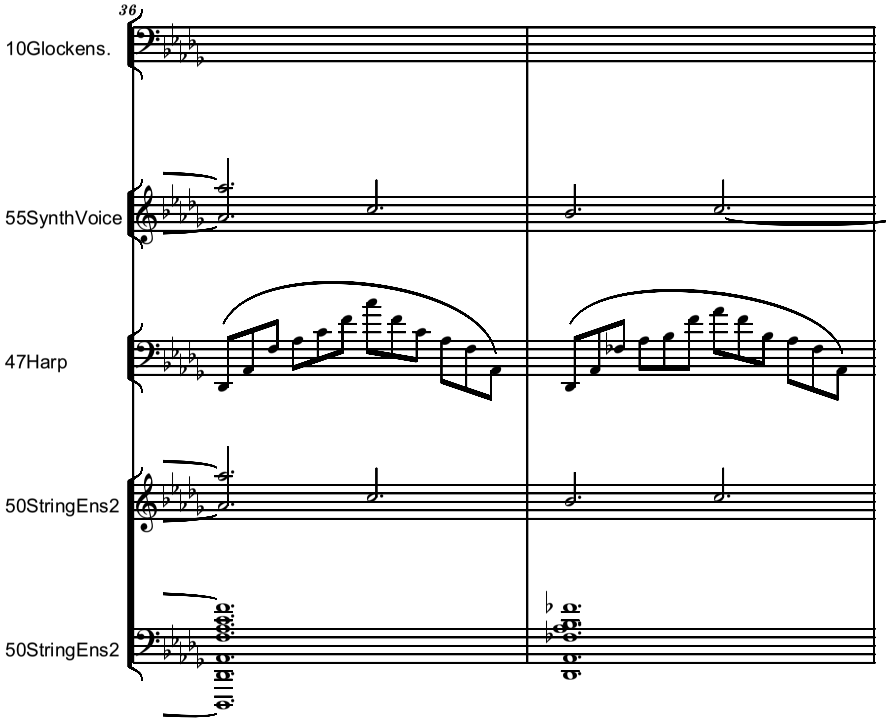

26
♩= 95
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

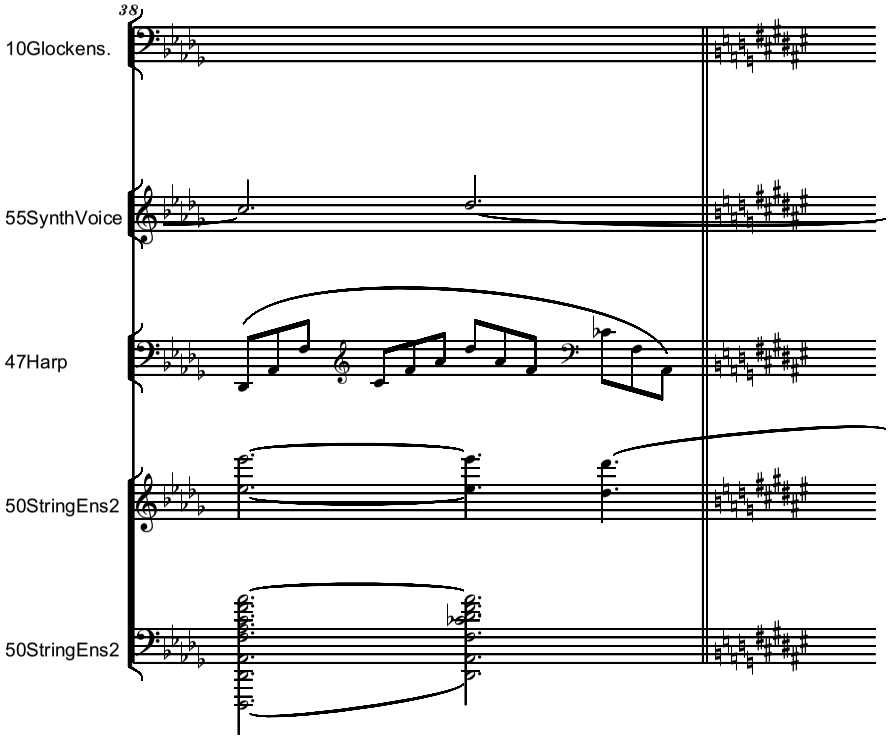

28
♩= 100
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
mf
mp

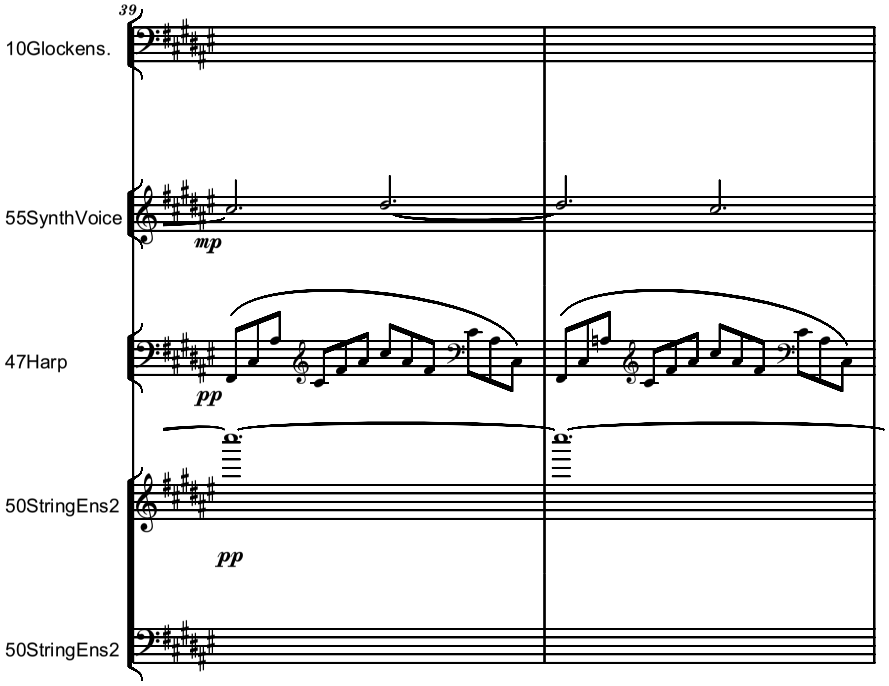

30
♩= 105
♩= 105 Patetico
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
mp
mp
mf
mf
mf

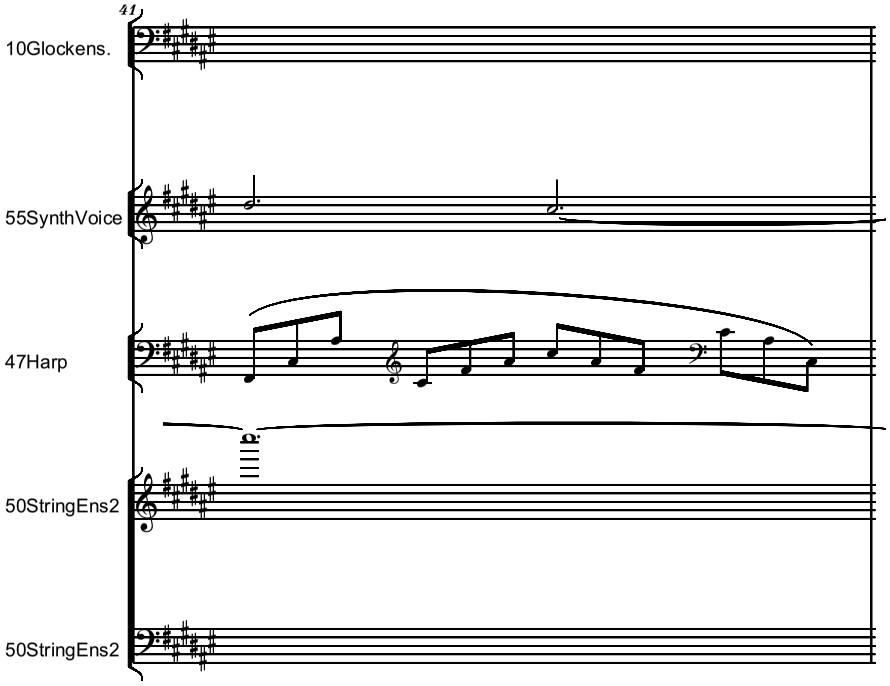

32
Recitando ad lib. Versetto II
II.) Veacul nostru e veacul fara minuni
numai eu traiesc ceasul minunii supreme
cand si cerul e-un arc de triumf peste lumi,
cand si dragostea-i arc de triumf peste vreme.
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

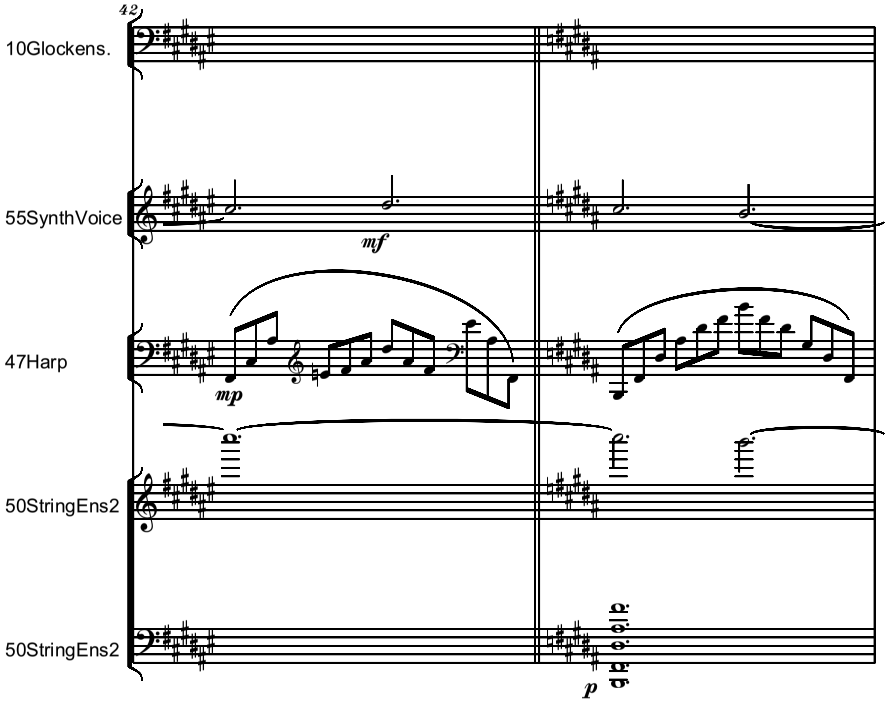

34
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

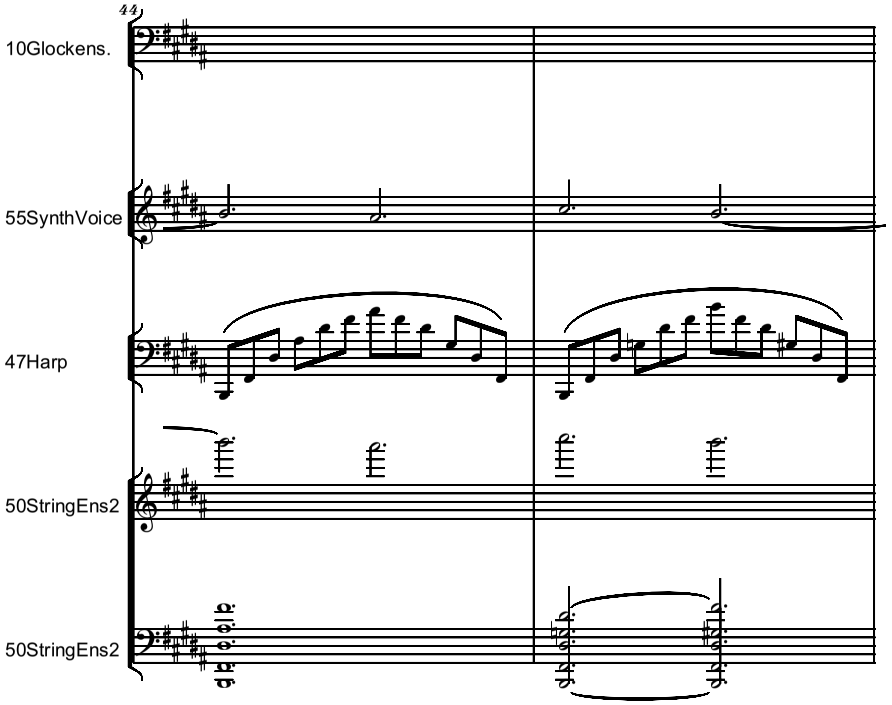

36
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

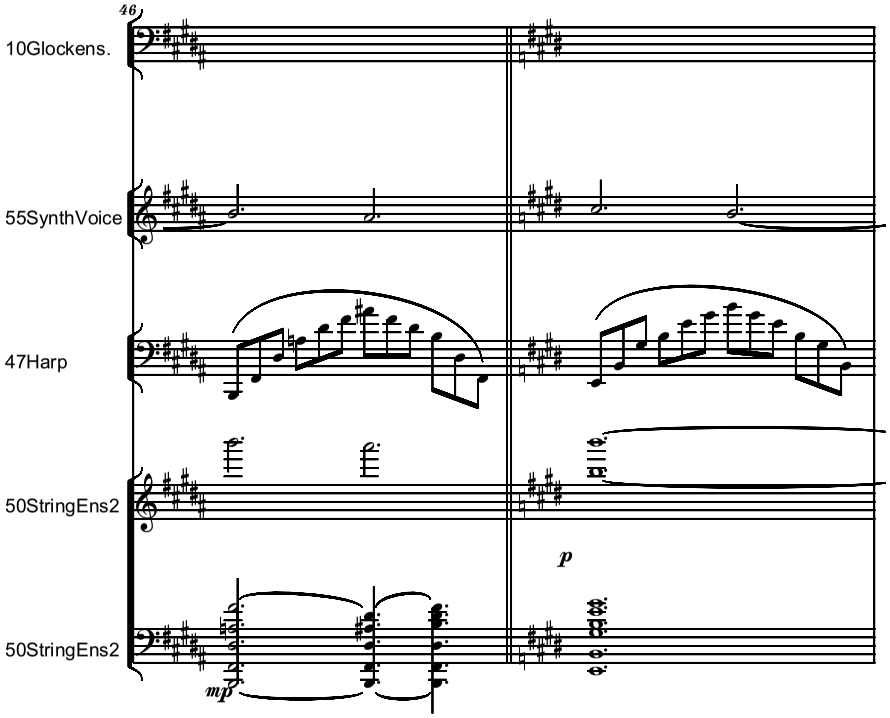

38
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

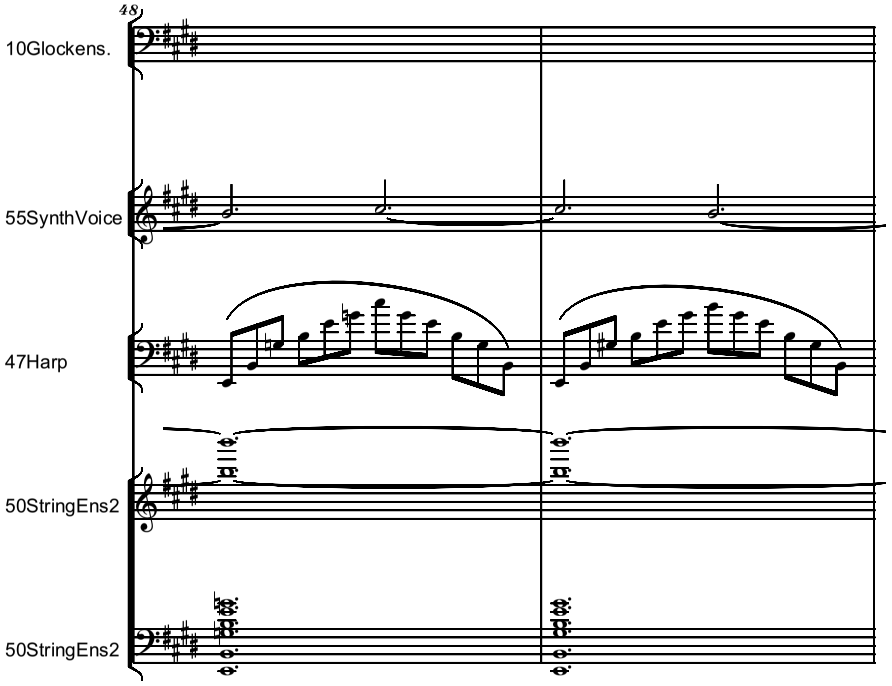

39
10Glockens.
55SynthVoice
mp
47Harp
pp
50StringEns2
pp
50StringEns2

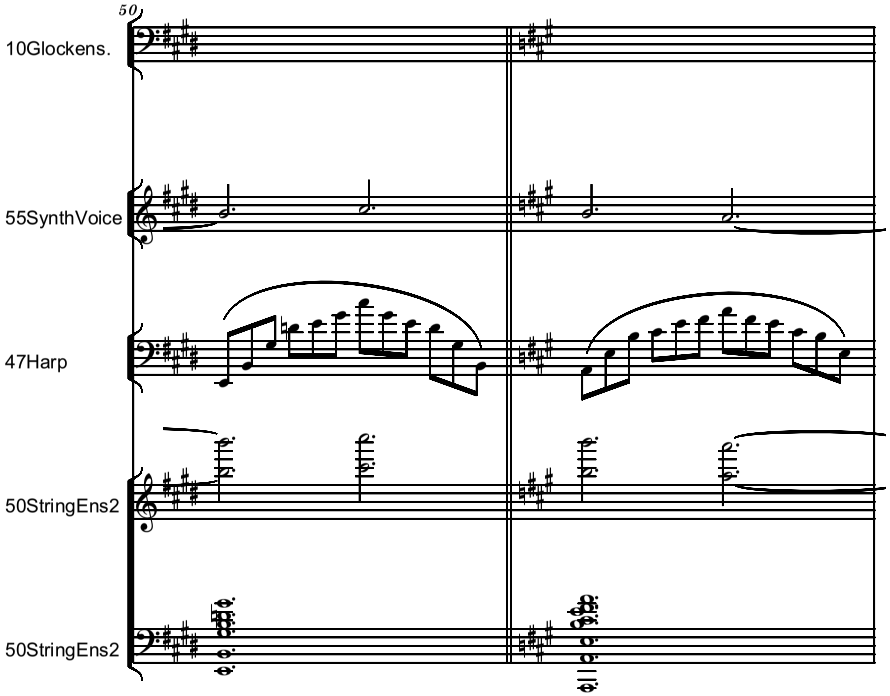

41
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

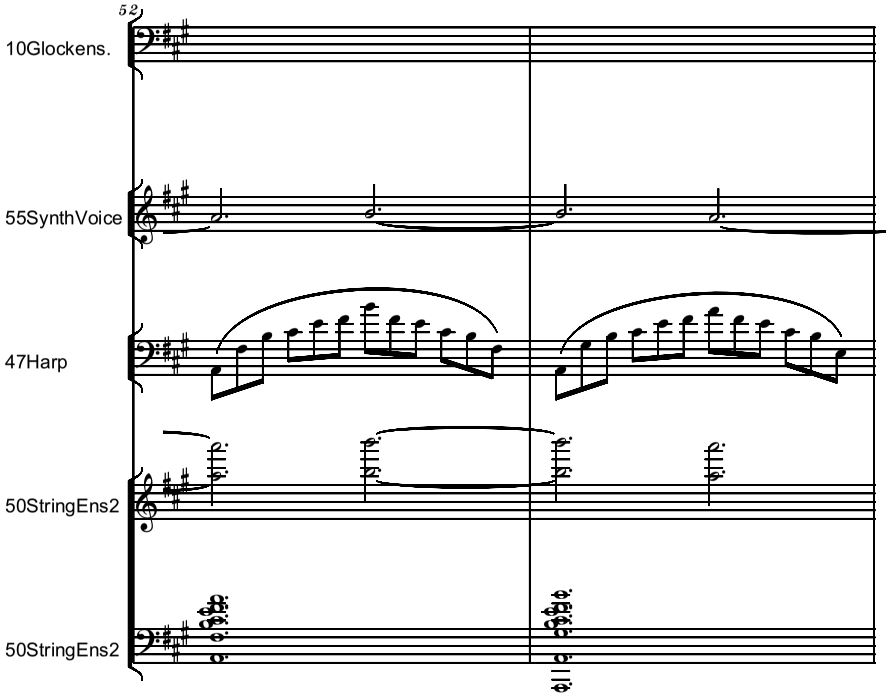

42
10Glockens.
55SynthVoice
mf
47Harp
mp
50StringEns2
50StringEns2
p

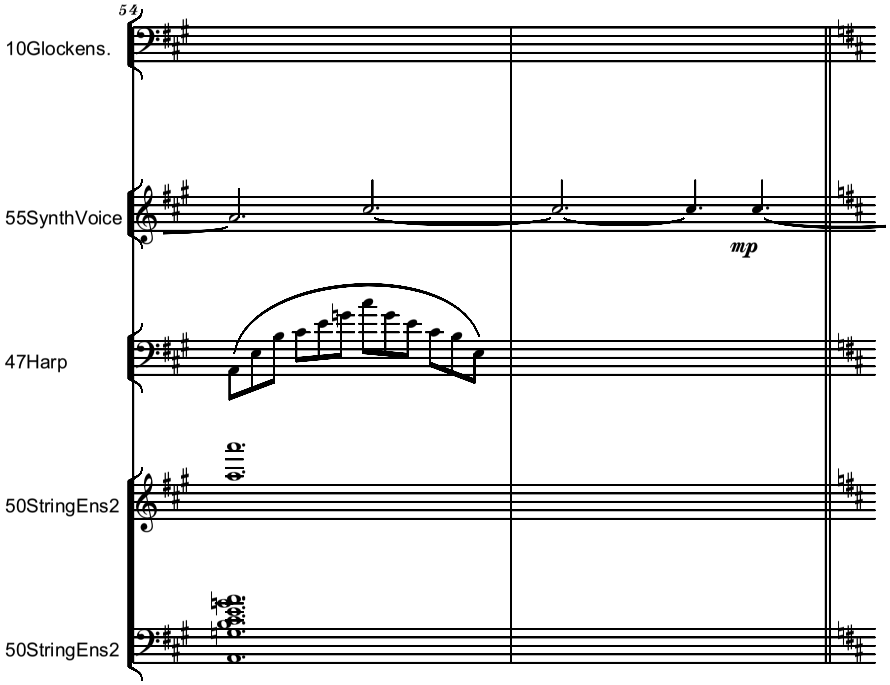

44
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

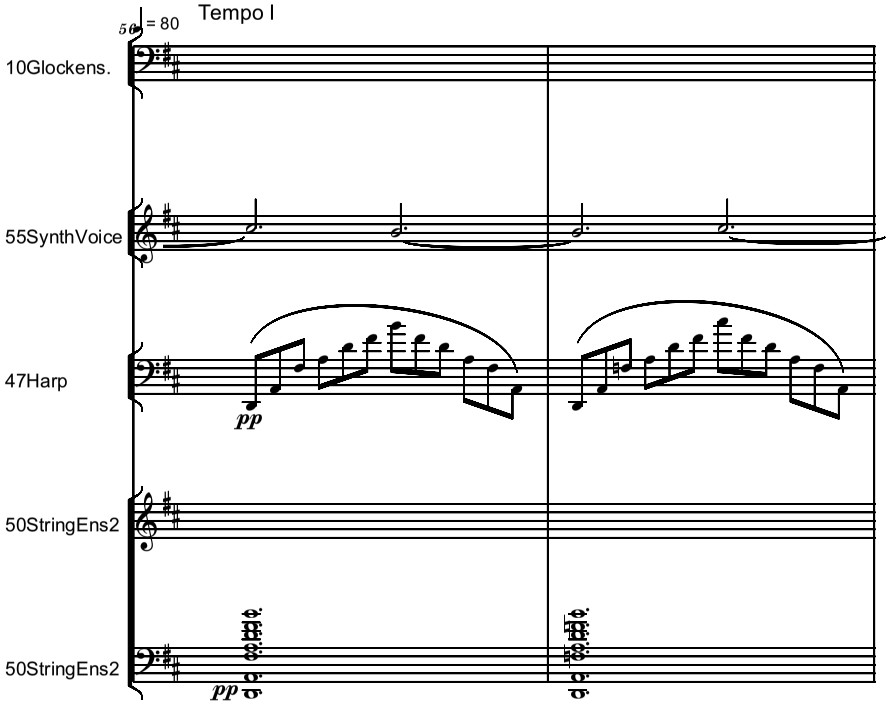

46
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2
p
mp

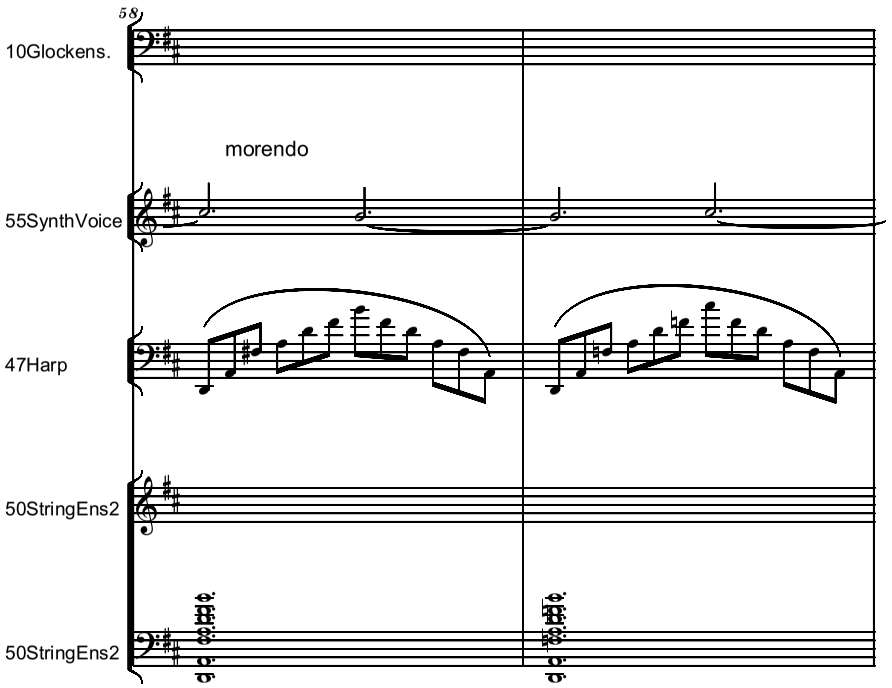

48
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

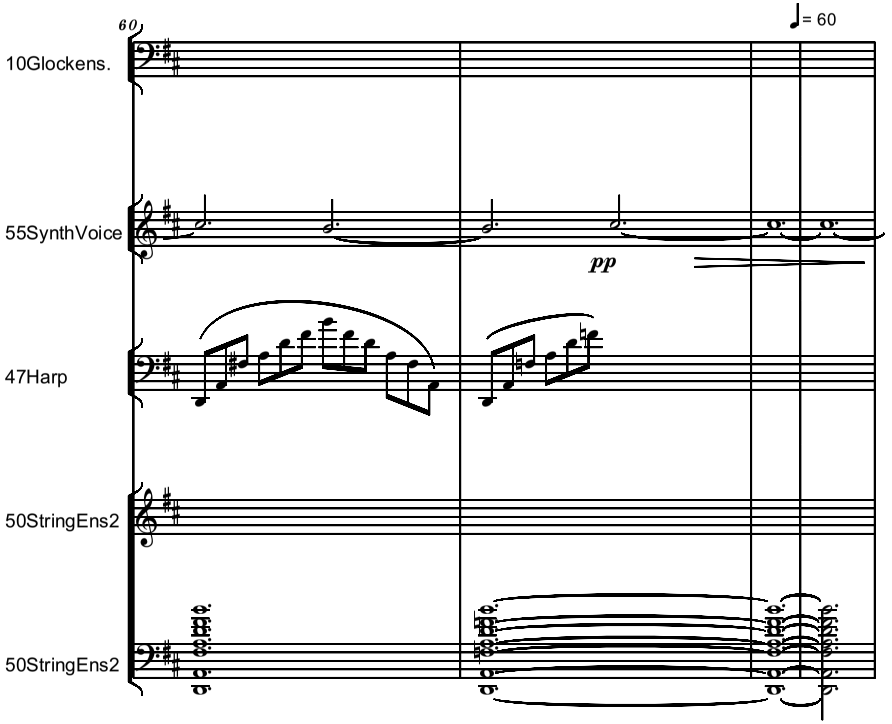

50
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2

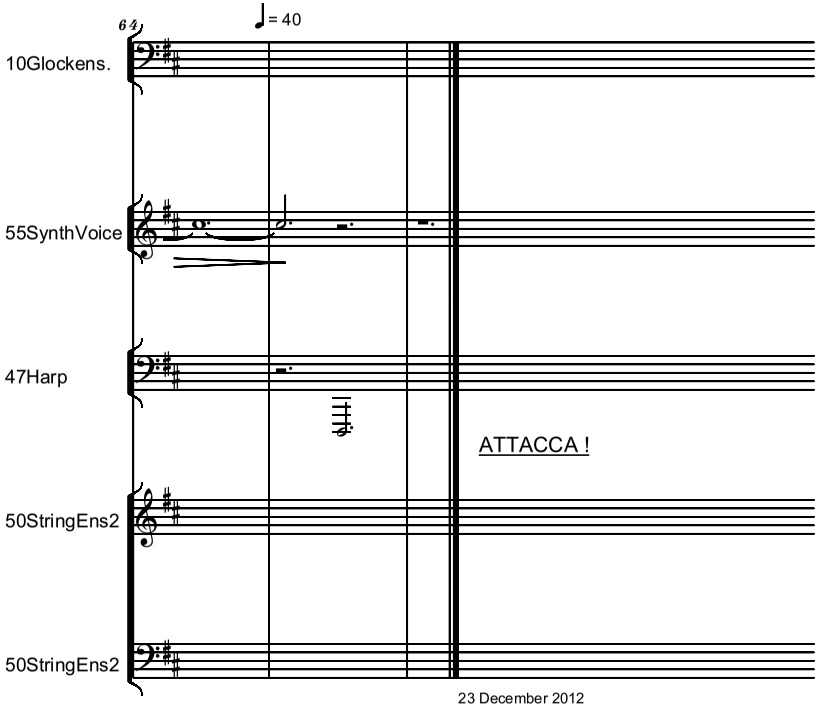

52
10Glockens.
55SynthVoice
47Harp
50StringEns2
50StringEns2


54
10Glockens.
55SynthVoice
mp
47Harp
50StringEns2
50StringEns2


Tempo I
♩= 80
56
10Glockens.
55SynthVoice
pp
47Harp
50StringEns2
pp
50StringEns2


58
10Glockens.
morendo
55SynthVoice
47Harp
50StringEns2
50StringEns2

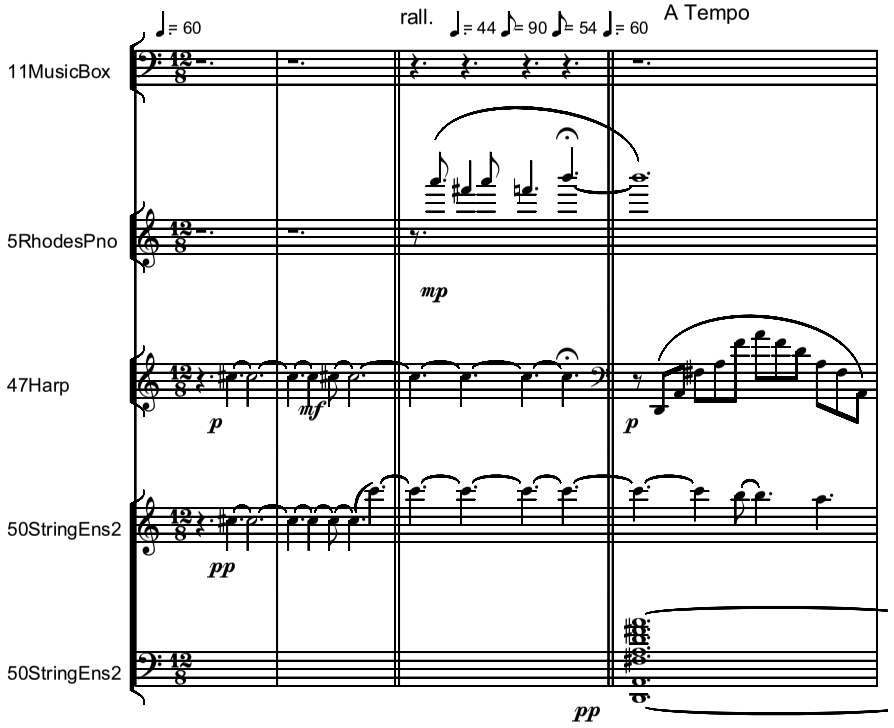

60
♩= 60
10Glockens.
55SynthVoice
pp
47Harp
50StringEns2
50StringEns2



Sempre Largo, Lontano e Dolce,
Poco Rubato

THE HEART...
INIMA...
- To Veronica -

Poem by Victor Barladeanu
Music by Serban Nichifor

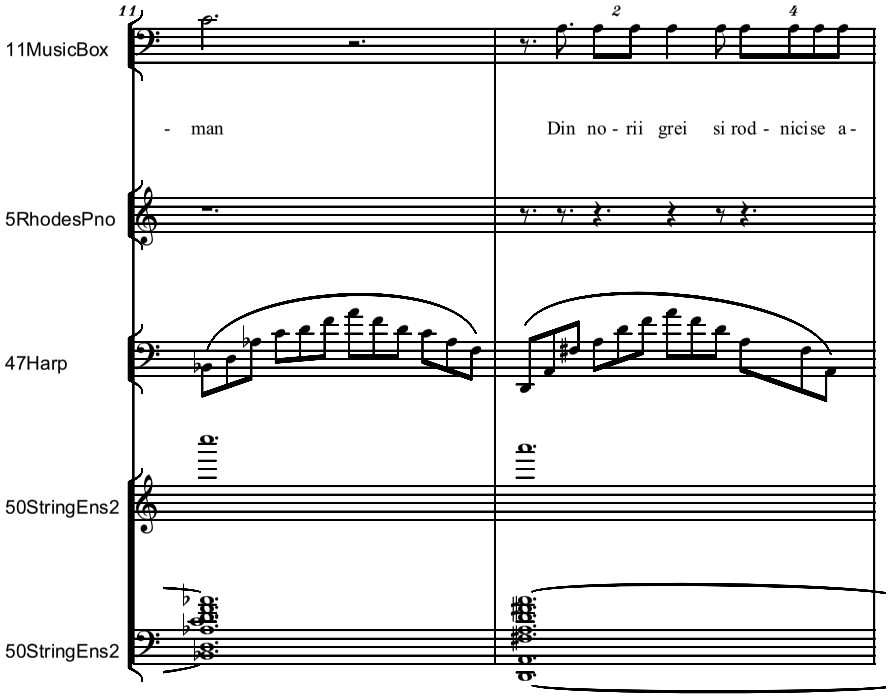


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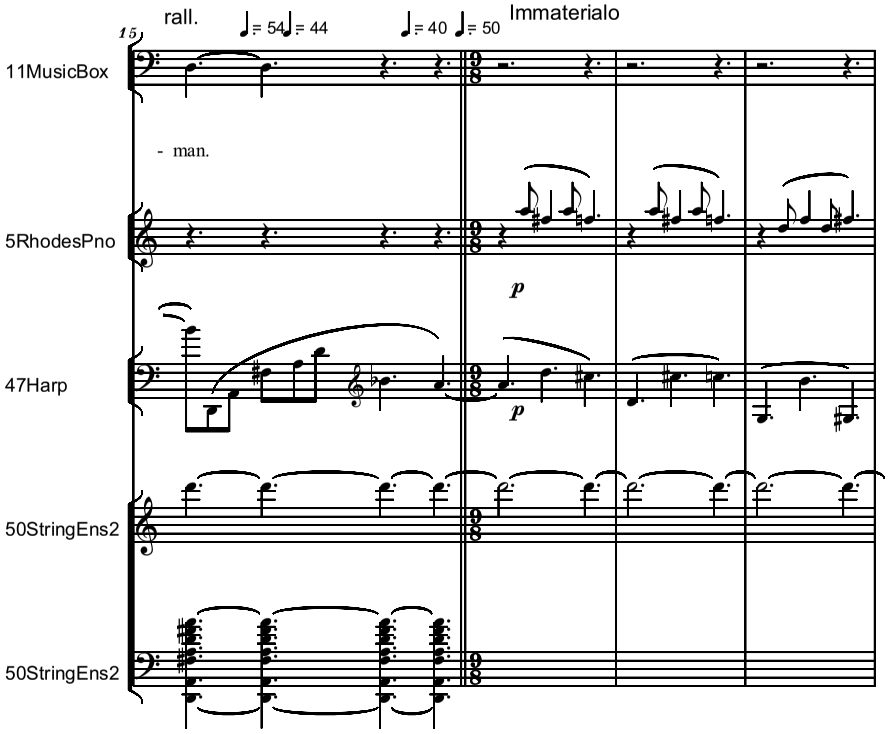

5
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

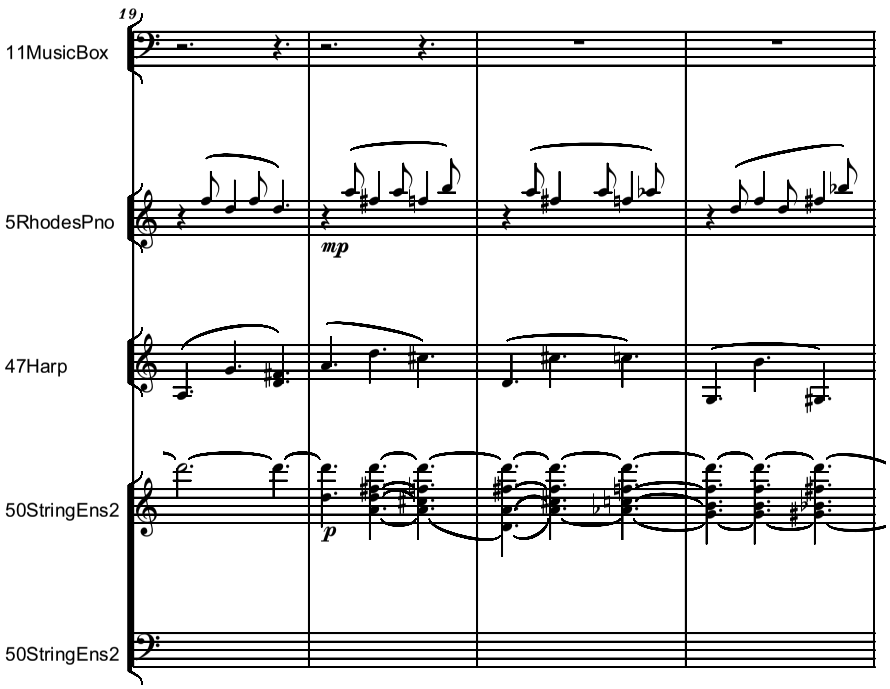

7
4
11MusicBox
Da, i - ni - ma e'urful - ger fa - ra
5RhodesPno
47Harp
50StringEns2
50StringEns2

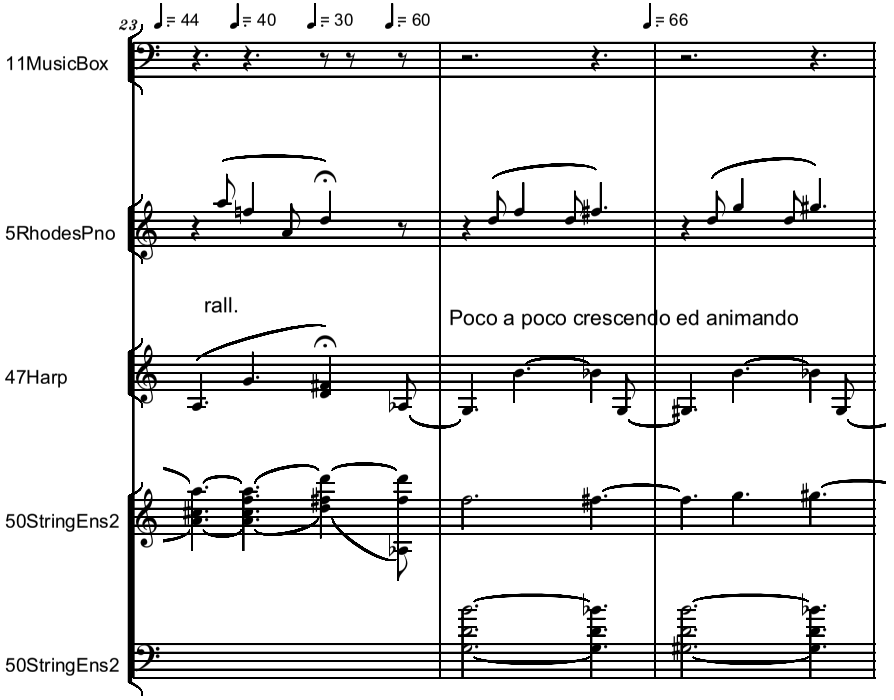

9
11MusicBox
ca pat
pe vas - ta bol - ta'atru - pu - lui u -
5RhodesPno
47Harp
50StringEns2
50StringEns2

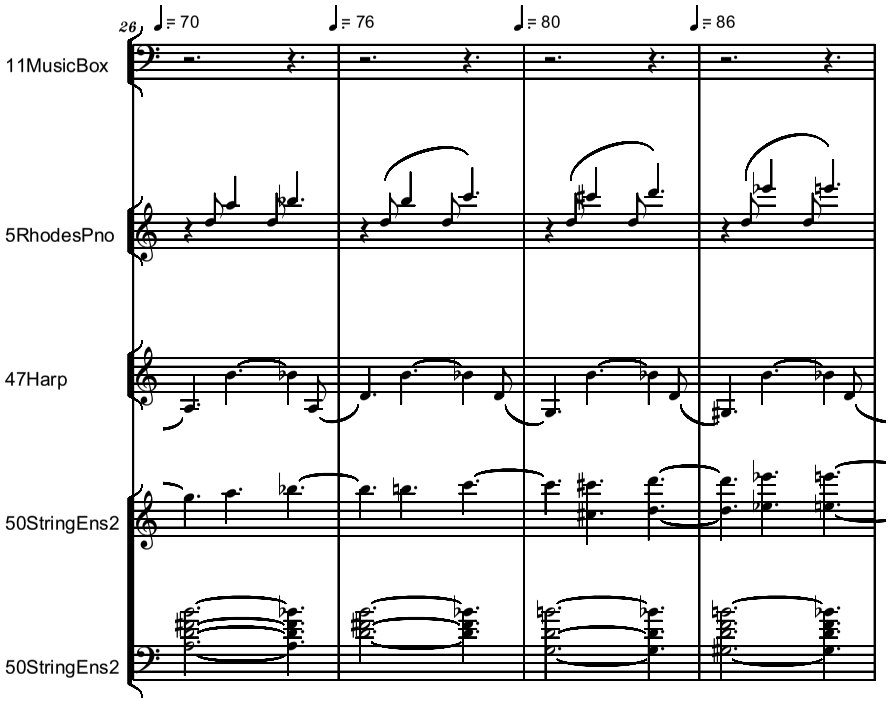

11
11MusicBox
- man
Din no - rii grei si rod - nicise a -
5RhodesPno
47Harp
50StringEns2
50StringEns2

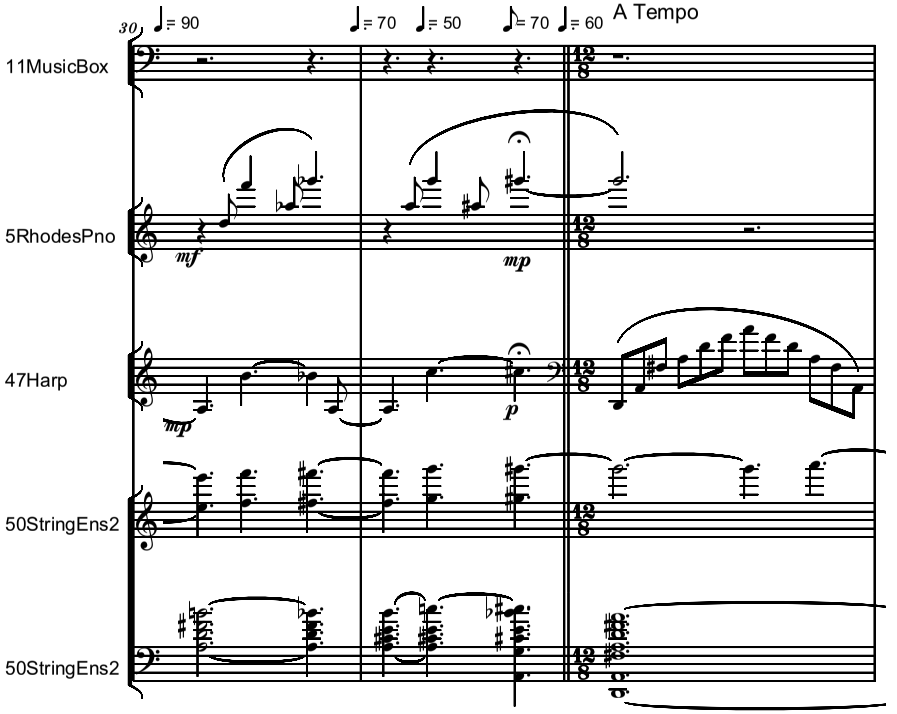

13
2
4
11MusicBox
- da pa
si spar - ge brusc al za - ri - lor li -
5RhodesPno
47Harp
50StringEns2
50StringEns2


rall.
♩= 54
♩= 44
♩= 40
♩= 50
Immaterialo
15
11MusicBox
- man.
5RhodesPno
p
47Harp
p
50StringEns2
50StringEns2


19
11MusicBox
5RhodesPno
mp
47Harp
50StringEns2
p
50StringEns2


23
♩= 44
♩= 40
♩= 30
♩= 60
♩= 66
11MusicBox
5RhodesPno
rall.
Poco a poco crescendo ed animando
47Harp
50StringEns2
50StringEns2

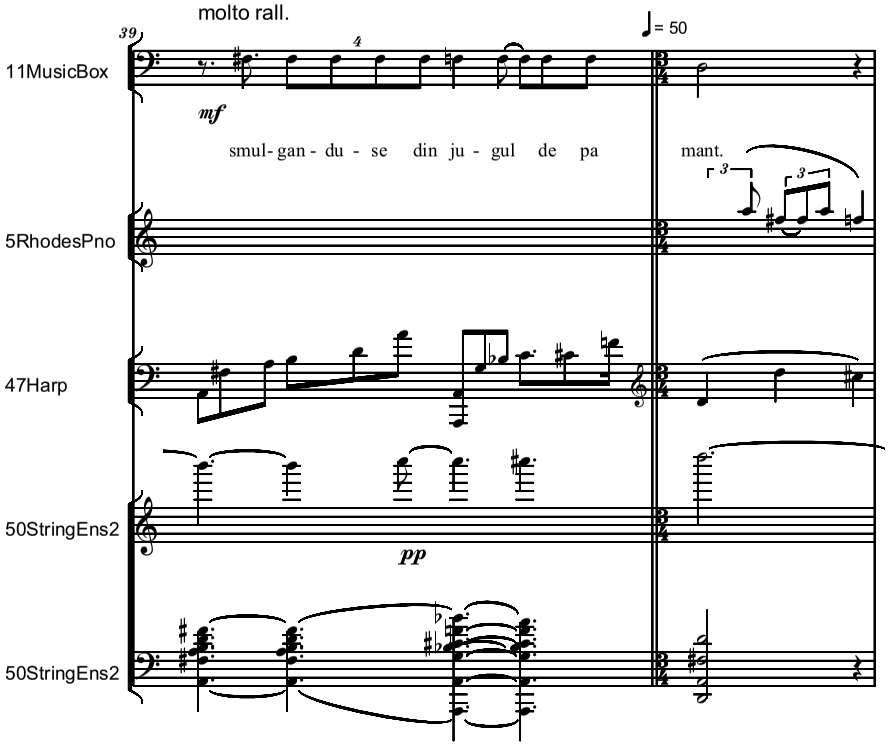

26
♩= 70
♩= 76
♩= 80
♩= 86
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

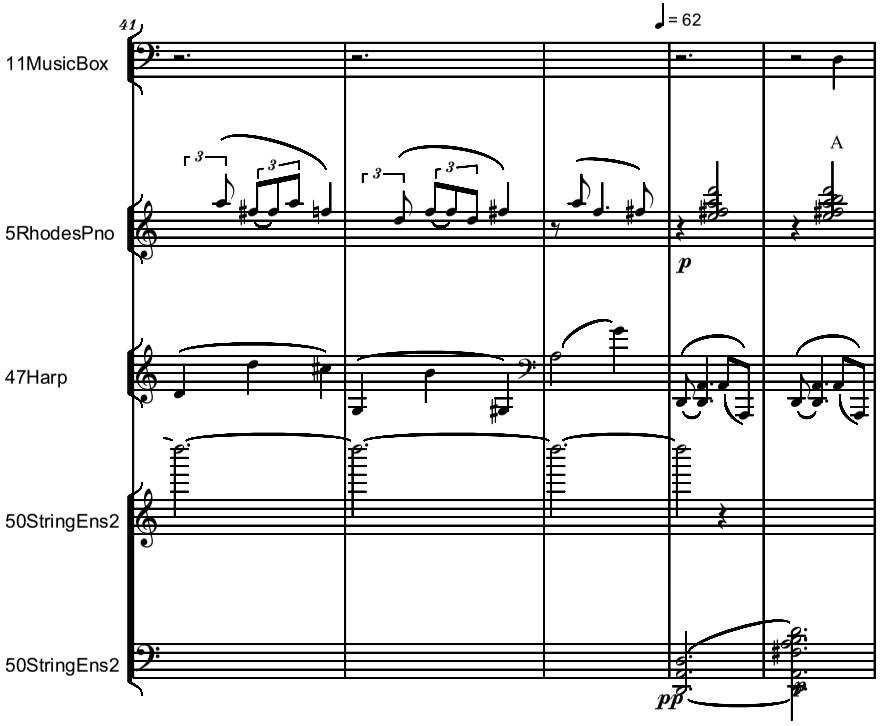

30
♩= 90
♩= 70
♩= 50
♪= 70
♩= 60
A Tempo
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp
mp
p

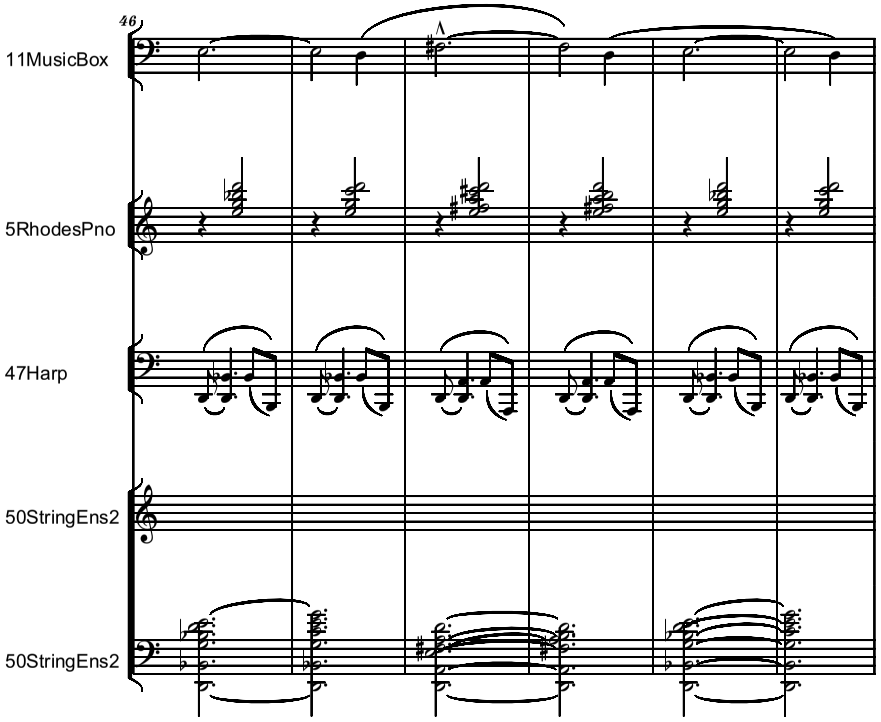

33
2
4
11MusicBox
Dar i - ni - ma'i si floa re de-lu - mi na
5RhodesPno
47Harp
50StringEns2
50StringEns2

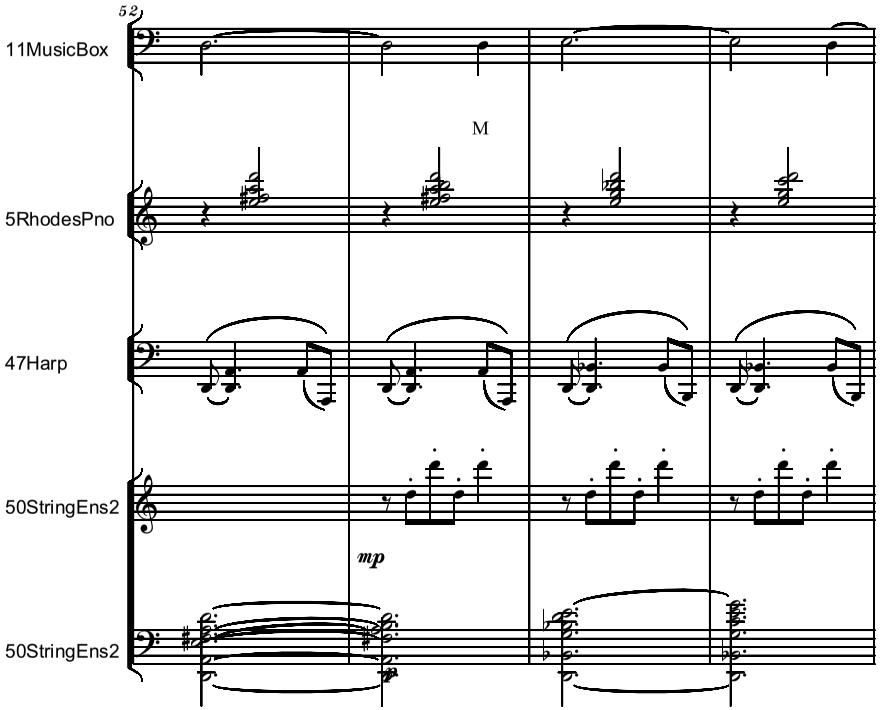

35
4
11MusicBox
spre soa re-le iu-bi - rii fre - ma - tand
5RhodesPno
47Harp
50StringEns2
50StringEns2

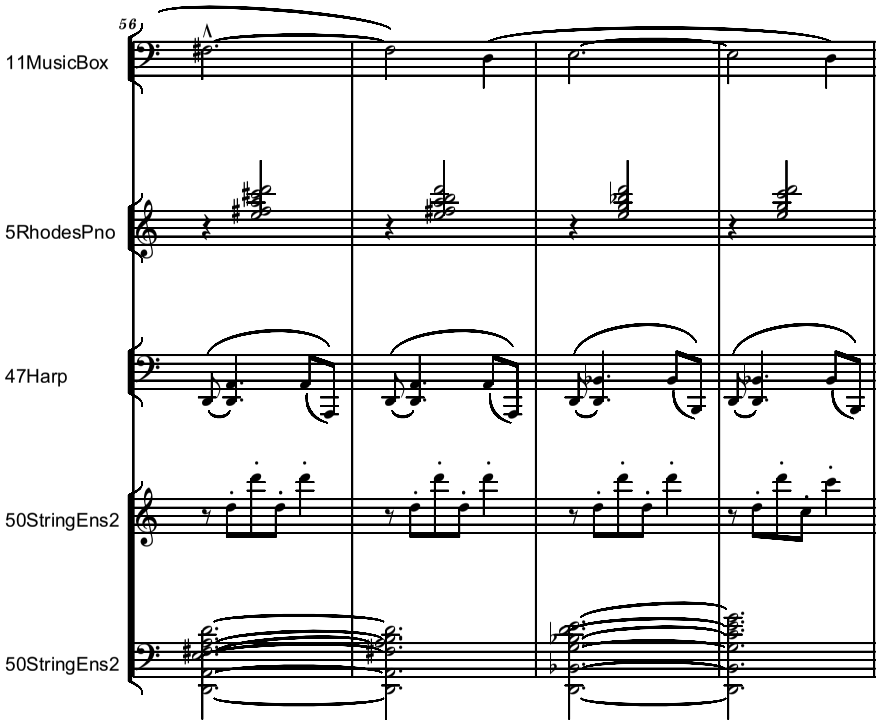

37
11MusicBox
cu lu - jer, cu co - ro - la, cu sta - mi na
5RhodesPno
47Harp
50StringEns2
50StringEns2


molto rall.
♩= 50
39
11MusicBox
mf
smul - gan - du - se din ju - gul de pa mant.
5RhodesPno
47Harp
50StringEns2
pp
50StringEns2

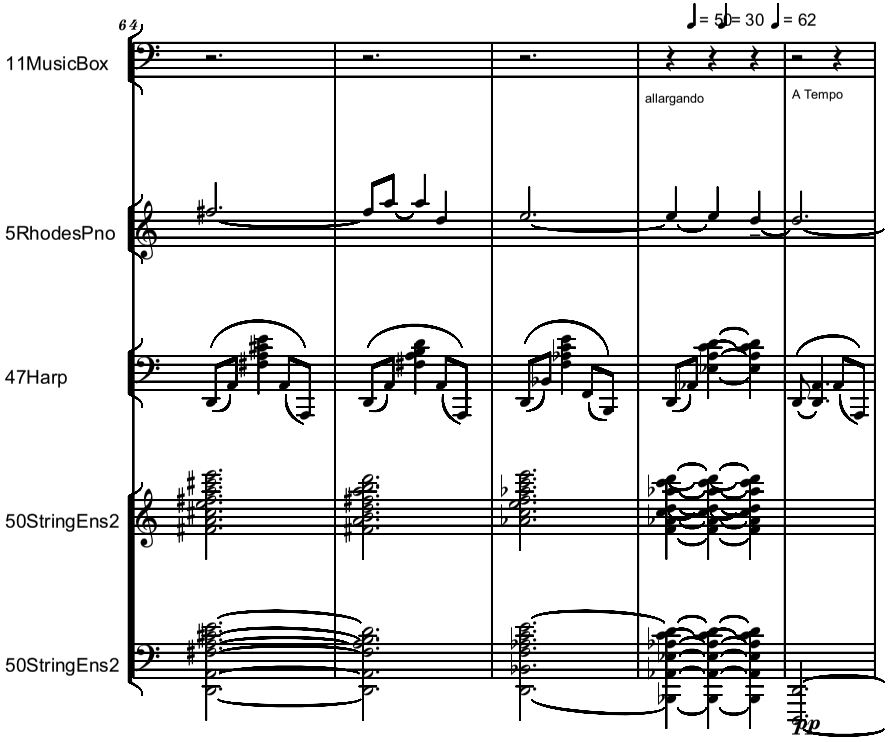

41
♩ = 62
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
A
p
pp

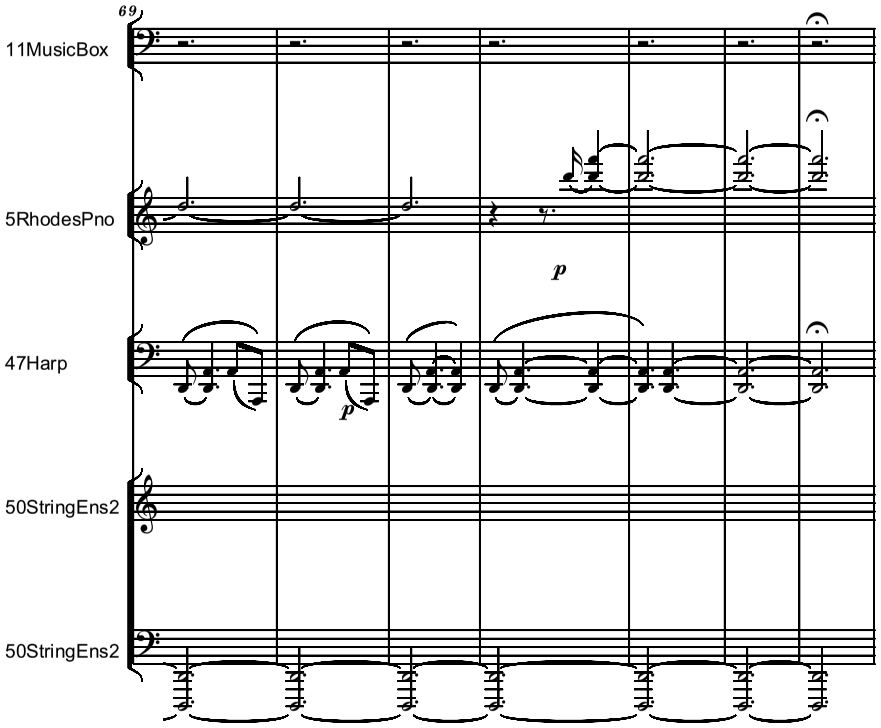

46
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

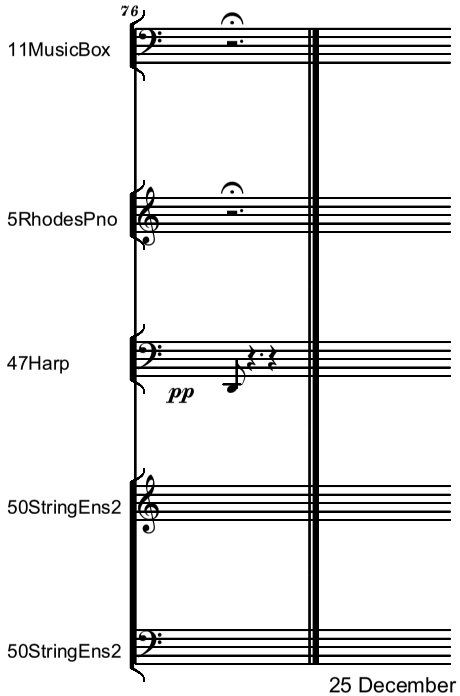

52
11MusicBox
M
5RhodesPno
47Harp
50StringEns2
mp
50StringEns2


56
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


60
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
pp
p
p
mp


64
♩= 50 ♩= 30 ♩= 62
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
allargando
A Tempo
pp





25 December 2012

LIANA ALEXANDRA In Memoriam

SERBAN NICHIFOR

FORM ANALYSIS OF SOME CHAMBER AND CONCERTANTE WORKS FROM THE ROMANIAN AND UNIVERSAL REPERTORY

(manuscript)

Motto:

"Semen eius in sempiternum erit"

Psalm 89 (88-37)

Biblia Sacra Vulgata

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IPI Name No. 46376567
IPI Base No. I-000391194-0

In Memoriam LIANA ALEXANDRA

SERBAN NICHIFOR

(2013)

Analizele formale

ale unor creații camerale și concertante

din repertoriul românesc și universal

(manuscris)

Motto:

"Semen eius in sempiternum erit"

Psalmul 89 (88-37)

Biblia Sacra Vulgata

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IPI Name No. 46376667
IPI Base No. I-000391194-8

Acest volum ilustrează o sinteză a unor cercetări inițiate în domeniul analizei formale a fenomenului muzical.

Schemele au fost utilizate și în cadrul cursului "Muzică de Cameră" susținut de mine la Universitatea Națională de Muzică București, începând din anul 1993.

Șerban Nichifor

21 Mai 2013

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- J.-M. Leclair-le Cadet – Sonata Nr. 6 pt. 2 viori – (2)
- W.A. Mozart – Sonata pt. vioară și pian în Sol Maj., KV 379 – (4)
- W.A. Mozart – Cvintet în Do M., KV 515 – (5)
- W.A. Mozart – Concert pentru vioară și orch. Nr. 4, KV 218 – (7)
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- W.A. Mozart – Concert pentru clarinet și orch., KV 622 – (14)
- J. Haydn – Cvartet Op. 3 Nr. 5 – (15)
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- L. van Beethoven – Sonata Nr. 3 Op. 69 pentru violoncel și pian – (37)
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- L. van Beethoven – Concert pentru vioară și orchestră Op. 61 – (43)
- J. Brahms – Sonata Nr. 2 Op. 100 pentru vioară și pian – (44)
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- J. Brahms – Sonata Nr. 1 Op. 38 pentru violoncel și pian – (48)
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- J. Brahms – Sonata Nr. 2 Op. 120 pentru clarinet și pian – (50)
- J. Brahms – Concert pentru vioară și orchestră Op. 77 – (52)

- R. Schumann: "Märchenbilder" pentru violă și pian - 54
- R. Schumann: Concert pt. violoncel și orchestră Op. 129 - 55
- Fr. Schubert: Cvartet Op. 29 în La minor - 57
- Fr. Chopin: Sonata Op. 65 pentru violoncel și pian - 59
- N. Paganini: Concertul Nr. 1 pt. vioară și orch. - 61
- A. Dvořák: Trio No 4 în Mi minor ("Dumki" - 65
- Al. Borodin: Cvartet Nr. 1 (1875-1879) - 69
- Cl. Debussy: Sonata pentru violoncel și pian - 73
- M. Ravel: Sonata pentru vioară și pian (1923-1927) - 75
- G. Enescu: "Concertstück" pentru violă și pian - 79
- B. Bartók: Sonata pentru vioară solo - 81
- I. Stravinsky: "Suite Italienne" pt. vioară și pian - 87
- P. Hindemith: Sonata pentru clarinet și pian - 89
- T. Ciortea: Sonata pentru clarinet și pian - 90
- B. Martinu: Sonatina pentru clarinet și pian - 90
- B. Martinu: Sonata Nr. 2 pentru violoncel și pian - 91
- B. Martinu: "Variațiuni pe o temă slovacă" pentru violoncel și pian - 93
- L. Bernstein: Serenada pentru vioară, orchestră de coarde, harpă și percutie (1954) - 94
- D. Șostakovici: Cvartetul Nr. 8 Op. 110 - 96
- D. Șostakovici: Trio Nr. 1 Op. 8 - 98
- D. Șostakovici: Sonata pt. violă și pian Op. 147 - 99
- D. Șostakovici: Sonata pt. vioară solo (Preludiu) - 102
- Al. Mendelsohn: Partita pt. vioară solo (Preludiu) - 102
- Al. Mendelsohn: Sonata Brevis pt. vioară și pian (xerox) - 104
- W. Lutoslawski: "Subito" pt. vioară și pian - 105
- Al. Schnittke: "A Paganini per violino solo" - 106
- D. Webber: "Irregular Dances" pt. 2 viori sau pt. vioară și violă - 107

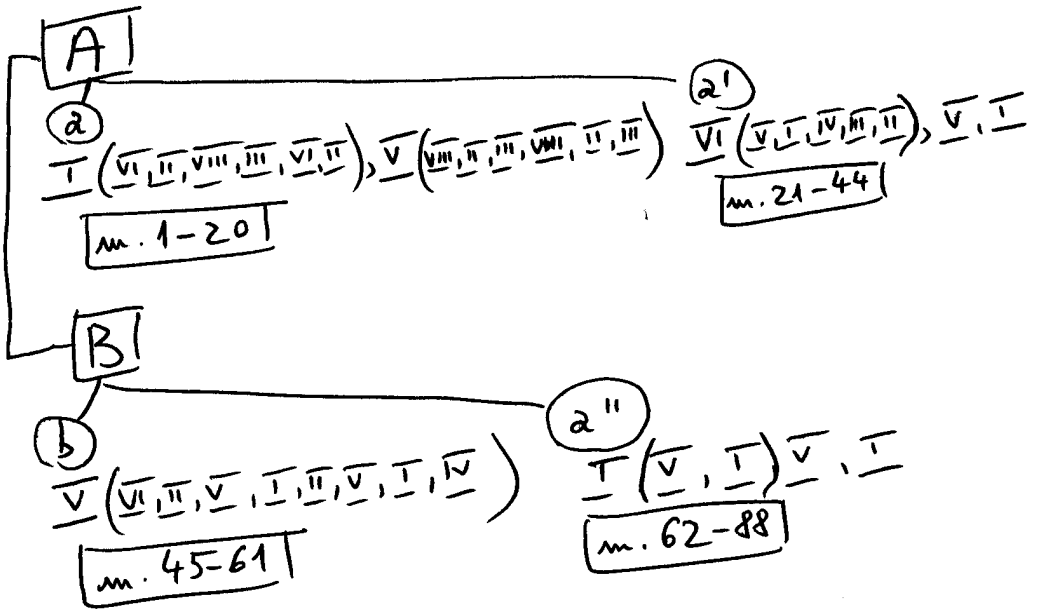
- B. Buckinx: "Nefer" pt. 2 vioni și pian - (108)
- B. Buckinx: "Codex Iacobinus" pt. vioară solo - (112)
- B. Buckinx: "Sherlock Holmes" pt. vioară solo - (113)
- B. Buckinx: "1001 Sonates" pt. vioară și pian, sonatele 1-11, 52, 239, 259, 268, 284, 285, 398, 673, 723 și 810 - (114)
- R. Starer: "Elegy" pt. vioară și pian (1985) - (115)
- P. Lachert: "17 Sonata per violino e pianoforte" - (116)
- Y. Leduc: "Pièces en Trio" pt. 2 vioni și pian - (117)
- Fr. Devreese: "Benvenuta" pt. vioară și pian - (119)
- Fr. Rossille: "Message de l'Archipel" pentru vioară și pian - (121)
- L. Alexandra: "Quasi Cadenza" pt. vioară solo - (122)
- L. Alexandra: "A Tre" pt. flaut, oboi și fagot - (124)
- L. Alexandra: "Relații dintre mozaic și formule muzicale" - (125)
- L. Alexandra: "Visual Modulation of a Musical Structure Motive" - (131)
- Ș. Nichifor: "Carnyx" pt. clarinet solo - (136)
- Ș. Nichifor: "Anamorphose" pt. cvartet de coarde - (138)

Analize Computerizate

- Y. S. Bach: "Arta Fugii" - (146)
- L. van Beethoven: Sonata Nr. 5 Op. 24 - (151)
- Al. Mendelsohn: "Sonata Brevis" - (154)

J. S. Bach - Suita a III-a pt. violoncel solo

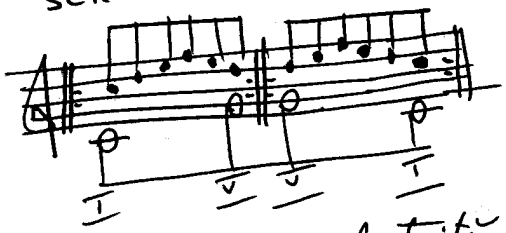
- I.) **Prélude** (coral instrumental elaborat, prefigurând o structură bipartită cu mică reprizăă)



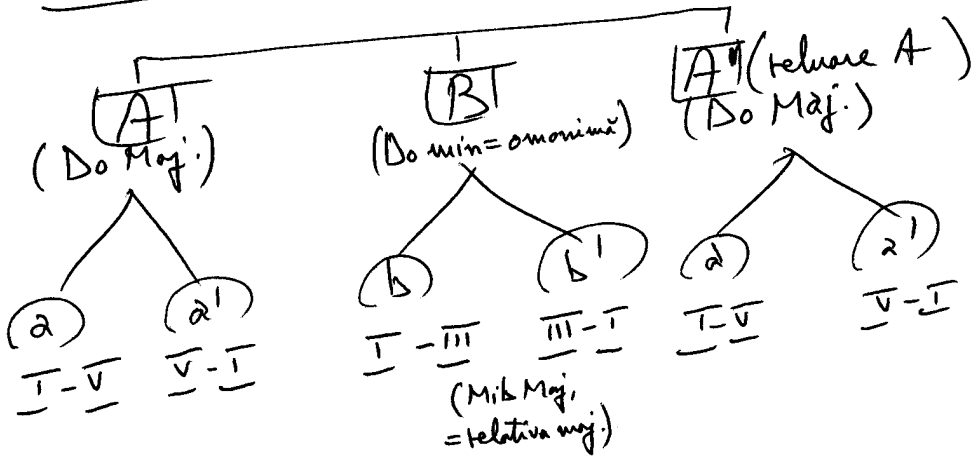
- II.) **Allemande, Courante, Sarabande, Gigue** (toate au forme bipărtite):

||: A :||: B :||
I - V V - I

(— Sau, într-o schemă schenkeriană:



- III.) **Bourée I - II** (formă tripartită compusă, alcătuită din trei structuri bipartite)



Jean-Marie Leclair – le Cadet (Lyon, 23-IX-1703 / Lyon, 30-XI-1777)

[= fratele mai mic al lui Jean-Marie Leclair – l'Aîné]

→ Compozitor și violonist francez; director al Acad. de Muzică din Besançon (1732), apoi al Acad. de Arte Frumoase din Lyon;

→ virtuos, profesor de vioară și compozitor apreciat:

- 12 Sonate op. 1 pt. vioară și basso continuo (1739) — lucrări păstrate
- 6 Sonate op. 2 pt. 2 viori / sau 2 viole (1750) — lucrări păstrate
- Cantata "Le Rhône et la Saône" (1730) — lucrări pierdute
- "Divertissement champêtre" (1736) — lucrări pierdute
- o Simfonie (1768) — lucrări pierdute
- un motet (1768) — lucrări pierdute

→ Caracterizare stilistică: a realizat (ca și Couperin) fuziunea stilurilor francez și italian (← influența lui Domenico Scarlatti) în sinteza formei de sonată monotematică (structură bipartită simplă sau cu mici repriză la nivelul fiecărei părți; îmbogățire armonică prin modulații multiple – bazate și pe secvențări; fanterie ritmică; polifonie imitativă alternând cu momente omofonice; varietate timbrală; virtuozitate instrumentală). Specific perioadei preclasice, "sonata da camera" și "sonata da chiesa" se încadrează în genul instrumental (← "suonare"), diferențiindu-se de genul vocal (← "cantare"). ["Sonata" ↔ "Cantata"]

→ Sonata Nr. 6 pt 2 vioară (ce face parte din ciclul op. 2, compus în 1750) poate fi definită ca o "sonata da camera", fiind structurată în 3 părți contrastante sub aspect agogic (lent-rapid-lent-rapid), textural (polifonie – omofonie – polifonie) și tonal (Re Major – Re minor – Re Major).

— partea I-a se desfășoară printr-un ricercar (vechi formă instrumentală polifonică imitativă), având o construcție liberă, ce investighează posibilitățile sonore ale instrumentului, dar și ale de tratare contrapunctică a unei idei muzicale); are formă bipartită cu mici reprize [A B / a a1 b a]:

A (m. 1-54)
a (1-28) Re Maj. — a1 (29-54) La Maj

B (m. 55-146)
b (55-133) travalii tematice, modulații, secvențări; La Maj – Si min – La Maj.
a (134-146) Re Maj

Se remarcă secvențările (cu rol modulator) și textura imitativă aplicată la nivel motivic și în special sub-motivic (ex. efectul de ecou de la măs. 98-107)

— partea a II-a este o arie, având deci o factură omofonică (= melodie acompaniată); formă este bipartită simplă [ab]:

a (m. 1-8 = o frază!) Re minor

b (m. 9-34 – caracter modulant) La Maj – la min – Sol min – fa min – Fa Maj – Re m

— partea a III-a se desfășoară printr-un prim părți: N ricercar [quasi-ricercar], caracter polifonic (imitativ), formă bipartită cu mici reprize [A B / a a1 b a1]:

A (1-46)
a (1-28) Re Maj. — a1 (29-46) La Maj

b (47-115)
La Maj – Fa# min – Si min – La Maj – Do# Maj – Fa# min – Si Maj – Mi Maj – La Maj – Re Maj – Sol Maj – La Maj
(travalii tematice, secvențări, numeroase modulații)

B (47-133)
a1 (116-133) Re Maj

- problema tehnică (instrumentală)
- soluții (forme de arcuș, nuanțe, digitație, tempo, etc.)

Mozart – Sonata vieneză/pian în Sol Major K. 379

- P. I (2 secțiuni)
  - Introducere (m. 1–49) – lied bipartit:
    - A (m. 1–33) = Sol M → Re M.
    - B (m. 34–49) = Re M → Sol minor (pe tr. V)
  - Sonata
    - Exp (50–105)
      - T. I (50–73) – Sol minor
      - T. II (74–100) – Sib M.
      - Concl. Exp. (101–105) – Sib M
    - Desv. (106–128)
      - Faza I (elemente T. II în Sib M) (106–117)
      - Faza II (elemente T. I în Sol min.) (118–128) Cadență pe tr. V
    - Repriză (129–192)
      - T. I (129–145) – Sol minor
      - T. II (146–180) – Sol minor
      - Concl. Repr (181–192) – Sol min.

- P. II – Teme cu variațiuni (toate structurile componente având forma de lied bipartit

A: Sol Maj → Re Maj

B: Re Maj → Sol Maj.

dinamism progresiv (scriitură tot mai complexă)

- Tema (prima expunere) – tratare melodică simplă; configurație omofonă (mel. acomp.)
- Var. I – ușor prelucrată – variație bimembră de factură ornamentală
- Var. II – ulterior prelucrată – var. ornamentală ternară (trioletă)
- Var. III – var. ornamentală – la prima armonie frigiană
- Var. IV – var. de caracter – tratare complexă, formulă prim dinamizată
- Var. V – var. de caracter: Tema modificată substanțial. Caracteristică T. I, expresivă
  Minor / Major
  prim schimb (în cadență), viteză accen. ; continuă

dinamizare

- Tema (a doua expunere) – tratare melodică simplă
  conținută în var. V (complexă tehnic)

(4) în Cadă (m. 17–33) – prim Solistic, viteză de voce II (contramelodie)

Mozart: Cvintet în Do Maj. KV 515

P. I – Forma de Sonată

Legendă
T = Temă
G.T. = Grup Tematic
(S.A) = Secțiune Autor

- Exp.
  - T. I – Do M (m. 1)
  - punte (m. 60)
  - G.T. II
    - 1 – Sol M (m. 86)
    - 2 – Sol M (m. 115)
  - Concl. Exp. (m. 131)
- Dezv.
  - Faza I (m. 152) – elemente din T. I expuse pe rând secvențiate
  - Faza II (m. 170) – elemente din Concl. Exp. suprapuse unor structuri angrenate ce derivă din G.T. II – 2
  - Faza III (m. 193) – dinamizare
- Repr.
  - T. I – Do M (m. 205)
  - punte (m. 242)
  - G.T. II
    - 1 – Do M (m. 273) ← (S.A)
    - 2 – Do M (m. 305)
  - Concl. Repr. (m. 322)
  - Codă (m. 341)

P. II – Sonată fără dezvoltare

- Exp.
  - G.T. I
    - 1 – Fa M (m. 1)
    - 2 – Fa M (m. 13)
  - punte (m. 27)
  - T. II – Do M (m. 33)
  - Concl. Exp. (m. 48)
- Repr.
  - G.T. I
    - 1 – Fa M (m. 63)
    - 2 – Fa M (m. 75)
  - T. II – Fa M (m. 93) ← (S.A.)
  - Concl. Repr. (m. 108)
  - Codă (m. 121)

– p. III – Lied Thipartit Complex

A (Menuetto) ← a – Do M (m. 1)
a' – Sol M (m. 11)
a (var.) – Do M (m. 31)

B (Trio) ← b – Fa M (m. 1) [→ Do M.]
b' – mod. → Fa M. (m. 25)

S.A. → A (Menuetto da Cap.) ← a' a var.

– p. IV – Formă de Sonată

Exp. ← T. I – Do M (m. 1)
punte (m. 74)
T. II – Sol M (m. 103)

Dezv. ← Faza I (m. 140) – elemente T. I tratate polifonic
Faza II (m. 168) – elemente T. II tratate amfonic
Faza III (m. 185) – diminuare

Repr. ← T. I – Do M (m. 212)
punte (m. 285) + o dezvoltare a punții (m. 297) bazată pe elemente din T. I, incluzând și o diminuare (m. 333)

S.A. → T. II – Do M (m. 358) ← S.A.

Codă (m. 297) – incluzând o dezvoltare codală (analogă Dezvoltării principale)
în 3 faze (I – m. 297; II – m. 425; III – m. 442)
și o „Codă a codei" (m. 493)

X — X

Mozart: Concert pentru vioară și orch. Nr. 4, KV 218

Partea I

[Forma de Sonată]

(1)

Secțiuni în macro-structură	Dublă Expoziție								Dezvoltare		
	1.) Exp. Orchestră		2) Exp. Solist + Orch.								
Plan Tematic	Grup Tematic I 1 (măs. 1)	G.T. II 2 (m. 19)	G.T. I 1 (m. 42)	G.T. I 2 (m. 58)	punte (m. 66)	G.T. II 1 (m. 74)	G.T. II 2 (m. 87)	Concl. G.T. II (m. 97)	Concl. Exp. (m. 107)	Forța I (elemente G.T. I) (m. 117)	Forța II (modulante, recuperări) (m. 126)	Forța III (dinamizare) (m. 134)
Plan Tonal	Re Major	Re Maj.	Re Maj	modulații	La Maj. ———					Si minor (prin modulație bruscă)	mod.	Sol Maj → Re Maj.

Secțiuni în macro-structură	Repriză (de "Secție Aurea")									
Plan Tematic	G.T. I 2 (m. 196)	Concl. G.T. I (m. 154)	Punte (m. 157)	G.T. II 1 (m. 165)	G.T. II 2 (m. 181)	Concl. G.T. II (m. 191)	Concl. Repriză (m. 218)	Cadență (m. 212)	Coda (m. 213)	
Plan Tonal	Re Major ———									

Partea a II-a

[Forma de "Sonată fără dezvoltare"
(utilizată de Mozart în Sonata pt. pian în Fa Major K.V.332)]

"Secțiunea Aurea" ∞

Secțiuni în macro-structură	Expoziție						Repriză								
	[A]			[B]			[A]	[B]		[A]					
Plan tematic	T. I (m. 1; se repetă la m. 11 cu ornamentație)	punte (m. 19)		G.T. II 1 (m. 21)	G.T. II 2 (m. 31)	punte (m. 39)	T. I (m. 43)	T. II 1 (m. 53)	T. II 2 (m. 63)	punte (m. 71)	Cad. I (m. 77)	Cond. Repr. (m. 78)	Cod. II (m. 85)	Codă (m. 86)	
Plan tonal	La Major	modulant		Mi Major		modulant	La Major								

Atenție — aceeași structură formală se poate confunda cu o struct. de lied Tripartit (A B A B A sau A ‖: B A :‖)

— Nu e lied Trip. deoarece B-ul apare în 2 tonalități distincte: în Mi Major în Exp. și în La Maj (Ton. de bază) în Repr.

(dacă B-ul apărea mereu în Mi Maj, era lied Trip.)

Partea a III-a

[forma de "Rondo-Sonata" A|B|A C A|B|A, în care Exp. D. Rep.

A < a / a' > = Refren (caracter repetitiv, mereu în Re Maj.)

B, C = Cuplete (diferențiate tematic și tonal)

Secțiuni în macro-structură	Expo			Zi			Tie		
	A (Biputit) (T.I)			B (Bip.) (T.II)			A (Bip.) (Concl.)		
Plan tematic	a [Andante] (m.1)	a' [Allegro] (m.15-29)	punte (m.30)	b (m.38	b' (m.46)	Concl. (m.58	a [Andante] (m.70)	a' [Allegro] (m.85	punte (m.96
Plan tonal	Re Major ——		mod.	La Major ——			Re Maj. ——		mod.

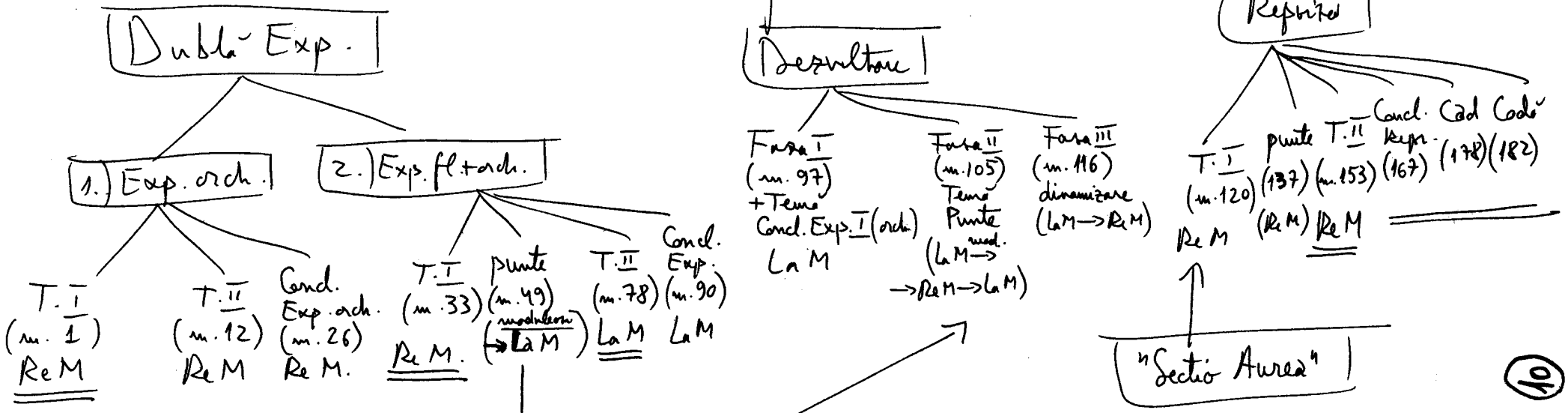
(6)

"Sectio Aurea"

Secțiuni în macro-structură	Dezvoltare				Re	Mi					2a			
	C (Bip. cu unică reluare)				A (T.I)	B (T.II					A (Bip.) (Concl. + Coda)			
Plan tematic	C (m.127)	C' (m.137)	C'' (m.157)	C (m.168)	a [Andante] (m.179)	a' [Allegro] (m.185)	Concl. (m.197)	Punte (m.206)	Cadența (m.210)	Punte (m.215	a [Andante] (m.211)	a' [Allegro] (m.218)	Concl. (m.225)	Coda (m.233)
Plan tonal	Sol Major —		Mi minor	Re Major	Re Major ——			mod.	La Major	mod.	Re Maj. ——			

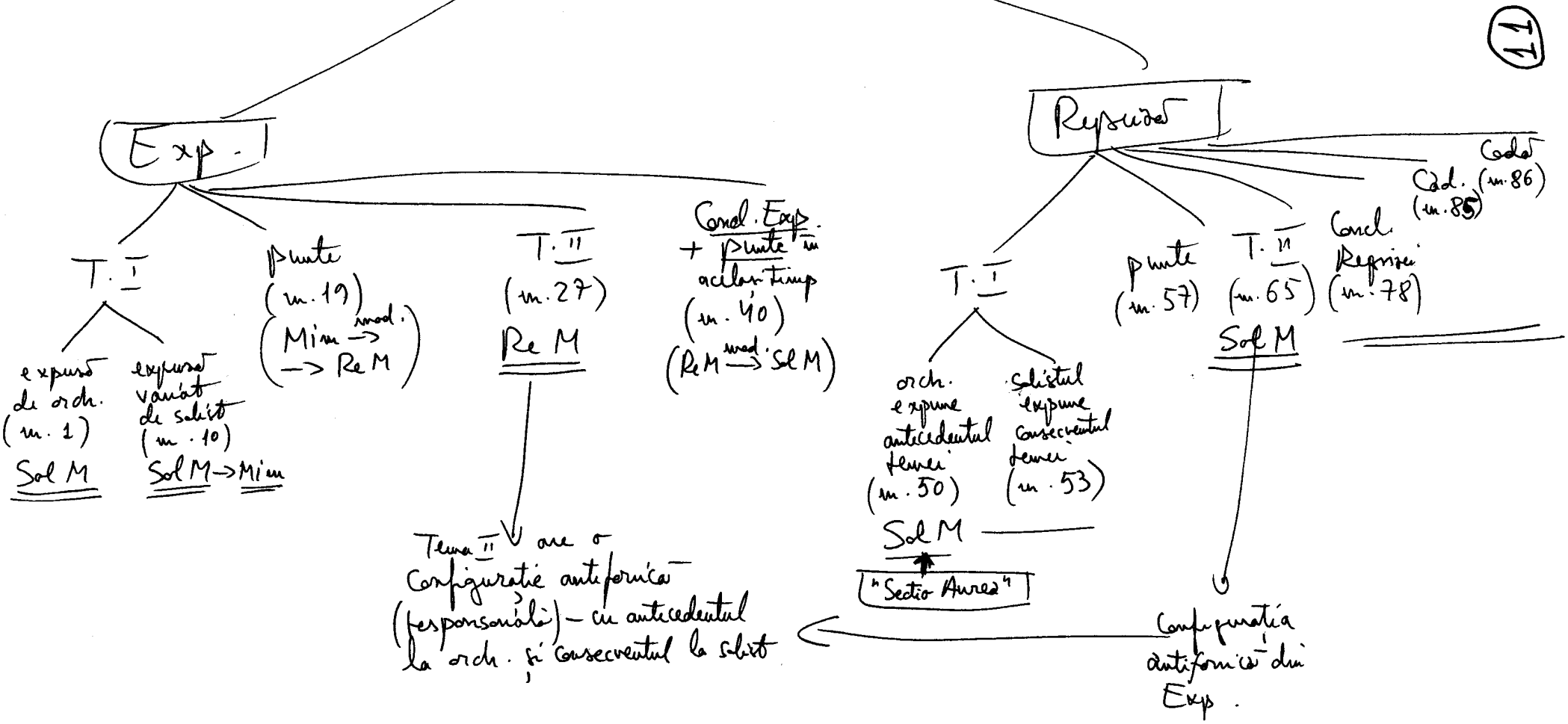
W. A. Mozart – Concert pt. flaut și orch. KV 314

– Partea I-a = formă de Sonată –



Tema Punții
(ce revine în Fasa II a Dezv.)
are o configurație antifonică (sau responsorială),
implicând „dialogul" solist – orchestră
în baza unor imitații

- Partea a II-a = forma de Sonată fără dezvoltare -



Partea a III-a = Rondo-Sonată eliptic de refrenul III

Ref. I | R. II | (R. III) | R. IV
1 Cuplet
A B A C ; B A
Re La Re Sol ; Re Re
Exp. | Desv. | Repr. inversată (fără recurență)
= formă de pălindrom (*)

A (= Refren I) = Tema I = Grup Tematic Principal
- T. I 1 (m. 1) Re M
- T. I 2 (m. 24) Re M
- T. I 1 var (m. 56) Re M
- T. I 2 (m. 70) Re M
- punte (m. 79) (Re M -> La M)

B (= Cuplet) = T. II =
- T. II (m. 91) La M
- Concl. (m. 115)

A (= Refren II) = Concluzia Exp. (bazată pe T. I)
- T. I 1 (m. 124) Re M
- relucrare T. I 1 (orch.) (m. 136) Re M
- punte (m. 147) (Re M -> Sol M)

C (= Cuplet) = Desv.
- Forța I (m. 153) Sol M
- Forța a II-a (diminuare) (m. 169) Sol M -> -> La M = treapta V (dominantă) lui Re M

B (= Cuplet) = Tema II
- T. II (m. 181) Re M
- Concl. (m. 197)

A (= Refren IV) = Gr. T. Principal
- T. I 2 (m. 205) Re M
- T. I 1 (221)
- Concl. (232)
- Cod. Codă (250) (257)

"Secțiunea Aurească"

Exp. | Desv. | Repriză inversată (fără recurență) (12)

(*) Partea a III-a are o formă de pălindrom

(a a') A B | [A C] | B A (a' a)
(sens direct) → Punct de simetrie ← (sens recurent)

A B (a a') | B A (a' a)
→ AC ←
(AC = oglinda în care se reflectă/inversat) AB

lipsește Refrenul III (deci Rondo-Sonată eliptic de Refrenul III)

I stenind lucrări

— Concertele pt. fl. și orch. K.-V. 313 (Sol M) și K.-V. 314 (Re M) au fost compuse în 1778 la Mannheim. Mozart a compus aceste concerte (precum și cele 2 "Flöten-Quartette" K.-V. 285 și K.-V. 298) la comanda unui bogat olandez numit Dejean (sau Dechamps). Cele 2 concerte și primul cvartet au fost terminate până la 14 Februarie 1778 (13)

— Sub aspect stilistic, cele 2 Concerte de fl. (ce se înscriu în zona "rococo" — ultim — în spirit german) sunt foarte apropiate expresiv. de Concertele pt. vioară în Re, Sib și Sol Major (compuse în 1775).

Mozart - Conc. clarinet în La Major K. 622

Partea I-a (365 măsuri) - formă de sonată

- **Exp. dublă**
  - I.) orchestra (1-56)
    - T. I (1-16) - La Maj.
    - T. II variată (37-49) - Si minor → La Maj
  - II.) Solist/orch. (57-181)
    - T. I (57-64) - La Maj.
    - Punte (78-99) - La min. → Mi Maj
    - T. II (100-115) - Mi Maj.
    - T. I în stretto (128-163) - Mi Maj.
    - Concluzie Exp. (164-181)
- **Dezv.** (182-260)
  - Faza I (bazată pe T. I) (182-210)
  - Faza II (bazată pe Tema punții) (211-236)
  - Faza III (dinamizare) - (237-260)
- **Reprisă** (161-369)
  - T. I (261-279) - La Major
  - Punte variată (282-297)
  - T. II (298-325) - La Maj
  - T. I în stretto (326-352) - La Maj = "Secțiune Aurea"
  - Concluzie (353-365)
  - Codă (366-369)

Partea a II (99 m) - formă de lied tripartit

- A (1-32)
  - a (1-16) - Re Maj
  - a' (17-32) - caracter modulator (Re Maj → La Maj)
- B (33-59) - La Maj - măsura 59 = Cadența ad libitum (pe septime de dominantă a lui Re Maj)
- A' (60-99)
  - a (60-68) - Re Maj — "Secțiune Aurea"
  - a' (69-83) - caracter modulator
  - Codă (84-99) - Re Maj.

Partea a III (353 m) - formă de Rondo Sonată: A B A C A B' A

Exp. | Dezv. | Reprs.

Tema I	Tema II	T. I		T. I	T. II	T. I		
A	- punte - B	— A	- C	— A	— B'	— A	— Concluzie - Codă	
(1-56)	(57-72)	(73-113)	(114-137)	(138-177)	(178-221)	(222-246)	(247-296)	(297-333) (334-353)
La Maj	- modulație - Mi minor	- La Maj	- Fa# minor	- Re maj	- cromatizare	- La Maj	- La Maj.	- La Maj.
	(cu cromatizări)			(modulator)	spre La Maj			

Expoziție — Dezv. — Falsă reprizăl (în Re Maj) — "Secțiune Aurea" — Reprisa inversată (T. II - T. I)

Joseph Haydn – Cvartet Op. 3 Nr. 5

→ PARTEA I (Presto) – formă de „Allegro de Sonată"

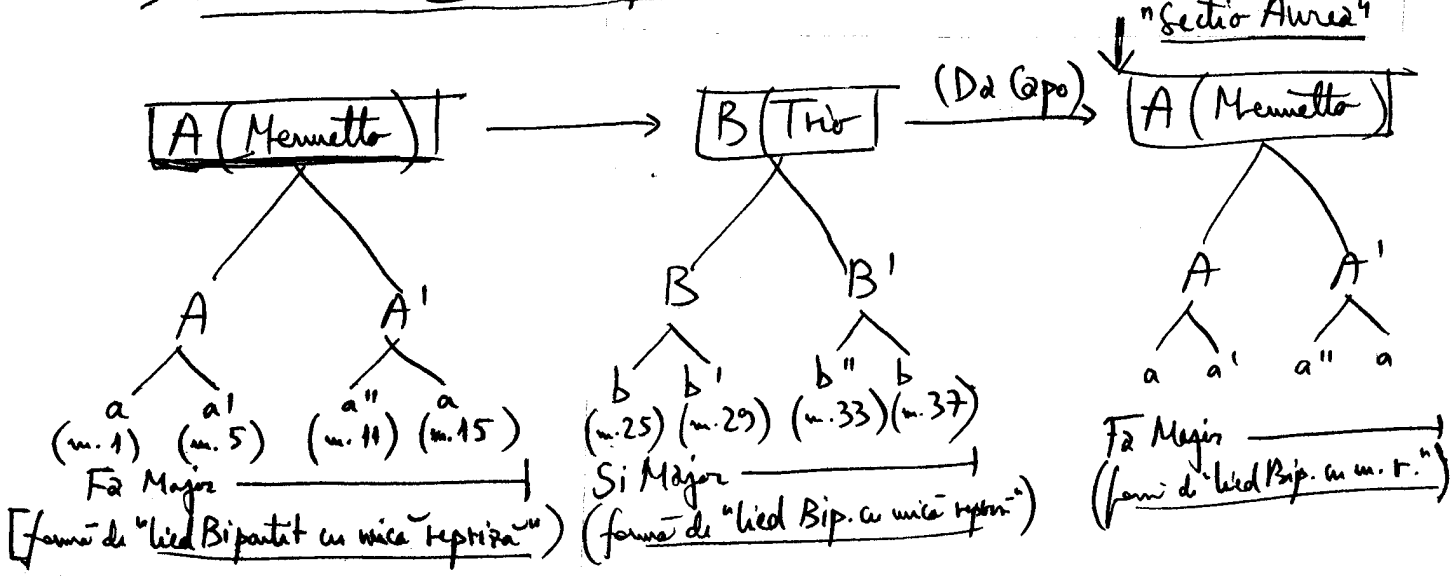
- **Expoziție**
  - T. I (Fa Maj.) – m. 1 (configurație antifonică, responsorială)
  - Punte (Fa Maj. → Do Maj.) – m. 19
  - Grup Tematic II [T. II 1 (Do Maj.) – m. 28 ; T. II 2 (Do Maj.) – m. 42
  - Concl. G.T. II – m. 58
  - Concl. Exp. – m. 73
- **Dezvoltare**
  - Faza I (elemente din T. I) – m. 91
  - Faza II (travaliu prin imitații, secvențări, dinamizare) m. 107
  - Faza III (pregătirea Reprizei – pedală la vioara II) – m. 126
- **Repriză** (pe „Sectio Aurea")
  - T. I (Fa Maj.) – m. 138
  - Punte – m. 154
  - G.T. II [T. II 1 (Fa Maj.) – m. 162 ; T. II 2 (Fa Maj.) – m. 176
  - Concl. G.T. II – m. 192
  - Concl. Repriză – m. 207
  - Codă scurtă – m. 218

→ PARTEA A II-A (Andante cantabile) – formă de „Allegro de Sonată"

- **Expoziție**
  - T. I (Do Maj.) – m. 1
  - Punte (Do Maj. → Sol Maj.) – m. 13
  - T. II (Sol Maj.) – m. 20
  - Concl. Exp. – m. 28
- **Dezvoltare** (o singură fază) – m. 34 (elemente T. I)
- **Repriză** (pe „Sectio Aurea")
  - T. I (Do Maj.) – m. 42
  - Punte – m. 48
  - T. II (Do Maj.) – m. 59
  - Concl. Repriză – m. 67

./.

→ PARTEA A III-A — formă de "Lied Tripartit Compus"



→ PARTEA A IV-A (Scherzando) — formă de "Allegro de Sonată"

- Expoziție
  - T. I (Fa Maj.) — m. 1 (configurație responsorială)
  - Punte (Fa Maj → Do Maj.) — m. 9
  - T. II (Do Maj.) — m. 21
  - Concl. T. II — m. 29
  - Concl. Exp. — m. 36
- Desvoltare (o singură frază) — m. 46 (elemente din T. I)
- Repriză (pe "Sectio Aurea")
  - T. I (Fa Maj.) — m. 62
  - Punte — m. 68
  - T. II (Fa Maj.) — m. 80
  - Concl. T. II — m. 88
  - Concl. Repriză — m. 94

× —— ×

Haydn - Cvartetul Cvintelor Op. 76 Nr. 2, Re minor

→ P. I = formă de sonată

- Exp. (m. 1-56) ×2
  - T. I (1-12) - Re minor
  - punte (13-31) - spre Fa Major
  - T. II (32-40) Fa minor
  - Concluzie Exp. (41-56)
- Dezv. (57-98) ×2
  - Faza I (57-71)
  - Faza II (72-79)
  - Faza III (80-98) - dinamizare
- Repr. (99-154) (Sectio Aurea)
  - T. I (99-109) - Re min.
  - punte (110-117)
  - T. II (118-125) Re min
  - Concluzie (126-138)
- Codă (139-154)

→ P. II = formă de lied tripartit compus

- A (1-15) < a (1-4) / a' (5-15) > Re Maj.
- B (16-31) - Re min → Re Maj
- A' (32-67) (Sectio Aurea)
  - a (32-39) - Re Maj
  - a' (40-46) - Si minor
  - a'' (47-50) - Re Maj
  - Concl. (51-57)
  - Codă (58-67)

→ P. III = formă de lied tripartit compus

(Menuet, Trio, Menuet D.C.)
A B A

A < a (1-11) / a' (12-37) > Re min

B < b (38-52) / b' (53-80) > Re Maj

A - (D.C.) < a / a' (Sectio Aurea)

→ P. IV = forma de sonată

- Exp. (1-92) — T. I (1-20) Re min < a (1-8) / a' (9-20)
  - punte (21-45) - Re min → Fa Maj
  - Grup Tematic II (46-82) Fa Maj < b (46-62) / b' (63-82)
  - Concluzie Exp. (82-92)
- Dezvoltare (93-147) < Faza I (93-113) / Faza II (114-126) / Faza III (127-147) - secvențări, diminuare pe dominantă
- Repriza (148-267)
  - T. I (148-195) < Re min (148-179) / omonimul Re Maj (180-195)
  - Sectio Aurea
  - punte (196-205)
  - Grup Tematic II (206-243) Re Maj < b (206-222) / b' (223-243)
  - Codă (244-267)

Haydn: Trio Londonez Nr. 1 pt. 2 oboi și fagot

→ Partea I = Sonată

- Exp. - T. I (1-8) - Sib M
  - punte (9-20)
  - GT II < 1 (21-24) / 2 (25-28)] Fa M
  - Concl. Exp. (29-34)
- Dezv. - F. I (35-41) - Sib M / Sib m, elemente T. I
  - F. II (42-47) - Reb M / Mib m, elemente T. I în secvențări
  - F. III (48-54) - Mib m / Fa M, elemente T. I

(S.A.) → - Repr. - T. I (55-62) - Sib M
  - punte (62-69)
  - GT II < 1 (70-72) / 2 (73-79)] Sib M
  - Concl. Repr. (79-83)
  - Coda (84-90)

→ Partea II = Lied Bipartit Compus

- A < a (1-8) - Fa M / a' (9-17) - Do M
- B < b (18-25) - Do M / punte (26-29) - Do M → Fa M / b' (30-39) - Fa M

(S.A.) →

→ Parte a III = Rondo

- A (1–10) - Sib M - x2
- B (11-24) - Fa M] x2
- A' (25-34) - Sib M
- C (35-58) < c (35-43) - Sib m
  c' (44-58) - Reb M

(S.A) → - A'' (59-68) - Sib M
- B' (69-82) - Fa M
- A''' (83-92) - Sib M
- Coda (95-100)

α —— α

Carl Stamitz: Concert pentru clarinet și orch. în Mib Major

→ p. I – Sonată (241 măsuri)

- Dublă Exp. (m. 1–125)
  - I Exp. Orch. (m. 1–52)
    - T. I (Mib Maj.) – m. 1–11
    - Punte (Mib M → Sib M) – m. 12–25
    - T. II a (Sib M) – m. 26–38
    - Concl. (Mib M.) – m. 39–52
  - II Exp. Cl. și Orch. (m. 53–125)
    - T. I (Mib M) – m. 53–67
    - Punte (Mib M → Sib M) – m. 68–88
    - T. II b (Sib M) – m. 89–109
    - Concl. (Sib M) – m. 110–125

Deci T. II este un grup tematic: T. II a în Exp. Orch. și T. II b în Exp. Cl.

- Dezv. (m. 126–201)
  - Faza I (m. 126–139) – elemente din T. I
  - Faza II (m. 140–192) – numeroase modulații
  - Faza III (m. 193–201) – dinamizare pe tonalitatea de bază
- Reprizǎ concentratǎ (m. 202–241)
  - T. II b (Mib M) – m. 202–220
  - T. II a (Mib M.) – m. 221–227
  - Codǎ (Mib M) – m. 228–241

→ p. II – Lied bipartit multiplicat (triplat) (65 măs.)

(M = major)

I { – A (Sib Maj) – m. 1–8
  – B (Sib M → Fa M) – m. 9–22 } x 1

II { – A (Sib M) – m. 23–30
  – B (Sib M cromatizat) – m. 31–46 } x 2
  ↳ Sib minor

III { – A (Sib Maj.) – 47–55
  – B (Sib Maj.) – 56–65 } x 3

→ p. III – Rondo-Sonată (cu caracter de scherzo) (252 măsuri)

– teme de vânătoare (semnale de corni de vânătoare)

alte tonalități | tonalități de bază

A B A C A B A Codă

Exp. Dezv. Repr.

schema formei de Rondo-Sonată

- A (Mib M) – m. 1–16 = T. I
- B (Sib M) – m. 17–24 = T. II
- A (Mib M) – m. 25–41 = T. I

Exp.

- C (Sib M) – m. 42–95 = Dezv.
- A (Mib M) – m. 96–137 = T. I
- B (Mib M) – m. 138–189 = T. II
- A (Mib M) – m. 190–205 = T. I
- Codă (Mib M) – m. 206–252

Repr.

C. M. von Weber: Concert pt. clarinet și orch. Nr. 1

- P. I
  - Exp. (1-160)
    - Intr. (1-47) - Fa m. - bazată pe T. II
    - T. I (48-83) - Fa m.
    - Grup Tematic II
      - (a) (84) Re♭ M
      - (b) (110) La♭ M
      - b' (130) " - dezvoltare
      - b'' (144) " - continuă dezvoltarea
    - Codetta (160) - ca o Concl. exp.
  - Dez. (161-247)
    - Fază 1 (161) - La♭ M - doar orch.
    - Fază 2 (187) - Do m - inițial.
    - Fază 3 (209) - Si♭ M - dezvoltare
  - Repr. (248-304)
    - T. I (248) - Fa m
    - T. II a (266) - Fa m
    - Concl. (275) - Fa m.
    - Coda (290) - Fa m - bazată pe T. II

- P. II
  - Ved dispariția Campus
    - A (1-40)
      - a (1) - Do M
      - a' (31) - Do m
    - B (41-65) (41) - Mi♭ M
      - punte scurtă (66-69)
    - A' (70) - a - Do M.
      (70-85)

- p. m - Rondo: A B A C A D A

- A (FaM) - 1 - 34
- B (DoM) - 35 - 71
- A (FaM) - 72 - 123
- C (ReM) - 124 - 201
- A (FaM) - 202 - 231
- D (SibM) - 232 - 295
- A (FaM) - 296 - 353

Beethoven:

Sonata op. 24 pentru vioară și pian

[NB - Analiza computerizată la p. 151-153]

- Partea I (forma de Sonată) în Fa Major

- **Expoziția (1-86)**
  - T. I (1-25) - Fa M → Do M
  - Punte (26-37) - caracter modulant
  - T. II (38-69) - Do M
  - Concluzia T. II (70-78)
  - Concluzia Exp. (79-86), ce implică un grup cadențial modulant spre Fa M (voltă I) / La M (voltă II), aplicabil în Dubla Expoziție
- **Dezvoltarea (87-123)**
  - Faza I (87-97) - elemente din T. I și T. II în planul modulatoriu La M → Si M → Sib m
  - Faza II (98-115) - dinamizarea elementelor constitutive în planul modulatoriu Sib m → Fa m → Do m → Sol m → Re m
  - Faza III (116-123) - pregătirea Reprizei pe o pedală dinamizată pe La = dominanta lui Re m, dar și treapta III din Fa M.
- **Repriza (124-248)**
  - T. I (124-149) - Fa M → Do M
  - Punte (150-161) - caracter modulant
  - T. II (162-202) - Fa M
  - Concluzie (203-209) - Fa M → Re M
  - Coda (210-231) - cu dezvoltare codală în planul modulatoriu Re M → Mib → Cromatizări → Fa M;
  - Concluzia Codei (232-248) - elemente din T. I în Fa M.

Sectio Aurea →

- Partea a II-a (Temă cu variațiuni) în Sib Major

- Temă (SibM) { (a) m. 1-9 (la Pian) și (2) - m. 10-17 (la Vioară)
  (b) m. 18-29 (dialog "antifonic" Vioară / Pian)
- Var. I (SibM) - m. 30-37 (la Pian, ornamentală)
- Var. II (Sibmin.) - m. 38-53 (la Vioară; modulație Sib m → Solb M → Re M → Sib M)
- S.A → Var. III (Sib Maj) - m. 54-73 (fixarea tonalității Sib M, după căderile; tema trece de la Pian - în pregeri - la Vioară)
  - include Coda (64-73), pe cadență autentică T - D - T.

Partea a III (Scherzo) în Fa Major

- Formă Tripartită compusă

- Scherzo - A { a1 - Fa M; a2 - La M → Fa M
- Trio - B { b1 - Fa M (dominantă do); b2 - SibM → Sol m. → Fa M
- S.A → Scherzo - A { a1 - Fa M; a2 - La M → Fa M

/.

- Partea a III-a (Rondo Sonată) în Fa Major

- Exp.
  - A < a (1-18) / a' (18-25)] - Fa Maj.
  - punte (26-38) - Fa M → Do min.
  - B (38-46) - Do min.
  - punte (46-55)
  - A' (56-73) - Fa Maj.
- Dezv.
  - C < c (73-89) / c' (89-105)] Re min
  - punte (105-123) - include o falsă reprizăă (112-115) în Re Maj.
- Repriză
  - A'' < a (124-141) / a' (141-149)] Fa Maj.
  - punte (149-161)
  - B' < b (161-165) / b' (165-167)] Mi♭ min
  - punte (167-188)
  - A''' (189-205) - Fa Maj
  - Coda (206-223) - inflexiuni modulatorii, 2 pași cadențe pentru fixarea lui Fa Maj.
  - Concluzia Codei (224-243) - Fa Maj.

(S.A. →)

METHOD FOR COMPARATIVE ANALYSIS OF MUSIC PERFORMANCES BASED ON "ACID PRO 7" SOFTWARE

SERBAN NICHIFOR

- SUBJECT:
Beethoven Violin Sonata No. 5 ("Spring") in F Major Op.24, Part I

- SONATA-ALLEGRO FORM ANALYSIS:
EXPOSITION (measures 1- 86/Volta I)
Subject 1 (m. 1 - 25)
Transition (m. 26 – 37)
Subject 2 (m. 38 – 69)
Codetta (m. 70 – 86/Volta I)
EXPOSITION x 2 – *ad libitum* (exposition may then be repeated)
DEVELOPMENT (measures 86/Volta II – 123)
Phase 1 (m. 86/Volta II – 97)
Phase 2 (m. 98 – 115)
Phase 3 (m. 116 – 123)
RECAPITULATION (measures 124 – 247)
Subject 1 (m. 124 - 149)
Transition (m. 150 – 161)
Subject 2 (m. 162 – 193)
Codetta (m. 194 - 209)
Extended Coda: Phase 1 (m.210 –231) and Phase 2 (m. 232 – 247)

- PERFORMERS:
- Track 1: Henryk Szeryng & Arthur Rubinstein - 7:07 (without Exposition x 2)
http://www.youtube.com/watch?v=mAcWGVC4Nqc

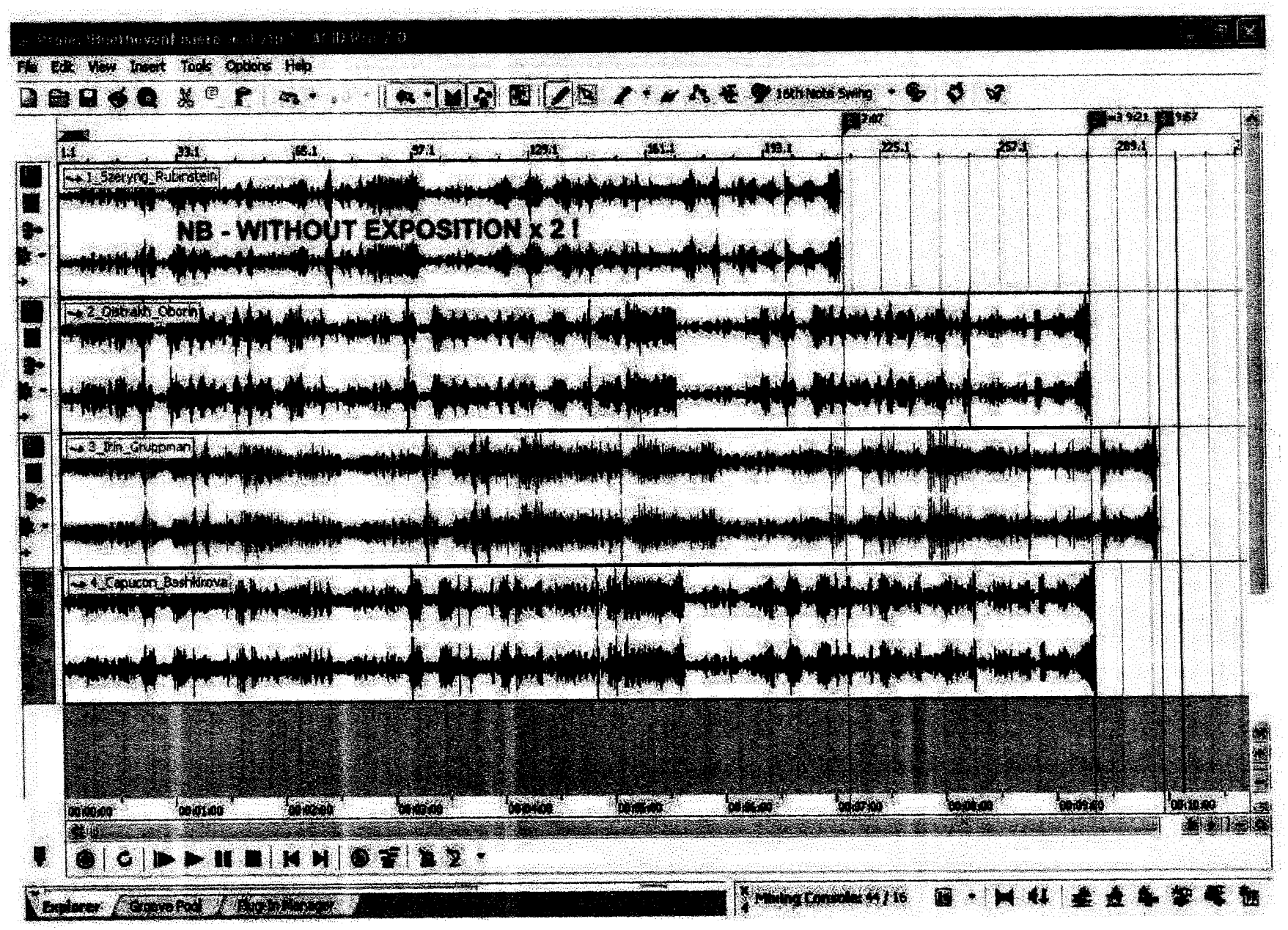
- Track 2: David Oistrakh & Lev Oborin - 9:21
http://www.youtube.com/watch?v=n0pIO4zq_1w

- Track 3: Ilya Itin & Igor Gruppman - 9:57
http://www.youtube.com/watch?v=VjWmhhVe5UM&feature=related

- Track 4: Renaud Capuçon & Elena Bashkirova - 9:21
http://www.youtube.com/watch?v=QzccW7ZvDZc

- SOFTWARE:
"ACID Pro 7 software is a DAW powerhouse that combines full multitrack recording and mixing, MIDI sequencing, and ACID looping functionality for a seamless music-creation and post-production environment. With its Transparent Technology™ design, ACID Pro 7 software removes typical barriers to the creative workflow so you can effortlessly transform ideas into real results."
http://www.sonycreativesoftware.com/acidpro

(28)



DURATIONS

Beethoven: Sonata Nr. 8 Op. 30 Nr. 3 pentru vioară și pian

→ Partea I – Formă de Sonată

- Exp. (1-92)
  - T. I (1-19) – Sol Major
  - punte (20-49)
  - Grup Tematic II: a (50-66) Re minor; b (67-80) Re Major
  - Concluzia Exp. (81-92)
- Dezv. (93-116)
  - Fraza I (93-102)
  - Fraza II (103-116) – dinamizare
- (S.A.) → Reprize (117-202)
  - T. I (117-135) Sol Maj.
  - punte (136-157)
  - Gr. Tematic II: a (158-174) – Sol minor; b (175-188) – Sol Major
  - Concluzia (Coda) (189-202)

→ Partea a II-a – Formă de lied tripărțit (ABABA)

lied tripărțit compus (S.A.) →

- A – a (1-16) – Mib Major
  - a' (17-29) – Do minor
  - a (30-37) – Mib Maj.
  - a' (38-50) – Do min
  - a (51-58) – Mib Maj.

  formă tripărțită simplă
- B – b (59-74) – Mib Maj.
  - b' (75-90) – Mib min

  formă bipartită simplă
- A – a (91-106) – Mib Maj.
  - a' (107-119) – Do min.
  - a (120-127) – Mib Maj.
  - a' (128-140) – Do min
  - a (141-148) – Mib Maj.

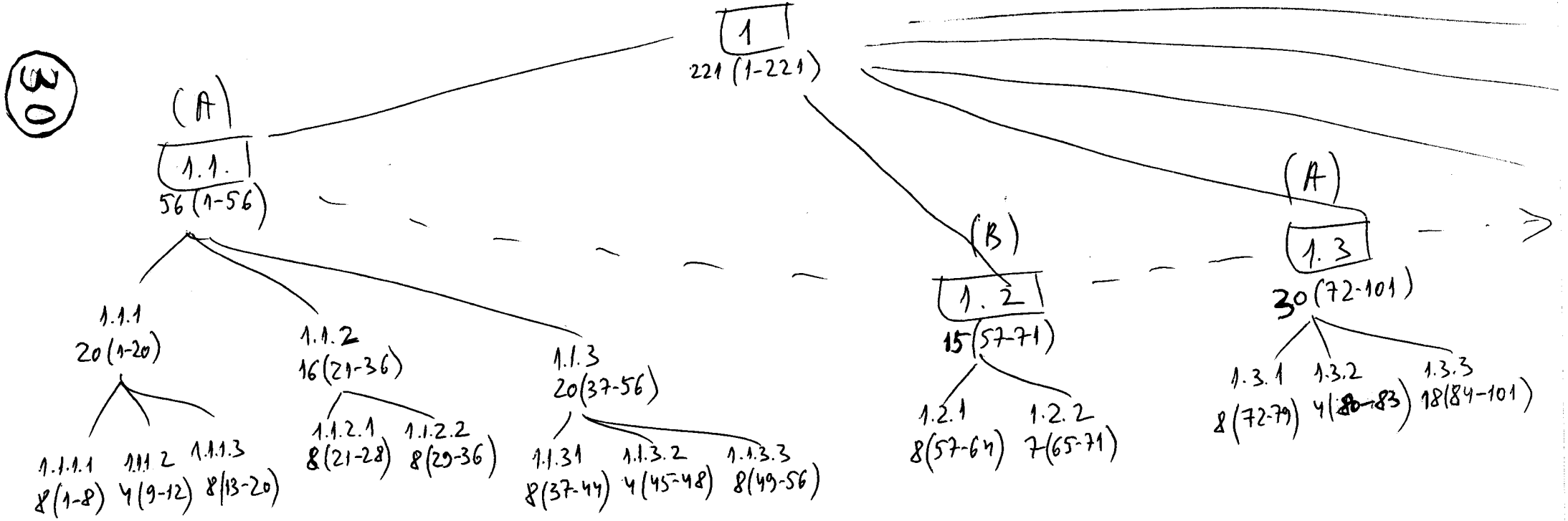
  formă tripărțită simplă
- B – b (149-177) Mib Maj. – formă monopartită simplă
- A – a (178-196) Mib Maj – formă monopartită simplă

→ Partea a III-a – Formă de Rondo (ABACA – Coda)

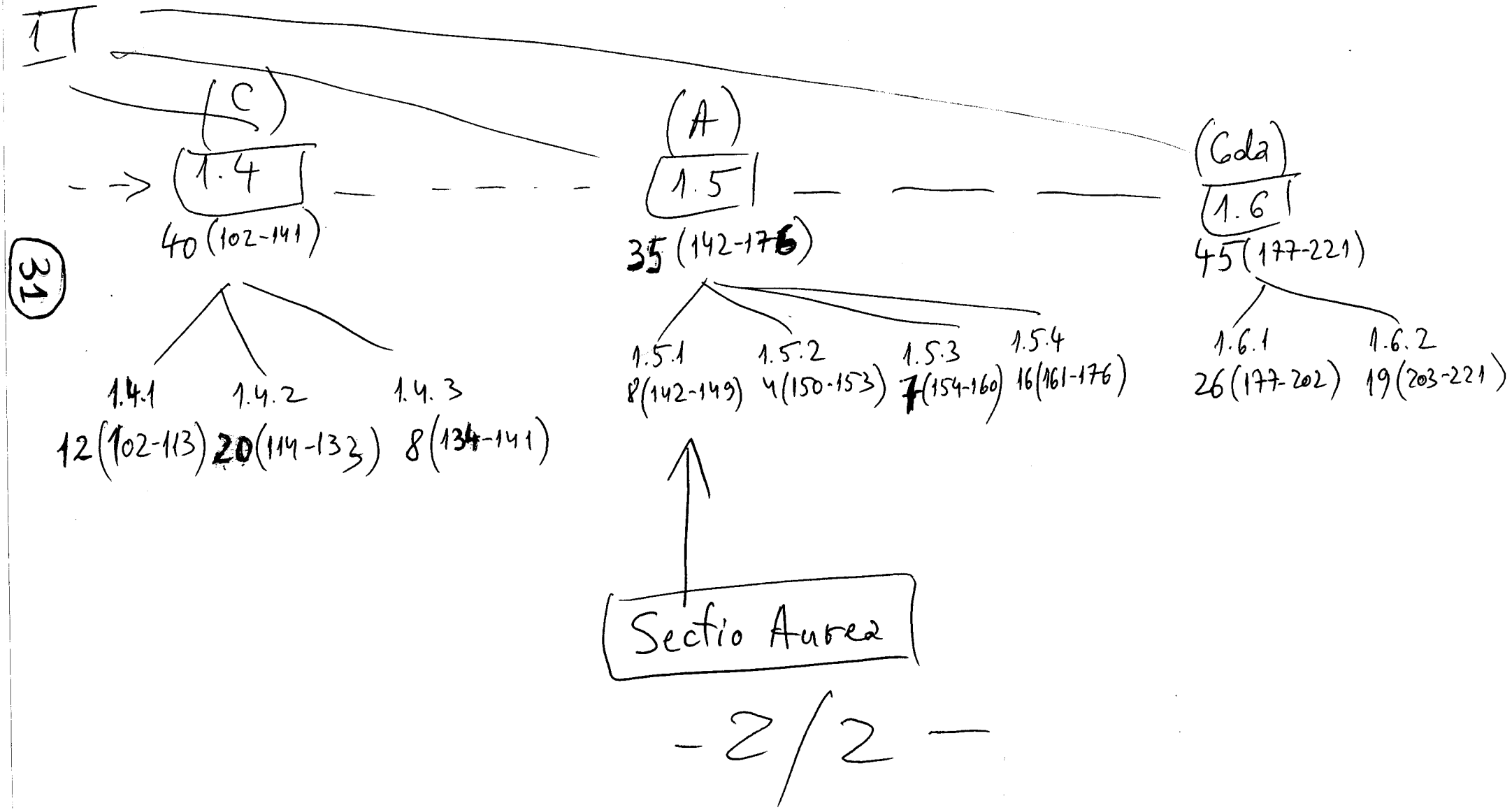
- A (1-56) – Sol Maj.
- B (57-71) – Mi min.
- A (72-101) – Sol Maj.
- C
  - 1 (102-113) – Do Maj.
  - 2 (114-132) – La min → Si Maj. (quasi punte)
  - 3 (133-141) – Si Maj.
- (S.A.) → A (142-172) – Sol Maj.
- Coda (173-199) – Mib Maj → Sol Maj (quasi punte)
- Coda Codei (200-221) – Sol Maj.

Beethoven - Sonata Nr. 8, Op. 30 Nr. 3 pt. vioară și pian

Partea a III-a – arbore de sintaxă

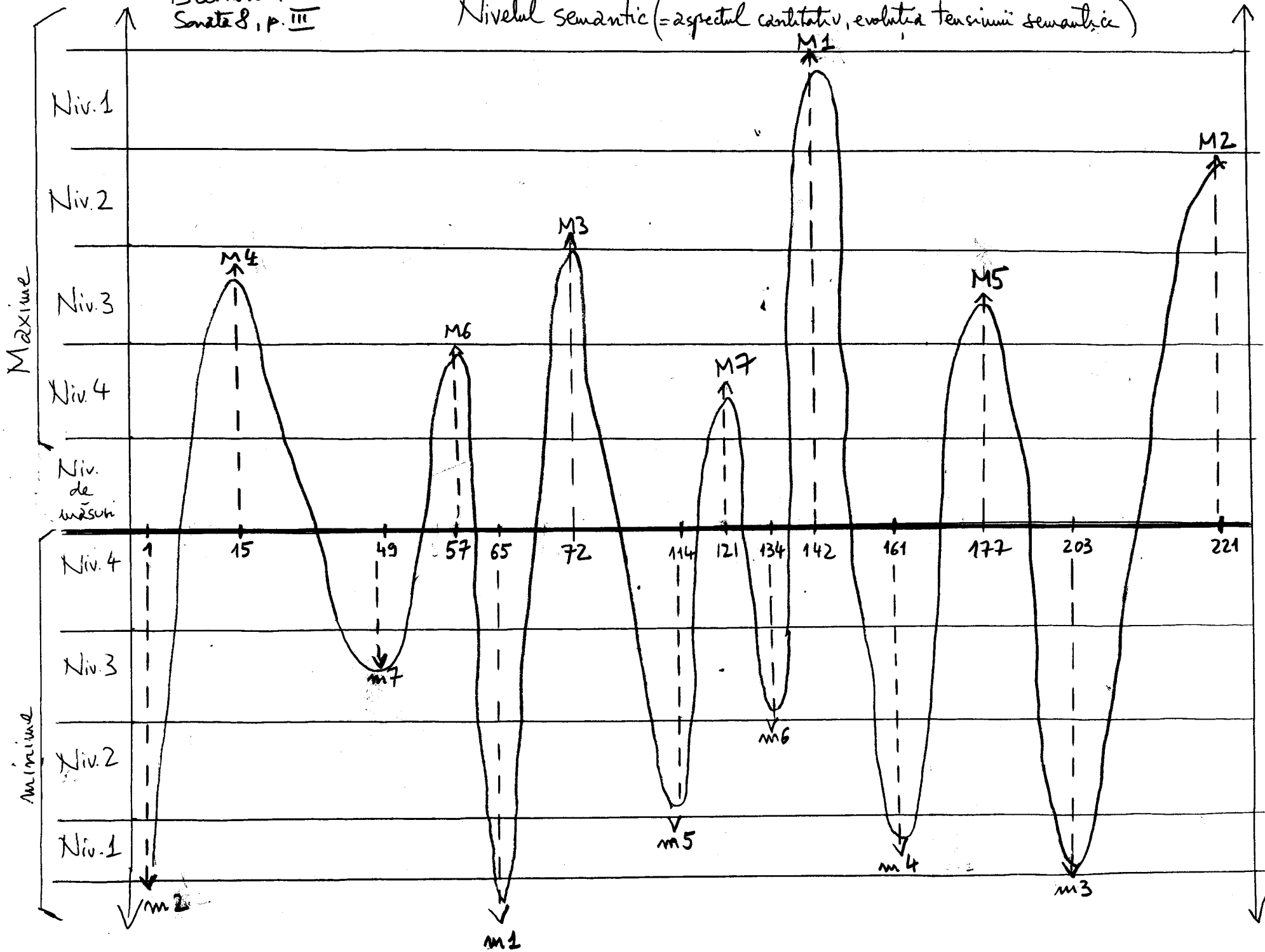


(Beethoven - S. 8 - p. III - Continuare)



Beethoven: Sonata 8, p. III

Nivelul semantic (= aspectul cantitativ, evolutia tensiunii semantice)



Beethoven - Sonata I alb și pian

- Partea I - Introducere (Adagio sostenuto)
  = Lied bipartit compus
  - A < a (m. 1-10) - Fa Major
    a' (m. 11-21) - punte
  - B < b (m. 22-28) - Do Major
    b' (m. 29-34) - punte

- Partea II (Allegro) = Sonată
  - Exp - T. I (35-56) - Fa Major
    - punte (57-92), cu temă punte (73-92)
    - Grup Tematic II [GT II-1 (93-115); GT II-2 (116-126)] Do Major
    - Concluzie GT II (127-142)
    - Concluzie Exp (143-160)
  - Dezv. - Faza I (161-177) bazată pe T. I (La Maj.)
    - Faza II (178-193) - motiv T. I secvențat
    - Faza III (194-220) - dinamizare
  - Repriză - T. I (221-253) - Fa Major
    - GT. II [GT. II-1 (274-296); GT. II-2 (297-307)] Fa Maj
    - Concl. GT II (308-324)
    - Concl. Repr. (325-347)
    - Coda (348-385) - cu dezvoltare codală (specific lui Beethoven)
    - Coda codei (386-100) - T. I în Fa Maj.

Secțiunea Aurea →

- Partea a III-a = Rondo Sonată

- Exp. →
  - A (= Tema I) (1-23) - Fa Major
  - punte (24-41)
  - B (= Tema II) (42-59) - Do Major
  - punte (60-65)
  - A' (= Concluzia Exp.) (66-75) - Fa Major
- Dezv. →
  - C (76-116) - Si♭ minor
  - punte (117-140)
- Repriză →
  - A'' (= Tema I) (141-166) - Fa Major
  - punte (167-190)
  - B' (= Tema II) (191-204) - Fa Major
  - punte (205-234)
  - A''' (= Concluzia Rept.) (235-267) - Fa Major
  - Codă - cu dezvoltare codală (268-282) - Fa Major
  - Coda codei (283-290) - Fa Major

Secțio Aurea

Beethoven - Sonata II op. 49 nr. 2

- Partea I - Introducere (Adagio) = lied tripartit compus
  - A < a (1-6) Sol minor
    a' (7-14) Sol minor
  - B < b (15-21) = elemente din a - Mi♭ Major
    b' (22-27) - modulații de la Fa Maj la La♭ Maj
  - A' < a'' (a' cu ornamentație și secvențări) (28-32) La♭ Maj, apoi modulații
    punte (33-26) mod. de la Re min la Sol min
    a''' (= a variat) (27-44) Sol min.

Secțiunea Auxiliară

- Partea a II-a:
  - Sonată (Allegro)
    - Exp. < G.T. I < 1 (1-25) - Sol min.
      2 (26-39) - Sol min.
      punte (40-61), cu Tema punții (44-49)
      T. II (62-99) - Si♭ Major
      Concl. T. II (100-120)
      Concl. Exp. (121-171)
    - Dezv. < Faza I (172-189) - elemente din Concl. Exp. și din GT I-2
      Faza II (190-219) - elemente GT I.2 (La♭ Maj, apoi în secvențări)
      Faza III (220-270) (dinamizări și secvențări ale unei Teme sintetice = m. 230-237)
    - Repriză < G.T. I < 1 (271-295) - Sol min
      2 (296-313) Mi♭ Maj → Sol min
      T. II (314-351) - Sol Major (omonima tonalit. inițiale)
      Concl. T. II (352-381)
      Concl. Repr. (382-435) - Sol minor
      Codă (435-493) - dezvoltare codală pe elemente GT I-1
      Coda codei (494-509) - elemente GT I-1

Secțiunea Auxiliară

- Partea a III-a = Rondo Sonată

Exp.
- A = T. I (1-16) - Sol Major
- punte (17-32)
- B = G.T. II < 1 (33-51) - Re Major / 2 (52-59) - Re minor
- punte (60-65)
- A' = Concl. Exp. (66-81) - Sol Major
- punte (82-99)

Dezv. →
- C tripartită < c1 (100-115) - Do Major / c2 (116-125) - La minor / c1 (126-133) - Do Major / c2 (134-143) - La minor / c1 (144-151) - Do Major
- punte (152-158)
- falsă repriză (159-166) - Re b Major

Repr. →
- A'' = T. I (167-182) - Sol Major
- punte (183-195)
- B' = G T II < 1 (196-214) - Sol Major / 2 (215-222) - Sol minor

Sectio Aurea →
- punte (223-227)
- A''' < a1 = Concl. Exp (228-239) - Sol Major
  punte (240-245)
  a2 (246-256)
  a3 (257-263) = Variațiune I (la A = T. I)
  a4 (264-268)
  a5 (269-279)
  a6 (280-297) = Variațiune II
  a7 (298-304) = Coda Codei

Coda cu dezvoltare codală

Beethoven – Sonata III cello / pian

→ P. I = Sonată

- Exp. (1-94)
  - T. I în La Maj (1-24)
  - punte (25-36)
  - G.T. II
    - (a) în Mi Maj (= trisonul major descendent) (37-70)
    - (b) în Mi Maj – la cello (71-78)
  - Concl. (79-94) – la măs. 89-94 apare ți o temă a concluziei

- Dezv. (95-151)
  - Fasa I (95-106) – dezvoltă elemente din T. I
  - Fasa II (107-136) – apare o temă nouă minoră, derivată din trisonul descendent specific T. II a; de la măs. 115, această nouă temă este dinamizată progresiv
  - Fasa III (137-151) – elemente din T. I pregătind acordul de dominantă (V) al lui La Maj.

Secțio Aurea →

- Repr. (152-280)
  - T. I în La Maj. (152-163)
  - punte (164-178)
  - G.T. II
    - (a) în La Maj. (179-201)
    - (b) în La Maj. (202-215)
  - Concl. (216-231)
  - Codă (cu dezvoltare codală specifică lui Beethoven) (232-280); de la măs. 253 începe „coda codei"

→ P. II = Lied Tripentapartit (AB A'B'A'')

- A ← a (1-30) – La minor; a' (31-82) – Mi minor cu modulații (Do Major); a (83-109) – La minor
- B ← b (110-141) – La Major; b' (142-161) – Mi Major; b (162-196) – La Major
- A' ← a (197-226); a' (227-277); a (278-305) – la fel ca A
- B' ← b (306-337); b' (338-357); b (358-392) – la fel ca B
- A'' ← a' (393-422); a' (423-473); a (474-504); Coda (505-519) – la fel ca A

→ P. III = Lied Monopartit - A < a a'

A (1-18) < a (1-8) - Tema la pian
a' (9-18) - Tema la cello

→ P. IV = Sonată

- Exp. (19-75) < T. I (19-33) - La Major
punte (34-45)
T. II (46-60) - Mi Major
Concluse (61-75)

- Dezv. (76-111) < Faza I (76-88) - elemente T. I
Faza II (89-103) - elemente punte
Faza III (104-111) - elemente T. I

Secțiunea Aurea → - Repr (112-220) < T. I (112-126) - La Maj.
punte (127-141)
T. II (142-156) - La Maj.
Concl. (157-172)
Codă (cu desvoltare codală) (173-220);
de la măs. 207 - "coda codei"

X — X

Concl - bogăția materialului tematic; elemente cu caracter variațional (în succesiunea ideilor) ce conferă un suflu cvasi-improvizatoric, potențat prin complexitatea planului armonic.

Beethoven - Sonata IV pt. vlc / pian

- Sonata op. 102 (1815) face trecerea spre maniera cvartetului; se remarcă o reiterare a formelor baroce - ce includ însă un nou conținut specific beethovenian.
- Sonata op. 102 nr. 1 poartă subtitlul „Freie Sonata" ți are un pregnant caracter ciclic; formele sunt concise și perfect echilibrate
- materialul tematic derivă dintr-un motiv unic, bazat pe un tetracord descendent (do-si-la-sol), ce apare pe parcursul lucrării în diferite ipostaze.

Formează o Unitate

- P. I = Lied Monopartit A ≥ a (1-16)] Do Major; a' (17-27)]
  Cu un caracter introductiv; motivul generator (tetrac. desc.) apare chiar la început, expus de vlc.
- P. II = Sonată

- Exp. (28-75)
  - T. I (28-39) - La minor
  - punte (40-45)
  - T. II (46-65) - Mi minor
  - Concl. (66-75)
- Dezv. (76-97)
  - Fasa I (76-88) - elemente T. I
  - Fasa II (89-93) - sunt coral
  - Fasa III (94-97) - falsă repriză (în Re minor)
- Repr. (98-154) (Secțiunea Aurea) →
  - T. I (98-106) - La minor
  - punte (107-114)
  - T. II (115-134)
  - Concl. (135-144)
  - Coda (145-154) - elemente T. I

- P. III - Lied Bipartit (1-16)

formează o unitate

A (1-6) - Sol Major
punte (7-9) - Temă nouă (modul. Sol M → Do M).
B (10-16) - reiterează elemente din P. I - Do Major (în spiritul ciclic al lucrării)

- P. IV - Sonată

- Exp. (17-74)
  - Scurtă introducere (17-20)
  - T. I (21-38) - Do Maj → (motivul generator inversat, ascendent)
  - punte (39-50)
  - T. II (51-58) - Sol Maj
  - Concl. (59-74)

- Dezv. (75-121)
  - Fasa I (75-93) - bazată pe motivul generator inversat (ascendent)
  - Fasa II (94-113) - dezvoltare polifonică a motivului
  - Fasa III (114-121) - dinamizare

Secțiunea Aurea → - Rep. (122-
  - T. I (122-139) - Do Maj.
  - punte (140-159)
  - T. II (160-167) - Do Maj
  - Concl. (168-183)
  - Coda (cu dezvoltare codală) (184-249).

cu "coda codiei" de la măs. 217.

x — x

Beethoven - Sonata V allo și prim

- Partea I = Sonată

- Exp
  - G.T. I
    - 1 (1-12)
    - 2 (13-17)
    - Concl. (18-21)

    ] Re Major
  - punte (22-28)
  - T. II (29-42) - La Major
  - Concl. Exp. (43-53)
- Dezv
  - F. I (54-60) - elemente din T. I - 1
  - F. II (61-83) elemente din T. I și punte - Do Major
  - Falsă Repriză (84-88) - Sol Major
- Repr
  - G.T. I
    - 1 (89-94)
    - 2 (95-97)

    ] Re Major
  - punte (98-102)
  - T. II (103-116) - Re Major
  - Concl. Repr (117-128)
  - Coda (129-142) - dezvoltare codală pe elemente din T. II
  - Coda Codei (143-147)

Secțiă Aurea →

- Partea a II-a = < Lied Tripartit Compus / Temă cu Variațiuni

- A
  - a (1-8) = Temă (quasi coral luteran) - Re min. → La min.
  - a' (9-20) = Variațiunea I - liberă și ornamentală - La min → Re min.
- punte (21-24)
- B (Variațiunea II - de caracter)
  - b (25-33)
  - b' (34-39)
  - b (40-50)

  ] Re Major
- A'
  - a (= Var. III - strictă și ornamentală) (54-58) - Re min. → La min.
  - a' (= Var. IV - liberă și ornamentală) (59-66) La min. → Re min.

Secțiă Aurea →

- Codă / Punte - cutemă specifică (67-85) - mică dezvoltare codală, caracter modulatoriu:
  Re min → Sib Maj. → Do min → Sib Maj → Re min → Do # min → Re Maj



- Partea a III = Fugă la 4 Voci

- Scurtă introducere (1-4) - Re Major
- Expoziție (5-34)
  - Subiect la Vocea 3 (5-10) - cu motiv α (5-7) și motiv β (8)
  - Răspuns Tonal la Vocea 2 (11-16) în stretto
  - Subiect la vocea 1 (17-22) în stretto
  - Răspuns Tonal la vocea 4 (23-29) în stretto
  - Interludiu (30-34)

  } Re Major
- Contraexpoziție (35-83)
  - Subiect la vocea 2 (35-41) - Re Major
  - Interludiu (42-46)
  - Răspuns la vocea 1 (47-54) - La Major
  - Interludiu (55-56)
  - Subiect la vocea 4 (57-62) - Re Major
  - Interludiu (63-72)
  - Răspuns la vocea 3 (73-83) - Si minor
- Dezvoltare / Divertisment (84-142), modulații cromatice, secvențări, inversări, restructurări ritmice (de pildă S. la măs. 98-99, prin augmentare)
- Punte (143-154) prin apariția vocilor și apariția unui nou motiv generat prin augmentarea unei celule din motivul α

Secțiunea Aurea →

- Reprizа (155-244) - Re Major
  S (155-159); R (160-164); Interludiu (165-168); S (169-173); Interludiu (174-185); R în Pedală pe dominantă (186-192); Interludiu (193-198); Pedală pe tonică (199-226)
- Codă (227-254) - Re Major
  - prima celulă a motivului α apare proiectată în șirul ascendent și cel descendent, prin dinamizare
  - Coda Codei (235-244) - Re Major
    A doua celulă a motivului α apare intens dinamizată.

BEETHOVEN – Concert pentru vioara si orcherstra

→ Partea I - Forma de Sonata (Exp. - Dezv. - Repr. - Coda) cu Cadența inclusă

- Dubla Expozitie (masurile 1-223)
  - Expozitie I Orchestra (masurile 1-88)
    - Tema I (m. 1-27) Re Major
    - Tema II (m. 43-76) Re Major
    - Concluzie (m.77-88)
  - Expozitie II Vioara si Orchestra (m. 89-223)
    - Tema I (m.101-134) Re Major
    - Tema II (m. 144-177) Do Major
    - Concluzie (m.178-223)
- Dezvoltare (m.224-364) ← faza 1 (224 - 246); faza 2 (247 - 283); faza 3 = dinamizare progresivă la vioară (284 - 364)
- Repriza (m.365-496)
  - Tema I (m. 365-383) Re Major
  - Tema II (m. 418-439) Re Major
  - Concluzie (m.452-496)
- Coda (m.497-535) ← faza 1 (497 - 510); Cadența = faza II; faza III (Coda Cadență) (511 - 535)

→ Partea a II-a – Forma de Lied tripartit variat (ABA'Coda)

- A (m.1-40) – Tema (m.1-10), Variatiunea I (m.11-20), Variatiunea II(m.21-30), Variatiunea III(m.31-40)
- B (m.41-55)
- A' (m.56-65)
- Coda (cu reluarea B-ului) (m.66-91)

→ Partea a III-a – Forma de Rondo-Sonata (ABA=Expozitie; C = Dezvoltare; ABA = Repriza) (Exp. Dezv. Repr. ABACABACoda)

Exp.
- A (m.1-45) = Tema I Re Major
- B (m.59-68) = Tema II La Major
- A (m.93-126) = Concluzie Expozitie

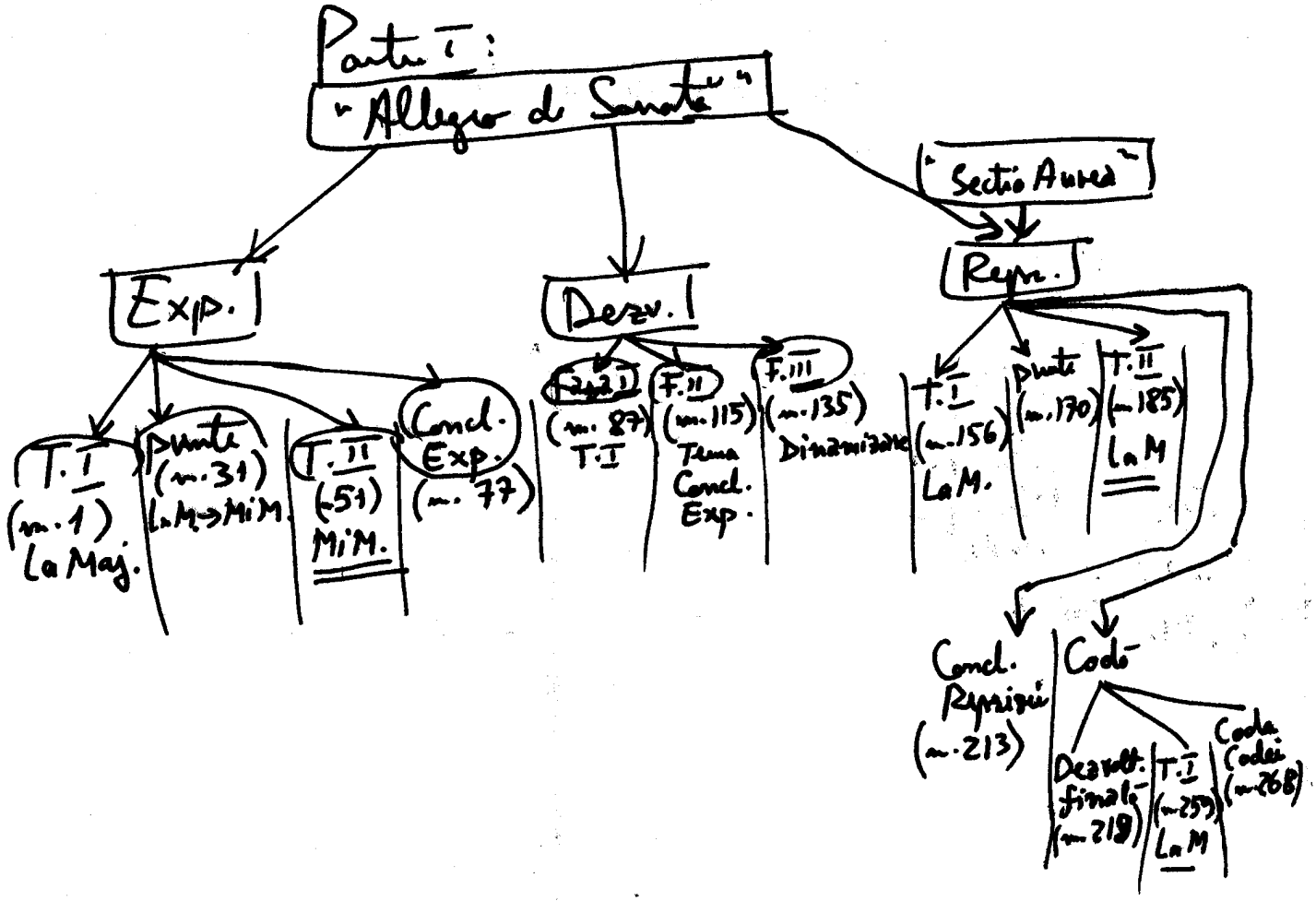
Dezv. → C (m.127-158) = Dezvoltare

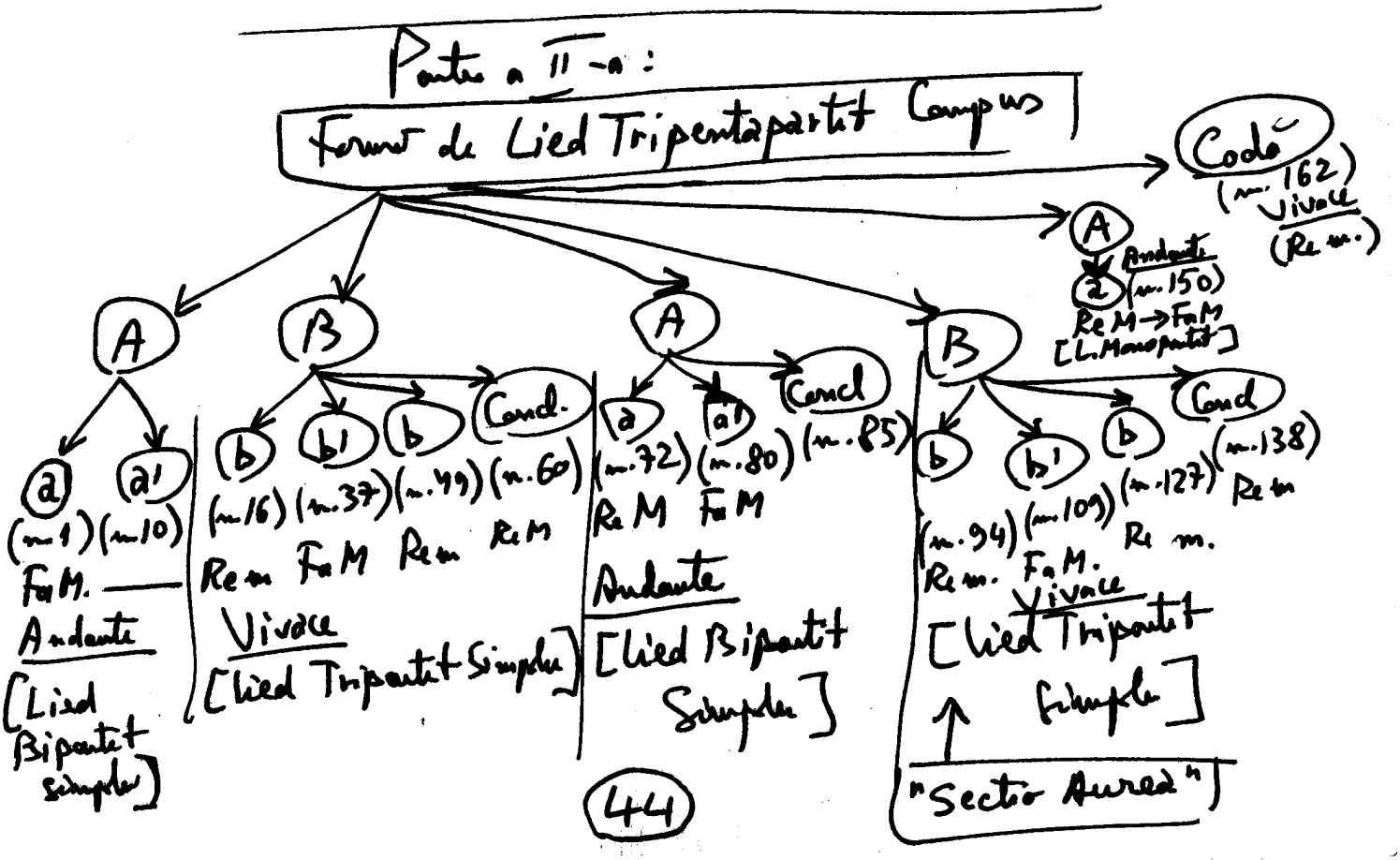
Repr.
- A (m.174-218) = Tema I Re Major
- B (m. 234-243) = Tema II Re Major
- A (m.256-268) = Concluzie Repriza
- Coda (m.269-360)

"Secția Aurea" ("Secțiunea de aur" = culminația):

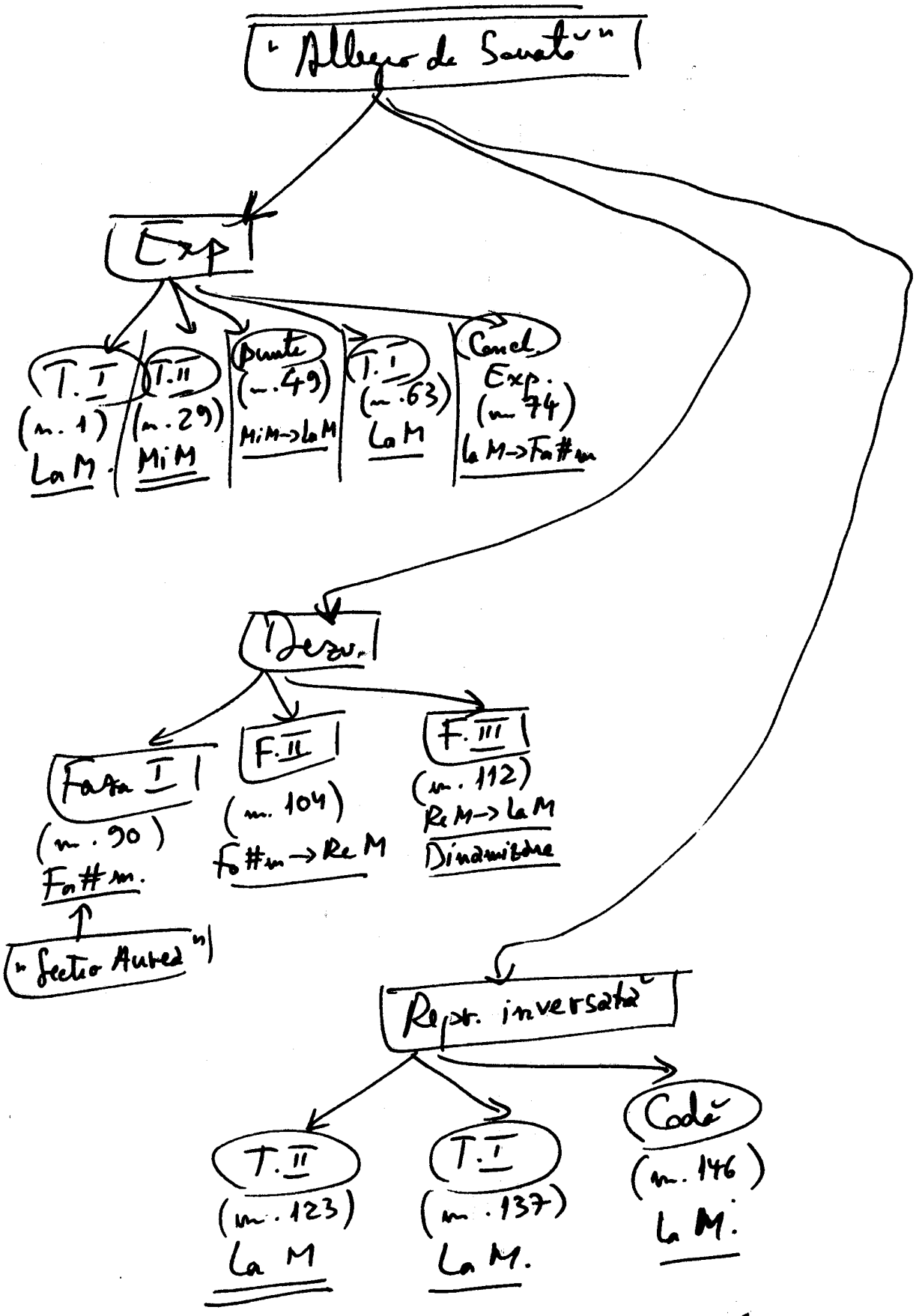
- în partea I – la Repriză (m. 365)
- în partea II – la A' (m. 56)
- în partea III – la Repriză (m. 174)

Prokofiev – Sonata II pt vioară și pian





Partea a III-a



Beethoven – Sonata a III-a pt. vioară și pian

– p. I – "Allegro de Sonată"

– Expoziție
- Tema I (m. 1 vioară) – Re minor
- punte (m. 24)
- Tema II (m. 48 pian) – Fa Major
- Concluzie exp. (m. 72)

– Dezvoltare
- Faza I (m. 84)
- Faza II (m. 108)
- Faza III (m. 120)

– Repriză
- Tema I (m. 230 vioară) – Re minor
- punte amplă (m. 253)
- Tema II (m. 286) – Re Major (armonizată tot în min.)
- Concl. (m. 308)
- Codă (m. 318) (include o "codă a codei" – m. 358)

– p. II – "Sonată-fără dezvoltare"

– Expoziție
- Tema I (m. 1 vioară) – Re Major
- punte (m. 17)
- Tema II (m. 21) – La Major
- Concl. (m. 29)

– Repriză
- Tema I (m. 37) – Re Major
- punte (m. 49)
- Tema II (m. 53) – Re Major
- Concluzie (m. 63)
- Codă (m. 67)

- P. III - "All. de Sonată"

- Expoziție
  - Tema I (m. 1 prim) - Fa # minor
  - Tema II (m. 54 cu anfaktă vioară) - La Major
- Desvoltare
  - Fasa I (m. 65)
  - Fasa II (m. 91)
  - Fasa III (m. 105)
- Repriză
  - Tema I (m. 119 prim) - Fa # minor
  - Tema II (m. 144 cu anfaktă prim) - Fa # minor
  - Codă (m. 155)

- P. IV - "Allegro de Sonată"

- Expoziție
  - Introducere scurtă (m. 1) - Re minor
  - Tema I (m. 5) - Re minor, expusă de violoncel
  - Punte (m. 17) - modulează de la Re min la Do Maj.
  - Grup Tematic II
    - T. II 1 (m. 39) - Do Major, expusă de prim
    - T. II 2 (m. 77) - La min., expusă de vcl
    - Concl. G.T. II (m. 96)
  - Concl. exp. (m. 108)
- Desv.
  - Fasa I (m. 114) - bazată pe motive din T. I = Teză
  - Fasa II (m. 130) - bazată pe motive din G.T. II = antiteză
  - Fasa III (m. 172) = sinteză T.I/G.T.II = Secțiune Aurea (Climax)
- Repr. inversată
  - T. II 1 (m. 218) - Fa Maj. (= rel. maj. a ton. de bază)
  - T. II 2 (m. 256 - Re min
  - Concl. G.T. II (m. 276) - include T. II 2 (m. 287)
  - T. I (m. 297) - Re min
  - Concl. (m. 307)
  - Codă (m. 311) - Codă codei (m. 331)

Brahms - Sonata I în mi minor op. 38 pentru violoncel și pian

Partea I = Formă de Allegro de Sonată

- **Exp.** (m. 1-91)
  - T. I (mi minor, lirică) - m. 1-20 (+ refrene pian)
  - Punte (T. I în Do major cu tr. 6 cob.) - m. 34-57
  - T. II (fa minor, dramatic) - m. 58-65 (+ refrene pian)
  - Concl. exp. - m. 79-91
- **Dezv.** (m. 92-161)
  - Fasa I (≈ T. I - modulații) - m. 92-125
  - Fasa II (≈ T. II - modulații) - m. 126-144
  - Fasa III (diminuare, figurații arm. + pedale și ațintate) - m. 145-161
- **Repriză** (m. 162-281)
  - T. I (mi minor, lirică) - m. 162-181 (+ refrene pian)
  - Punte (T. I în Fa major tr. 6 cob.) - m. 195-218
  - T. II (mi minor, dramatic) - m. 219-226 (+ refrene pian)
  - Concl. repr. - m. 240-264
  - Coda (lirică) - m. 265-281

Partea a II-a - Formă de Lied Tripartit Compus

A (a a' a'' a) B (b (x2) b' (x2)) A (a a' a'' a)

Bip. cu unică reprizare — Bib. simplu — Bip. cu unică reprizare = refrene A

A - a (la minor, cello - m. 1-15), a' (la min., pian - m. 16-29), a'' (re major + modulații - m. 30-59), a (la min., cello - m. 60-76)

B - scurtă introducere (m. 77-78), b (fa# min. - m. 79-89), b' (fa# min. + modulații - m. 90-108), Concluzie - Punte (m. 109-115)

Partea a III-a - Sinteză All. de S. și Fugă dublă

- **Exp.** (m. 1-75)
  - Grup Tem. Princ. (mi minor) (m. 1-60) (caracter tipuros, baroc)
    - Subiect 1 (m. 1-4, pian)
    - Răspuns Tonal 1 (m. 5-8, cello)
    - Subiect 1 (m. 9-12, pian) + S. 2 (cello)
    - Intermedieri (m. 13-15)
    - S. 2 (m. 16-19, cello) + S. 1 (pian)
    - R. Tonal 2 (m. 20-21, pian) + S. 1 (cello)
    - Expuneri succesive (în diferite tonalități) cu S. 1 în formă detașată - și inversată (oglindă)
  - T. II (m. 61-75) (Sol major) - Contrast = caracter gioconos
- **Dezv. = Divertisment** (m. 76-135): Fasa I (≈ S. 1 - m. 76-94); F. II (≈ S. 2 - m. 95-114); F. III (diminuare, motive supr. pedalelor - m. 115-135)
- **Repr. concentrată** (m. 136-198) - doar Gr. T. Princ. (m. 136-174)
  - Coda (diminuare - Pian Punte) (m. 175-198)

Brahms - Sonata a II-a în Fa Major op. 99 pentru violoncel și pian

→ **Partea I** - Formă de Sonată
- Exp. - T. I (1-21) - Fa Maj.
  - punte (22-33)
  - T. II (34-59) - Do Maj.
  - Concluzie (60-65)
- Dezv. - Faza I (66-73) - Fa # min
  - Faza II (74-91) - cromatizări, secvențări
  - Faza III (92-127) - dinamizare
- Reprizǎ - T. I (128-150) - Fa Maj.

(Secțio Aurea) → - T. II (151-177) - Fa Maj.
- Codǎ (178-211) - cu dezvoltare codală (terminală)

→ **Partea II** - Lied Tripartit Compus
- A < a1 (1-11) - Fa # Maj.
  a2 (12-19) - Fa # Maj.
- B < b1 (20-32) - Fa min.
  punte (33-44) - Reb Maj, cu modulații cromatice

(S.A.) → - A < a1 (45-55) - Fa # Maj.
  a2 (56-62) - Re Maj.
- Codă < a1 (63-65) - Fa # Maj.
  b1 (66-71) - Fa # Maj. - tema B-b1

→ **Partea III** - Lied Tripartit Compus
- A < a (1-50) - Fa min.
  a' (51-84) - Mi min.
  a (85-125) - Fa min.
- punte scurtǎ (126-128)
- B < b (129-144) - Fa Maj.
  b' (145-179) - Reb Maj.
  b (180-191) - Fa Maj.
- punte scurtǎ (192-195)

(S.A) → - A (reluare)

→ **Partea IV** - Rondo Sonată
- A < a1 (1-16)
  a2 (17-22)] Fa Maj. = G.T. I
- B - b1 (23-44) - La min = T. II] = Exp.
- A [a1 (45-51)
  punte (52-56)] Fa Maj. = Concluzie
- C - c1 (57-84) - Si b min, temă asemănătoare p. II - B - b1 (caracter ciclic) = Dezv.
- A < a1 (85-95) - Sol b Maj (falsă repriză)

(S.A.) → a2 (96-101) - Fa Maj. (repriză reală) G.T. I
- B < b1 (102-125) - Re min (= relativ o F Maj.) = T. II] = Reprizǎ
  punte (126-128)
- A - a1 (129-144) - Fa Maj. = Codă

Brahms - Sonata Nr. 2 Op. 120 Nr. 2 pentru clarinet (vioară) și pian (1894

- Partea I = Sonată
  - Exp. (1-55)
    - T. I (1-21) - Mib M
    - T. II (22-39) - Sib M
    - Concl. Exp. (40-47)
    - Punte (48-55)
  - Dezv. (56-102)
    - Fasa I (56-64) - Sib M, cromatizări T. I
    - Fasa II (65-88) - Sol m, cromatizări T. II
    - Fasa III (89-102) - tr. V Mib M, cromatizări dinamizate
  - Repr. (103-173)
    - T. I (103-119) - Mib M
    - T. II → Dob M (120-125) / Mib M (126-137)
    - S.A.
    - Concl. Repr. (138-145) - Mib M
    - Punte (146-153) - Sol M
    - Coda (154-161) - dezvoltare codală (terminală)
    - Concl. Codei (162-173)

- Partea II = Lied Tripartit Compus
  - A (1-80)
    - a (1-27) - Mib m
    - a' (28-36) - Dob m
    - a (37-48) - Mib m
    - Concluzie (49-80) - Mib m
  - B (81-138)
    - b (81-108) - Sib M
    - b' (109-120) - Sol# M
    - b (121-133) - Si M
    - Punte (134-138) - Si M → Mib M
  - S.A. → A' (139-223)
    - a (139-167) - Mib m
    - a' (168-176) - Dob m
    - a (177-188) - Mib m
    - Concl. (189-205) - Mib m
    - Coda (206-223) - Mib m, cu inflexiuni

·/·

- Partea III = Temă cu Variațiuni

  - Tema (1-14) - Mi♭M;
  - Var. I (15-38) - Mi♭M - motiv derivat din temă și secvențat;
  - Var. II (39-52) - Mi♭M - figurativă;
  - Var. III (53-66) - Mi♭M - var. de caracter;
  - Var. IV (67-80) - Mi♭M - var. armonică;
  - Var. V (81-107) - Mi♭m - la omonimă; var. ornamentală;
  - Var. VI (108-155) - Mi♭M - var. liberă; (S.A.) →
  - Var. VII (156-173) Mi♭M - dinamizare pe celula motivică inițială, ce este secvențată în forme concentrate

x —— x

Johannes Brahms: Concert pt. vioară și orch. op. 77

• Partea I (= forma de "Allegro de Sonată")

Dublă Exp. – Dezv. – Repriză
T.I-G.T.II(1+2)-T.I-G.T.II-Concl. | Faze I-III | T.I-G.T.II-Concl.-Cad.-Coda

→ **Dublă Expoziție**

Exp. 1 (ORCH.) → Exp. 2 (vioară) → - - -

Tema I (mis. 1→) — Re Maj
→ punte (m. 17)
→ **Grup Tematic II** (2 teme secundare) — punte (m. 84) cu caracter dezv.
→ vioară (elemente T.I) (m. 90)
→ **T.I** (vioară) (m. 136) — Re Maj. →

(1) (m. 65) — Treapta V (dom.) — Re minor
(2) (m. 78) — Re Minor

(Exp. 2)

→ **Gr.T.II** (vioară) → **Concluzia Exp.** (orch.) (m. 260)

(1) (m. 204) — La Maj.
(2) (m. 246) — La min.

→ **Dezvoltare**

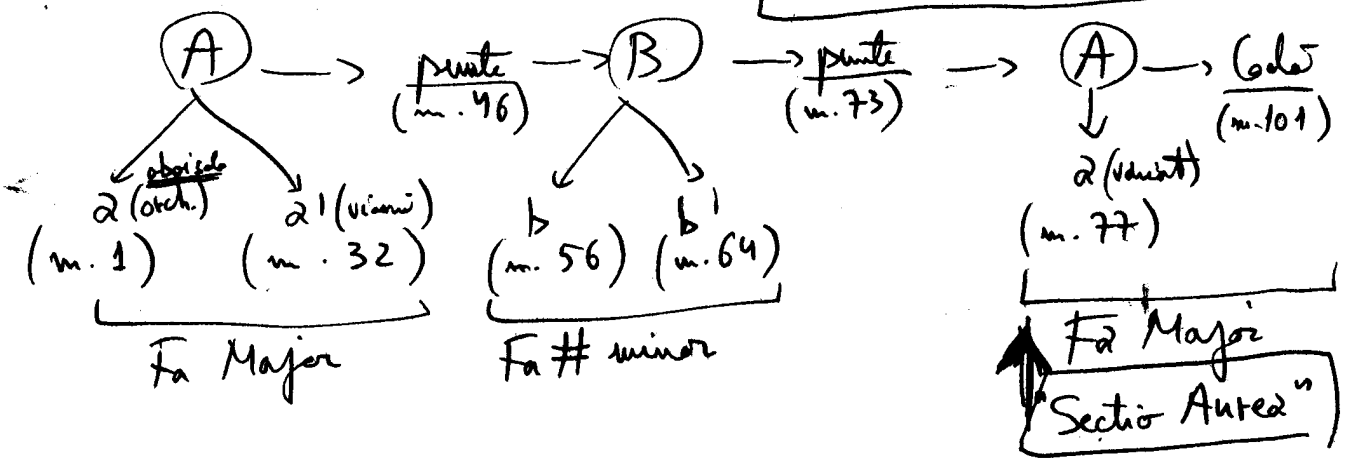
Faza I (elemente din T.I și T.II 1) (m. 272) (La minor) → **Faza II** (dezv. motiv intonic derivat din T.II 2) (m. 303) → **Faza III** (dinamizare) (m. 340)

→ **Repriză** = **"Secțio Aurea"**

- **T.I** (orch.) (m. 481) — Re Maj.
→ **G.T.II** (vioară)
(1) (m. 543) — Fa# Maj
punte (561)
(2) (m. 587) — Re minor (alternanță Re Maj.) (= Tonalit. de bază)
→ punte (m. 601)
→ **Concluzie** (Coral cu elemente T.I) (m. 614)
→ **Cadență** (vioară solo) (m. 626) +
→ **Coda** (v. + orch.) (m. 627)

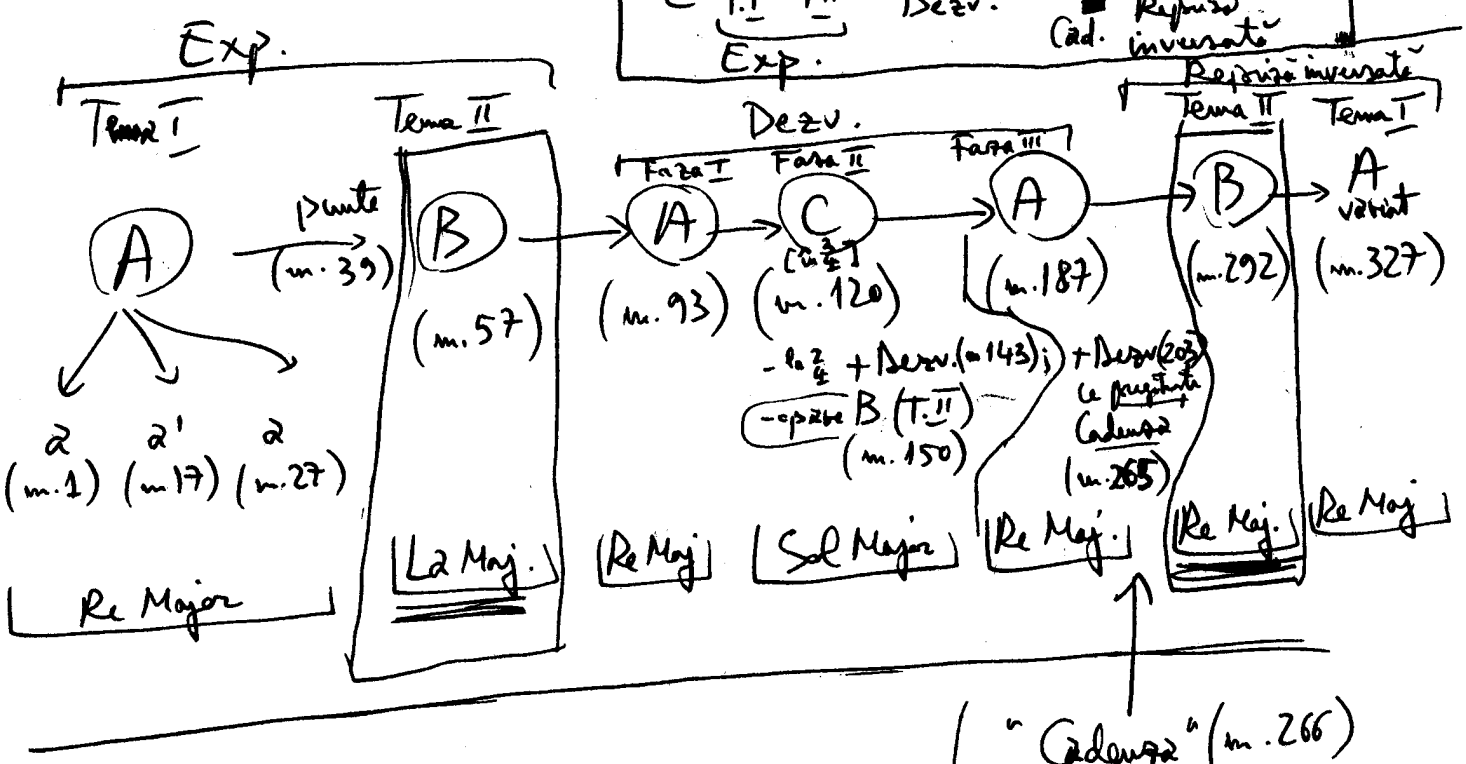
• Partea a II-a ("Lied Thpontif Compus")

[A B A
a a' b b' a]



• Partea a III-a ("Rondo - Sonată")

(Re) (La) (Re) (Sol) (Re) (Re) (Re)
[A – B – A – C – A – B – A
T.I T.II Dezv. Cad. inversată T.II – T.I
Exp. Reprizo



"Cadența" (m. 266) marchează "Sectio Aurea"

– Compus: 1878;
– Prima audiție: ianuarie 1879 la Leipzig; având ca solist pe Joseph Joachim

– R. Schumann: "Märchenbilder" (≈ "File de poveste" / = "Imagini de poveste")

pentru viole și pian, Op. 113 (1851)

→ Macrostructura:

Formă de lied tripartit compus

=> caracter specific ("fantastic", poetic, epic, "liber" → poate rubato, quasi improvizando)

Schema formei

- Introducere (m. 1–8) – Re min
- A (m. 9–29)
  - a (m. 9–16) – Re min (mod.) → Fa Maj
  - a' (m. 17–29) – Fa Maj → La min
- B (m. 30–45)
  - b (m. 30–37) – La min → Re min → La min
  - b' (m. 38–45) – La min → La Maj (tr. V Re min)
- A' (m. 46–64) (Secțiu Aurea (la cca 2/3 din întreg))
  - a (m. 46–57) – Re min → Sol min → Re min [tr. I → tr. IV → tr. I => cadență plagală]
  - a' (m. 58–64) – Re min
- Codă (m. 65–72)

Plan tonal: Re m. → Fa M. → La m. → Re min. → La min. → La M. (+ tr. V Re m.) → Re min. → Sol m. → Re m.
(A) + Coda

→ Microstructura:

– motiv (tetrasilab) cu 2 accente pe cadență de sorginte plagală

acc. metric → acc. expresiv

→ I — IV (și derivate)

– motivul proliferează prin secvențări în diferite tonalități, într-o quasi modulație continuă

– configurația texturii discantului (= melodiei) este antifonică, responsorială (= dialog viole / pian)

-1/2-

↦ Schumann – Cello Concerto Op. 129 (1850)

{ Caracter ciclic = legătură fenomenologică între părți, unitate melodică a părților I-III, circulația liberă a temelor (vezi punțile părții II)

↦ P. I → Exp. – Introducere = La min., cadență plagală (I-IV-I) – m. 1-4
(= forma de sonată)
– T. I : La min. – m. 5 – 33
– Punte : La min. → Do Maj. – m. 34-49
– T. II : Do Maj. – m. 50 – 95
– Concl. : Do Maj. → Fa Maj. – m. 96 – 104
→ Dezv. – Faza I : Fa Maj (elemente T. II) – m. 105-133
– Faza II : Fa Maj → modulații (secvențări) – m. 134 – 152
– Faza III : Fa # min (T. I în falsă reprisă) – m. 153 – 175
→ Repr. – T. I : La min. – m. 176 – 204
– Punte : La min → La Maj. – m. 205 – 217
– T. II : La Maj. – m. 218 – 263
– Concl. și totodată punte spre P. II [m. 264 – 279 = Concl. P. I; m. 280 – 285 = Punte

↦ P. II → A – a : Fa Maj – m. 285 – 294
– a' : Do Maj → Fa Maj – m. 295 – 302
(= formă de lied bipartit cu unită reprisă) → B – b : Fa Maj – m. 303 – 311
– a'' : Fa Maj – m. 312 – 319
– Punte spre P. III – Tema I din P. I : La min – 320 – 327
(evidențiază caracterul ciclic al lucrării) – Tema II : Do Maj. – 328 – 330
– punte pr.-zisă în formă de recitativ, influxiuni spre Re minor – m. 331 – 344 (= treapta IV în La minor => cadență plagală, ca în introducere P. I.

Sectio Aurea | → Exp.
↦ P. III – G.T. I → (a) La min. (pe cadență perfectă compusă I-IV-V) – m. 345 – 364
(= formă de sonată) grup tematic (a') Do Major → m. 365 – 401
La minor
– Punte : La min (Fa M) → Do Maj. – m. 402 – 409
– T. II : Do Major – 410 – 463
– Concl. Exp. : Do Maj → Si Maj – m. 464 – 475.
Dezv. – Faza I : Si Maj. (elemente T. I-a) – m. 476 – 493
– Faza II : La min (modulații, secvențări) – m. 494 – 531
– Faza III : Sib Maj. (dinamizare motiv T. I-a) – m. 532 – 548
Repr. – G.T. I < (a) : La min – m. 549 – 568
(a') Do Maj → La min – m. 569 – 605
– Punte : La min → Re Maj → La Major – m. 606 – 613
– T. II = La Major – 614 – 667
– Concl. + punte – m. 668 – 684
– Cadență – m. 685 – 721
– Coda – m. 722 – 756

Analiza Schenkeriană (sistem Heinrich Schenker)

Summary of Form

– Part I (Sonata Form) –

Exposition

Theme 1: I (A minor) – Transition: I–III – Theme 2: III – Closing Theme (III)
1–33 34–49 50–95 96–104

Development:

Part 1 – Part 2 – Part 3 (various "keys")
105–133 134–152 153–175

Reprise

Theme 1: I – Transition: I – Theme 2: I – Closing Theme/Transition
176–204 205–217 218–263 264–279 280–285

– Part II (Two-Part Form with Reprise) –
(Rounded Binary Form)

A – A¹ – B – A
VI III VI VI
285–294 295–302 303–311 312–319

Transition (with T. I/1 and T. II)
Part 1: I – Part 2: III – Part 3: IV
320–327 328–330 331–344

– Part III (Sonata Form) –

Exposition

Theme 1: I – Transition: I–III – Theme 2: III – Closing Theme (III)
Part 1 – Part 2
345–364 365–401 402–409 410–463 464–475

Development

Part 1 – Part 2 – Part 3 (various "keys")
476–493 494–531 532–548

Reprise

Theme 1: I – Transition (I) – Theme 2: I – Closing Th./Transition – Cadenza – Coda
Part 1 – Part 2
549–568 569–605 606–613 614–667 668–684 685–721 722–756

Background (Macro-Structure Level)
Exposition
Development
Reprise

Schubert: Cvartet op. 29 (1824)

I -) Sonata

- Exp. (1-100)
  - T. I (3-31) ← La minor (3-22) / La Major (23-31)
  - Punte (32-58) - modulatorie
  - T. II (59-68) - Do Major
  - Concluzie Exp. (69-100)
- Dezv. (101 b. - 167) ← Faza I (101b-129) - elemente T. I / Faza II (130-140) - elemente T. II / Faza III (141-167) - elemente T. I
  - dinamizare
- Repr. (168-296) (pe Sectio Aurea)
  - T. I (170-187) - La Minor → La Major
  - Punte (188-221)
  - T. II (222-231) - La Major
  - Concl. Repr. (232-265)
  - Coda (266-296)

II -) Sonata fără dezvoltare

- Exp. (1-52)
  - T. I (1-16b) - Do Major
  - Punte (17-27)
  - T. II (28-42) - Sol Major
  - Concl. Exp. (43-52)
- Repr. (53-125)
  - T. I (53-68) - Do Major
  - Punte (69-95)
  - T. II (96-109) - Do Major ← Sectio Aurea
  - Concl. Repr. (110-117)
  - Coda (118-125)

→ III) Lied Tripartit Complex

- (A) - Allegretto
  - (a) (1-20)
  - (a') (21-77)
  - Punte (78-81)
- (B) = Trio
  - (b) (1-10)
  - (b') (11-30)
  - Punte (31-34)
- (A) - Allegretto (da capo) - pe Sectia Aurea

→ IV Sonata pentru clarinet

- Exp. (1-129)
  - T. I (1-26) - La Major
  - Concl. T. I (27-36)
  - Punte (37-71)
  - T. II (72-103) - Do # minor
  - Concl. T. II (104-112)
  - Concl. Exp. (113-129)
- Repr. (130-318)
  - T. I (130-159) - La Major
  - Concl. T. I (160-216) - dezvoltată ! ← S.A
  - Punte (217-253)
  - T. II (254-269) - Fa # minor (bekar minor) La Major
  - Concl. T. II (270-278)
  - Concl. Repr. (279-291)
  - Coda (292-314) - elemente T. I

Chopin - Sonata op. 65 pt. vlc / pian

P. I - Forma de Sonată

- Exp. (m. 1-114)
  - G.T. I (1-41)
    - a (1-23) > Sol minor
    - b (24-41)
  - punte (42-60)
  - T. II (61-91)
    - anticedent/anacruză (61-68)
    - T. II propriu-zis (69-91) > fis b Maj
  - Cond. Exp. (92-114)
- Dez. (115-175)
  - Forța I (115-122)
  - Forța II (123-137)
  - Forța III - dinamizare (138-175)
  - (tratarea tematică, secvențări, modulații, dinamizări)
- Repr. concentrată (176-236)
  - doar T. II (176-207)
    - anticedent/anacruză (176-184)
    - T. II pe rol - Sol Major (185-199)
      - (anonimă majoră a tonalității de bază)
    - Concl. T. II (200-207) în Sol minor (for. de bază)
  - Concl. Repriză (208-219)
  - Coda (220-236)

P. II - Forma de lied tripartit complex

- A (1-132)
  - a (1-40) - Re minor
  - a1 (41-88) - Fa# Major
  - a (89-132 - Re minor
- B (133-210)
  - b (133-163) - Re Major
  - b' (164-195) - dublu expus (cu repetiție) Fa# minor
  - punte (196-210)
- A (211-257)
  - a (211-238)
  - Coda (239-257)

→ (P. III) - Formă de lied monopartită simplă

- A (1-27) | a (1-17) - Si♭ Major - modulație continuă
  | Coda (18-27) - Si♭ minor → Si♭ Major

→ (P. IV) - Formă de Sonată

- Expo. (1-72)
  - T. I (1-18) - Re minor - modulatorie
  - punte (19-29) - La♭ Maj → Do min
  - Gr. T. II (30-56) < a (30-44) / b (45-56) > Do minor
  - Concl. Expo (57-72)
- Dezv. (73-147)
  - F. I (73-109)
  - F. II (110-135)
  - F. III - dinamizare (136-147)

  (tratare tematică (secvențiere, modulație, dinamizare))
- Repr. Concatenată (148-199)
  - doar T. I (148-164) - în Re minor (ton. de bază)
  - Coda - în Sol Major (omonimul ton. de bază a p. I)

(Mt. p. IV și pt. Intrarea Sonată - reliefează caracterul ciclic) (Foarte important)

Trăsături generale:

- Caracter ciclic (temele p. I - IV sunt închegate), subliniat și prin planul tonal (ex: Coda p. IV e și Coda întregii Sonate)
- modulație continuă → caracter quasi-improvizatoric.
- abilitare liberă a schemelor formale (sonată și lied)
- planurile dinamice și agogice subliniază caracterul quasi-improvizatoric → ca ipostază a unei concepții eminamente romantice

Paganini: Concert Nr. 1 pt. vioară și orchestră

– Partea I – forma de "Allegro de Sonată"

→ **Dublă Expoziție**

1.) Exp. orchestră
- Tema I 1 (măs. 1) – Re Maj., caracter introductiv
- Tema I 2 (măs. 12) – Re Majer
- Concluzia T. I (m. 28)
- punte (m. 32) – modulează spre La Majer
- Tema II (m. 43) – La Majer
- Tema I 2 (măs. 62) – Re Majer
- Concluzia exp. orchestră (m. 79)

2.) Expoziția solistului
- Tema I variată 1 (m. 95) – Re Maj, caracter introductiv
- Tema I variată 2 (m. 110) – Re Maj.
- punte (m. 127) – modulează spre La Majer
- Tema II (m. 143) – La Majer
- Tema II variată cu rol de Concluzie a expoziției (m. 164) – La Majer

→ **Dezvoltare** – Faza I (m. 198) – doar orchestra
- la măs. 221 apare o temă de sinteză ["Maggiore"] în Si Majer

– Faza II (m. 231) – intră solistul
- quasi Cadența 1 (m. 231)
- Tema de sinteză, variată (m. 235) (= T.S. 1)

- gruparea Codetta 2 (m. 243)
- Tema de sinteză, variată (m. 247)
  (t.s.2)
- o nouă variațiune a temei de sinteză (m. 260)
  (t.s.3)

- Fasa III - Tema de sinteză (m. 280)
  ("Maggiore") - Si Major

- Variațiunea temei de sinteză (m. 290)
  (t.s.3)
- pregătirea reprizei (m. 302)
  și a T. II (m. 307)

→ **Repriză inversată**

- T. II (m. 311) - Re Major
  (tonalitatea de bază)
- T. I 2 (m. 332) - Re Maj.
- Concluzie (m. 340)
- Codă (m. 366)
  = Cadența od lib. (m. 378)
  = Concluzia Codei (m. 380)

- Partea II - Forma de Lied Bipartit. Compus

Intr. - A - B - Codă

a a' b b' — Si minor

Si minor — Re Major

- Introducere (m. 1) - Si minor (orchestră)
- A - a (m. 8) - Si minor (solistă)
  - a' (m. 19) - Si minor - modulează spre Re Major
- B - b (m. 31) - Re Major
  - b' (m. 43) - Re Maj. - modulează spre Si minor
- Codă (m. 56) - Si minor - în final Si Major
  ("magiunul lui Bach")

- Partea III - formă de „Rondo - Sonată"

plan tonal → → Re Major

A – [B La Maj] – A – C – A – [B Re Maj] – A - Codă
Re Maj. Sol Maj Re Maj Re Maj Re Maj

Tema I | Tema II | Tema I | Dezv. | Reprizã
Expoziție

- **Expoziție** - (A) = Tema I (= grup tematic) (mis. 1) - Re Major

  - T. I 1 (m. 1)
  - T. I 2 (m. 31)
  - Concluzia T. I (m. 46)
  - punte (m. 67) - modulează spre La Major

- (B) = Tema II (= grup tematic) (m. 94) - La Major

  - T. II 1 (m. 94)
  - T. II 2 (m. 126)
  - T. II 2 variată (m. 142)
  - Quasi Cadența violină (m. 170)
  - punte (m. 182) - modulează spre Re Major

- (A) = Tema I (= grup tematic) (m. 206) - Re Major

  - T. I 1 (m. 206)
  - T. I 2 (m. 234)
  - Concluzie (m. 254) - se termină pe treapta I din Re Major, care este și tr. V (dominanta) din Sol Major - deci modulație bruscă

- **Desvoltare** - (C) (mas. 271) - Sol Major
  - c (m. 271)
  - c_1 (m. 322) - cu o variațiune
  - punte (m. 349) - modulează spre Re Major

- **Repriză** - (A) = Tema I (= grup tematic) (mas. 365) - Re Major
  - T. I 1 (m. 365)
  - T. I 2 (m. 386)
  - punte (m. 395)
  - (B) = Tema II (m. 402) - Re Major
    - apare în forma T. II 2 (m. 402)
    - T. II 2 variată (m. 418)
    - Quasi Cadență vioară (m. 446)
  - (A) = Tema I (m. 458) - Re Major
    - apare în forma T. I 1 variată, cu rol de Concluzie a reprizei
    - Codă (m. 474)

X ——— X

Dvořák – Trio Dumki (Trio Nr. 4, 1891)

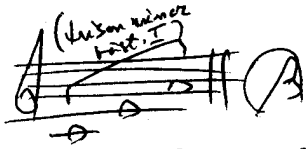
- Caracteristici generale:

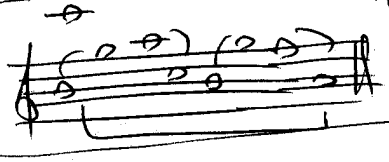
— "Dumki" derivă din "Dum-ka" = cântec popular slav alternând stările de bucurie și tristețe

⇓

— Consecințe în plan formal → structură bipsodică, le bucăți fiind desprinse din șiruri sonate
→ numeroase modulații la omonimă și la relativă (alternând Majorul cu minorul)
→ mari contraste dinamice și agogice
→ configurație ciclică, bazată pe motivele α (alfa), β (beta) și γ (gama):

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(α) =  (β) =  (motiv tristeț descendent)

(γ) =  (sexte descendente)

— structurat în 6 părți în forme de serenade populare: lied bipartit dublu (p. I și II), lied tripartit complex (p. III, IV și V) și rondo (p. VI).

→ (p. I) = lied bipartit dublu – AB A'B'

- A ← a (m. 1–12) / a' (m. 13–34)] Mi minor
- B (m. 35–72) – Mi Maj.
- A' ← a (m. 73–81) / a' (m. 82–102)] Mi minor
- B' (m. 103–137) – Mi Maj.

→ (p. II) = lied bipartit dublu – AB A'B'

- A ← a (m. 138–152) Do# minor/Major / a' (m. 153–162) Do# / Mi / a (m. 163–178) Do# major. (alternanță Do# minor / Major)
- B ← b (m. 179–210) – Do# minor / b' (m. 211–226) – secvențe / b (m. 227–234) – Do# minor
  punte incluzând și Cadență violoncel (m. 235–253)

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- A' < a (m. 254-266) - Do # minor / Major
  a' (m. 267-276) - Do # Major
  a (m. 277-283) Do # min
  punte cu recreatia si mai contrasta dinamica, ca un inceput de desvoltare (m. 284-294)
- B' < b (m. 295-318) - Do # min.
  b' (m. 319-332) - Do # min, caracter concluziv.

(p. III) = lied tripartit compus - A B A' Coda

- A < a (333-374) - La Maj'
  a1 (375-385) - Fa # Maj.
  a (386-400) - La Maj.
- B < b (401-125) - La min
  b1 (126-451) - La min
  b'' (452-466) - La Maj. (tema ulla pe 7ti)
- A' (467-496) - La Maj'
- Coda (497-514) - La Maj.

(p. IV) = lied tripartit compus - A B A' Coda

- A (tripartit) < a (515-536) - Re minor
  a1 (537-545) - Fa Maj.
  a (546-563) - Re minor
  a'' (564-586) - Re Major
  a (587-604) - Re min.
- B < b (605-614)] Re Maj.
  b1 (615-636)]
  b (637-646) ≈ punte modulatorie
- A' (647-662) - Re min
- Coda (663-684) - Re Maj.

(p. V) - lied tripartit compus - A B A' Coda

- A < a (685-713). Mi b Maj.
  a1 (714-734) - Mi b minor
- B (735-756) Fa # min
- punte (757-767) - modulatorie
- A' < a (764-799) - Mi b Maj.
  a1 (780-823) - Mi b min
- Coda (824-844) - La b min, apoi Mi b min

punte

- (A VI) - Rondo . Intr - A - B - punte - A' C - A''

- Introducere (845 – 866) - Do minor
- A (867 – 904) - Do minor
- punte (905 – 930) - Do Maj, apoi Do minor (917)
- B (931 – 954) - Do minor, în final Do Maj
- punte (955 – 969) - Do minor → Fa minor (elemente din intr.)
- A' (970 – 1007) - Fa minor
- C (1008 – 1019) - Do Maj.
- A'' (1020 – 1050) - Do Maj - în final cu alternanță la omonimă (Do minor) - caracter Concluziv.

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Concluzii

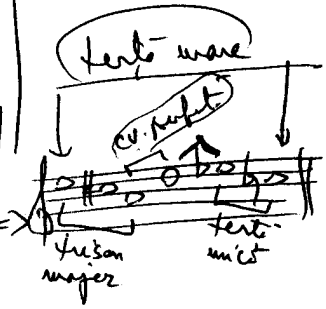
- Plan tonal general foarte variat.

I	II	III	IV	V	VI
Mi (M/m)	Do# (M/m)	La (M/m) și Fa#M	Re (m/M) și Fa M	Mi♭ (M/m) și La♭m	Do (m/M) și Fa m

- Material tematic foarte unitar (derivând din motivele α, β, γ), cu apariții ciclice

- O megastructură formei impune analizarea ei ca un întreg, ca o structură monolitică, proiectând în ipostaze contrastante (modal, agogic și dinamic) limbajul folcloric.

Evoluția tonală:

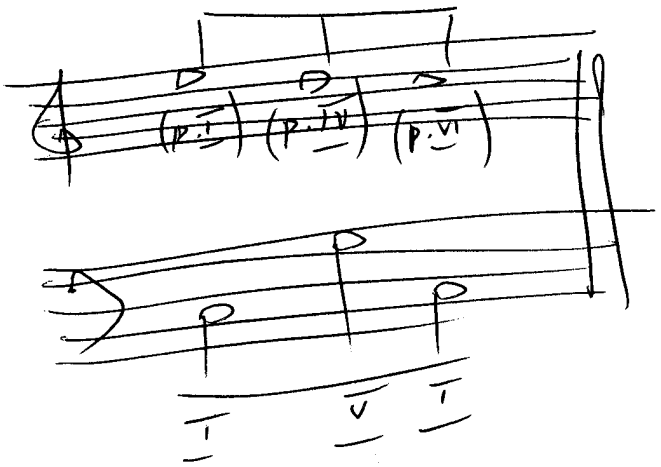


— Temele sunt intuite (intervalic și ritmic), derivând din motivele generatoare α, β și γ expuse chiar la începutul lucrării.

— Într-o analiză schenkeriană (operând prin reducție fenomenologică), întreaga lucrare poate fi astfel considerată drept o mare sonată, în care:

- Exp. < T. I = p. I ; T. II = p. II
- Dezv. < Forța I = p. III ; Forța II = p. IV ; Forța III = p. V
- Repriza concentrată = p. VI

— La nivel "Background" se poate sintetiza structura schenkeriană de tertă:



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Borodin – Cvartet Nr. 1

Partea I (formată din 2 secțiuni: α și β)

α) – Introducere lentă (Moderato) – liber tripartit (68 măsuri) – simplu
- (A) măsurile 1–23
- (B) m. 24–56
- Concluzie/Punte – m. 57–68

β) – Allegro (formă de sonată) (823 măsuri) – Exp. (m. 1–209)
- Tema I – La Major (m. 1–73)
- Punte (m. 74–116) – modulează spre Mi Major
- T. II – Mi Major (m. 117–171)
- Concl. Exp. (m. 172–209)

– Dezv. (m. 291–517)
- forța I (m. 210–291) – elemente T. I
- forța II (m. 292–404) – elemente T. II
- forța III (m. 405–517) – dinamizare, spre sfârșit apar predicile a proiectez Repriza

– Repriza (518–823) – apare pe Sectia Aurea ("secțiunea de aur")
- T. I – La Major (m. 578–584)
- Punte (m. 585–627)
- T. II – La Major (tonalitatea de bază) (m. 628–683)
- Concl. Reprizei (m. 684–746)
- Coda (m. 747–823) – elemente din T. II (în La Maj.)
- final tiriat (predilă în registrul acut) (atmosferă)

Partea a II – liber tripartit Campus

(A) (2 2') – (B) (fugato) – (A') (2 2'')

– (A) (m. 1–68) – Andante – Fa # minor
- 2 (m. 1–16) – în # minor
- Punte (m. 17–22)
- 2' (m. 23–68) – instabilitate tonală (multe inflexiuni modulatorii, cromatisme)

- (B) - Fugato (m. 69 - 131) (Re minor - Re Maj.)
  - expoziție de fugă (m. 69 - 96) (alternanță S - R. real. urmată de interludiu, apoi intrări în stretto) - Re minor
  - divertisment (m. 97 - 125) - Re Major
  - punte (m. 126 - 131)

"Secțiunea Aurea" →

- (A1) - A Tempo (m. 132 - 180) Fa # minor
  - a (m. 132 - 158) - fa # minor
  - punte (m. 159 - 163)
  - a'' (m. 164 - 180) - caracter conclusiv (fixează Fa # minor)

- (A) (m. 1 - 295) Prestigiosa
  - Partea a III-a - Scherzo
    - A (Sonata)
    - B (Lied tripartit simplu)
    - A (Sonata = Reluare)
  - Lied tripartit Compus
  - Forma de Sonată
    - Exp. (m. 1 - 98)
      - T. I (m. 1 - 33) - Fa Major, caracter antifonic (responsorial)
      - punte (m. 34 - 51)
      - T. II (m. 52 - 82) - La minor, apoi Fa minor (secvențial), caracter omofonic
      - Cod. (m. 83 - 98)
    - Dezv. (m. 99 - 201) = T. I și II în 5 secvențieri:
      - Re b Maj (m. 99 - 120), Fa # min. (m. 121 - 142),
      - Re Maj (m. 143 - 164), Fa Maj (165 - 193),
      - Re min (194 - 201)
    - Repriză (m. 202 - 295)
      - T. I - Fa Major (m. 202 - 218) - antifonic
      - punte (219 - 234)
      - T. II - Re minor (= relativa minoră Fa Maj, deci același material intonațional) (m. 235 - 257)
      - Coda (m. 258 - 295)

(B) - Trio - lied tripartit simplu: punte scurtă - b - b' - punte - b - Coda
(m. 1-69)

- punte scurtă (m. 1-4)
- b (m. 5-20) < Tema (melodie) / Refrenul Motivic] suprapuse

în Re Maj

- b' (m. 21-29) - în Fa Major (secvențare)
- punte (m. 30-39) - secvențare de celulă 2 din motivul generator (celula 2 fiind augmentată la valori de pătrime pe intervalul caracteristic de creștere)
- b (m. 40-55) - în Re Maj
- Coda (m. 56-69) - Linia melodică a părții (secvențare a celulei 2), facând trecerea spre reluarea A-ului și modulând spre Fa Major

(A) - reluarea părții I (forma de sonată)
- Fa Major - = "Secția Aurea"

Partea a IV-a - 2 secțiuni < α (intr. lentă) / β (sonată)

- α)

Introducere lentă - Andante
(m. 1-26)

Forma tripartită simplă: a (m. 1-10) / a' (m. 11-20) = - secvențare a punte scurtă (m. 21-26)

- β) - Allegro risoluto - forme de Sonată (m. 1 - 270)

- Exp. (m. 1 - 67) (doar se repetă, este dublă - expoziție)
  - T. I (m. 1 - 18) - La minor
  - punte (m. 19 - 32)
  - T. II (m. 33 - 53) - Do Major
  - Concl. exp. (m. 54 - 67)

- Dezv. (m. 68 - 144)
  - forța I (m. 68 - 89) - elemente T. I
  - forța II (m. 90 - 128) - elemente T. II
  - forța III (m. 129 - 144) - suprapune T. I cu T. II, în diminuare, împreună dominantă lui La minor (pe Mi)

Secțiunea → - Reprize (m. 145 - 270)
- T. I în La minor (m. 145 - 160)
- punte (m. 161 - 178)
- T. II în Fa # minor - relativa minorului a omonimului funcționează ca bază (la reluare omonimul lui La minor) (m. 179 - 206)
- Concluzie reprize (m. 207 - 218)
- Coda (219 - 270), cu "Coda Codei" (m. 258 - 270), fixează omonimul La Major (caracter optimist!)

Atenție! Se poate afirma că întreaga piesă T și IV, împreună cu partea a II-a formează o mare lentă (caracter melancolic, nostalgic) din care face muzicală specială, Arodar "mare lentă" are structura:

T α → II → IV α

✳ Debussy - Sonata pt. vlă și pian (1915)

(22-VIII-1862, Saint Germain-en-Laye — 25-III-1918, Paris)

→ p. I (m. 1-51) — **Allegro de Sonată** (f. concentrat: 51 măsuri!)

- **Expoziție** (m. 1-15)
  - T. I (m. 1-4)
  - T. II (m. 8-15)
- **Desvoltare** (m. 16-38) – în 3 faze –
  - faza 1 (m. 16-20) - elemente T. I
  - faza 2 (m. 21-28) - elemente T. II dinamizate (≈ Hrem)
  - faza 3 (m. 29-38) - T. I variat
    - ↳ marchează Secția Aurea (Secțiunea de aur = culminație, apogeu)
- **Reprizã inversatã** (m. 39-51)
  - T. II (m. 39-44)
  - T. I (m. 45-47)
  - Codã scurtã (m. 48-51)

NB - Nu este muzică tonală, deci nu funcționează principiul final ci cel al ethosului (caracterului) tonalm ⇒ Contrastele de caracter.

→ p. II (m. 1-64) — **Rondo** (ABACA + punte p. III, legată prin atacca)

- A ← a1 (m. 1-4); a2 (m. 5-7); a3 (m. 8-12)
- B - b1 (m. 13-20)
- A ← a2 (m. 21-25); a3 (m. 26-27)
- C ← c.1 (m. 28-30); c.2 (m. 31-43); c.3 (m. 44-53) ← Secția Aurea (p. II)
- A ← a1 (m. 54-55); a2 (m. 56-58)
- punte spre p. III (59-64) – atacca p. III

(NB - a1, a2, a3, c1, c2, c3, etc = idei muzicale (în cadrul secțiunii A sau C))

→ P. III (f. 1-123) – Rondo (ABACA + Codă) ← S.A. pt. toată Sonata (P. I, II, III)

– A [a1 (m. 1-14) / a2 (m. 15-22)]

– B – b1 (m. 23-36)

– A [a1 (m. 37-44) / a3 (m. 45-56) / a4 (m. 57-68) ← S.A. pt. părțile II + III, ce formează un tot (cu o structură monolitică)]

– C – c1 (m. 69-84)

– A [a1 (m. 85-95) / a2 (m. 96-103) / a4 diminuat (m. 104-114) → S.A. pt. P. III]

– Codă (m. 115-123) ← elemente din T. 1 / P. I (caracter cadențial, în forma inițială)

Caracteristici

– ceea de a III-a perioadă de creație (sinteză neoclasică, îmbinând inovația cu tradiția)

– caracter improvizatoric, după modelul preclasicilor francezi (Couperin, Rameau)

– face parte dintr-un proiectat ciclu de 6 Sonate franceze (a șasea doar S(I) pt. alto/pian, S(II) pt. flaut/violă/harpă și S(III) pt. vioară/pian)

– scrisă în vara lui 1915 / S. pt. alto/pian, S. pt. flaut/violă/harpă, la Pourville / 12 Études (Studii) pt. pian (Stațiune la Oc. Atlantic, Canalul Mânecii) lângă Dieppe, unde a locuit între 12-VII – 12-X-1915) – NB – este operă de cancer pe 7-XII-1915 (are premoniția Morții).

– trăsături stilistice generale: panteism, sistem supratonal (tonal + + modal ← armonicile naturale), duplicarea frazelor scurte (valurile), (74) geotropism pozitiv (orientare spre o frecvență virtuală ↓)

Legendă:
T = Temă
G.T. = Grup tematic
P = parte

Maurice Ravel – Sonată pt. vioară și pian (1923-1927)

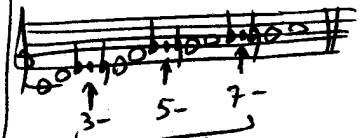
→ P. I) Allegretto = Formă de Sonată

- **Expunere** (m. 1-52)
  - T. I (m. 1) – Mod lidian, în bara Sol
  - Punte (m. 27)
  - G.T. II (m. 34) – Mod lidian, cromatizat parțial, în bara Do; 2 elemente < linie (pian) (α) / ritmic-dinamic (vioară) (β)
  - Concluzie (m. 47)
- **Dezvoltare** (m. 53-152)
  - Faza I (m. 53-96) – bazată pe T. I augmentată
  - Faza II (m. 97-132) – secvențări, modulații
  - Faza III (m. 133-152) – dinamizare
- **Reprizăinversată** (m. 153-232) pe "Sectio Aurea"
  - T. II (α) (m. 153) în bara Sol
  - T. I (173) – în Sol
  - Concluzie (m. 183) – bazată pe T. II (β)
  - Codă (m. 225)

→ P. II) Blues – Moderato = Formă de Sonată

- **Exp.** (m. 1-77)
  - Introducere (m. 1-10) pe acord de undecimă (cu inflexiuni politonale) în La♭ Major
  - T. I (m. 11) în La♭ Major, conține elemente din T. I și T. II (P. I) reconfigurate într-un mod jazz-istic ("Negro Spirituals"), cu "Blue Notes"
  - T. II (m. 64) – în bara Re *)
- **Dezv.** (m. 78-109)
  - Faza I (m 78) – bazată pe T. II
  - Faza II (m 86) – secvențări
  - Faza III (m 95) – dinamizare
- **Repriză** (m. 110-145) pe "Sectio Aurea")
  - T. I (m. 110) în La♭ Major
  - T. II (m. 121) în La♭ Major
  - Codă (m. 137

Legendă
"Blue Notes" = alterarea descendentă a treptelor 7, 3 și/sau 5):



*) T. II contrastează puternic cu T. I în plan atonalic, La♭ (T. I) și Re (T. II) fiind distanțate la o cvartă mărită

/.

→ P. III) Perpetuum mobile – Allegro = Forma de Rondo Sonată

Rondo-Sonată (schema formei): A (B) A C A (B') A | = forma de sinteză între Rondo și Sonată
T.I T.II T.I | T.I T.II T.I
Exp. Desv. Repr.

– spre deosebire de Rondo-ul obișnuit, în Rondoul-Sonată (B) apare în cu totul altă tonalitate, iar (B') în tonalitatea A-ului

– Exp. (m. 1-104)
- Intr. (m. 1) = T. II (B) din Partea I
- A = T. I (m. 15) < a (15) / a' (m. 29) > în Sol M.
- (B) = T. II (m. 52) < b (m. 52) – Fa # M cu Blue Notes / b' (m. 79) – Si Major
- A (m. 89) < T. I din P. III (vicios) / T. II din P. I (prim) > La b M
(d)

– Desv. (m. 105-138)
- C (m. 105) < c (m. 105) – Do minor / c' (m. 115) – La minor cromatizat (la vicios, T. II (d) din P. I, diminuat)
- A (m. 129) = T. I → a (m. 129) – Mi Major = falsă reprizăă / a' (m. 139) – Sol Major = Reprizăă autentică!

– Repr. (m. 139-194) „De Sectio Aurea"
- (B') T. II (m. 155) < b (m. 155) – Sol Major – temă derivată din T. I – P. I / b' (m. 169) – la prim. Temă derivată din T. I – P. II – în Mi Major (tel. minorat, armonizare relativă)
- A = T. I (m. 177) – reapare, transfigurată, T. I din P. I — în Sol

Concluzii

- caracter ciclic (circulația temelor în cele 3 părți);
- formă atipică (determinată și de natura structurii armonice modale, de sorginte jazzistică, cu "Blue Notes");
- în macro-structură poate fi considerată o mare formă de sonată liberă, de factura sonatei fără dezvoltare, în care:
  - Partea I = G.T. I
  - Partea II = G.T. II
  ] Expoziție
  - Partea III = Reprizã

Maurice Ravel – Sonata pentru vioara si pian

Partea I « Allegretto » – Forma de Sonata :

- Expozitie (m.1-52): - Tema I (m.1) – mod lidian in baza Sol; Punte (m.27) ; Grup Tematic II (m.34) – mod lidian, cromatizat partial, in baza Do – format din 2 elemente : « alpha » liric (pian) si « beta » dinamic (vioara) ; Concluzie (m.47) ;
- Dezvoltare(m.53-152) : Faza I (m.53-96) bazata pe T.I augmentata ; Faza II (m.97-132) incluzand secventari si modulatii ; Faza III (m.133-152) – dinamizare ;
- Repriza inversata(m.153-232) : Tema II « alpha » (m.153, cu climax pe « Sectio Aurea ») in baza Sol ; Tema I (m.173) in Sol ; Concluzie (m.183) bazata pe T.II « beta » ; Coda (m.225).

Partea a II-a « Blues – Moderato » - Forma de Sonata :

Expozitie (m.1-77)) :

- Introducere (m.1-10) pe acord de undecima (cu inflexiuni politonale) in La b Major ;
- Tema I (m.11) in La b Major, contine elemente din T.I si din T.II (Partea I) reconfigurate intr-un mod jazz-istic (specific « Negro Spirituals »), ce contine « Blue Notes » (in structura modala Do, Mi b, Mi, Fa, Sol b, Sol, Si b, Si – « Blue Notes » sunt treptele 3, 5 si 7 alterate la un semiton descendent, deci Mi b, Sol b si Si b) ; Tema II (m.64) in baza Re (Nota Bene : La b din T.I si Re din T.II contrasteaza puternic in plan armonic, deoarece sunt distantate la un interval de cvarta marita) ;

Dezvoltare (m.78-109) : Faza I (m.78) bazata pe T.II ; Faza II (m.121) – secventari ; Faza III (m.95) – dinamizare ;

Repriza (m.110-145) : T.I (m.110, pe « Sectio Aurea ») in La b Major ; T.II (m.121) in La b Major ; Coda (m.137).

Partea a III-a « Perpetuum Mobile » – Forma de Rondo Sonata : ABACABA, in care Exp : A (=T.I) –B (= T.II in tonalitatea diferita de A) – A (= Concluzia Exp. Bazata pe T.I); Dezv. : C ; Repriza : A (=T.I) –B' (= T.II in tonalitatea A) – A (= Coda bazata pe T.I). Analiza in detaliu :

Expozitie (m.1-104):

- Introducere (m.1) = T. II « beta » din Partea I ;
- A = T.I (m.15) format din a (m.) si a' (m. 29), ambele in Sol Major ;
- B = T.II (m.52) format din b (m.52)-in Fa diez Major cu « Blue Notes » si b' (m.79)-in Si Major ;
- A (m.89) format din T.I din Partea III (la vioara) si T.II « alpha » din Partea I (la pian), ambele in La b Major ;

Dezvoltare (m.105-138):

- C (m.105) format din c (m.105) in Do minor si din c' (m.115) in La minor cromatizat (la vioara apare T. II « alpha » din Partea I, in configuratie dinamizata)
- A (m.129) = T. I format din a (m.129) in Mi Major (falsa repriza) si

Repriza(m.139-194, pe « Sectio Aurea ») : a' (m.139) in Sol Major (repriza autentica)

- B' = T.II (m.155) format din b (m.155) in Sol Major (tema derivata din T.I Partea I) si din b' (m.169) – la pian (tema derivata din T.I Partea II) in Mi Major/Minor (deci Mi major cu « Blue Note » pe treapta 3), reprezentand : Mi minor- relativa minora a lui Sol Major, iar Mi major- omonima relativei (adica a lui Mi Minor) ;
- A=T.I (m.177), ce apare transfigurata, ca si T.I din P.I – in Sol.

Concluzii : caracter ciclic (circulatia temelor in cele trei parti), forma atipica (si din cauza structurii armonice modale, de sorginte jazzistica-cu « Blue Notes ») – deci, in macro-structura lucrarea apare ca o mare forma de sonata libera, de factura sonatei fara dezvoltare, in care : Marea Expozitie este alcatuita din Partea I (considerata ca un Grup Tematic Principal) si din Partea a II-a (considerata ca un Grup Tematic Secundar), iar Marea Repriza este reprezentata de Partea a III-a.

George Enescu – "Concertstück"

- formă de sonată -

Schema formei

→ **Expoziție** (m. 1-73)

- m. 1-2 – scară introductivă (pian)
- m. 3-6 – T. I$_1$ (Fa Maj.)] Grup Tematic Principal
- m. 7-9 – T. I$_2$ (Fa Maj.)]
- m. 10-14 – T. I$_3$ (Fa Maj.)]
- m. 15-30 – Concluzia Grupului Tematic Principal [inflexiune în Re Maj (m. 21-22), apoi revenire în Fa Maj.]
- m. 31-54 – Punte [Fa Maj → La b Maj (m. 38) → → secvențări → La b min. (m. 50) → → secvențări → Mi Maj.]

= Tema Punții apare la m. 32-33 =

- m. 55-61 – T. II (Mi Maj.)
- m. 62-73 – Concluzia Expoziției

→ **Dezvoltare** (m. 74 – 148)

- m. 74-97 – Faza I (elemente din Tema Punții și din T. I$_1$ dinamizată la violă)
- m. 98-126 – Faza II (continuă travaliul asupra Temei Punții)
- m. 127-148 – Faza III [T. II augmentată la violă, în Re Maj. → modulații → T. I$_1$ la violă suprapusă peste Tema Punții la pian - mâna stângă (m. 135 - Re minor) → → T. I$_1$ la violă (m. 143 - Mi minor) → → modulații → Fa Maj.]

→ Repriza (m. 149–216)

- m. 149–152 – T. I$_2$
- m. 153–155 – T. I$_3$
- m. 156–161 – T. I$_1$

] Grup Tematic Principal (în Fa Maj.)

Secția Aurea

- m. 162–171 – Concluzia Gr. Tem. Princ.
- m. 172–178 – T. II în Fa Major
- m. 179–187 – Concluzia Reprizei
- m. 188–216 – Coda

(reconcilierea elementelor din T. II și din T. I – prin dinamizări și cromatizări progresive ce conduc la apoteoza finală).

× ——— ×

Bartók - Sonată pentru Vioară Solo

- Partea I - a (Tempo di ciaccona) - f. de Sonată

- Exp. (1-52)
  - T. I (1-15) - bază Sol (min-cromatic) configurație bazată pe Ciaccona *
  - T. II (16-31) - bază La (mod Bali) configurație ritmică caracteristică !
  - Cond. exp. (32-52) - bază Mib descendent (mod Bali), libertăți **



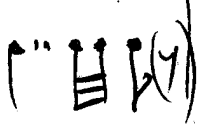
- Dezv. (53-95)
  - Fața I (53-66) - bază Si (maj-cromatic)
  - Fața II (67-83) - bază Fa (politonal);
    - factură responsorială;
    - diversificare elemente T. I (celulă ritmică)
  - Fața III (84-95) - bază Fa# (modal)
    - diversificare elemente T. II

- Repriză (96-150)
  - T. I (96-111) - Sib (min-cromatic)
    - factură responsorială pe celula ritmică generatoare
  - T. II (112-124) - Mi modal (Bali)

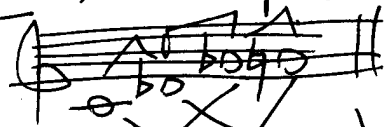
(Secția Aurea)

Coda (125-150) dedusă din Cond. Exp.; fonte cromatizate; pe fond liber; finalizată în Sol Major.

*) Celulă Ritmică Caracteristică



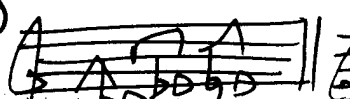
**) NB - Modul Bali este un mod indonezian, pentatonic defectiv, cu configurație cromatică

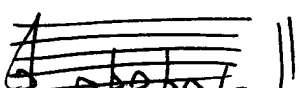


în modulo 12)

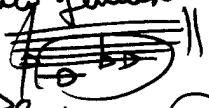
- 2 - (*)

Mod





celula generatoare



- Partea a II - Fuga

- Exp. (1-19)

Subiect (1-5), bază Do, mod Maj/minor - vezi partitura (*)

Răspuns real (5-10) - bază Sol

S. (10-15) - bază Do

R. (15-19) - bază Sol.)

- Divertisment (20-92)

Fază I (20-35) - bază Do# (cromatizat)

Fază II (36-62) - diminuare fără mod pentatonic indonezian



Secția Auxeză → Fază III (63-92) - diminuare, în bazele (Mi/Si)

răspunsuri polifonale în oglindă

→ la măs. 88 apare pedala caracteristică finalurilor de fugă - în formă de pedală dublă (Re/La)

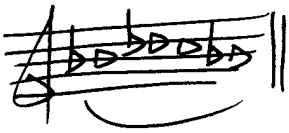
— Repriză scurtă - (93-107)

— răspunsuri polifonale în oglindă

— în final - bază Do, în armonice pedală (organum)

- ultimele 2 sunete sunt identice cu primele (Do-Mi♭) (celula generatoare)

- Partea a III-a (Melodică) - Sonată fără dezvoltare

- Exp. (1-44)
  - T. I (1-29) - Mib medal (prezentarea în cromatizări succesive) - de sorginte indoeuropeană)
  - T. II (30-44) - în bas Sib, celulă de sorginte gregoriană
  -  - în organum la terță

- Repriză inversată
  - T. II (45-48) - în organum la cvartă
  - T. I (49-64) - ornamentată melodic

Sectio Aurea

Coda (64-67) - elemente T. I, încheiate cu organum (specific T. II)

- Partea a IV-a — (Presto) - Rondo - Sonată

A - B - A' - C - A''

T. I T. II

Exp. (1-200)

Dezv (201-333) Repr (334-418)

Sectio Aurea pe (C)

(83)

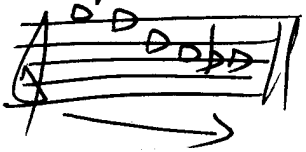
Expoziție

- A' (quasi perpetuum mobile) (1 – 100), în formă catenată (a - a' - a'' - a''' - a'''' - a''''') → din ce în ce mai mică.

  a (1–30) - baza Sol
  a' (31–52) - baza Si b
  a'' (53–67) - baza Mi'
  a''' (68–78) - baza Mi b
  a'''' (79–91) - baza Fa #
  a''''' (92–100) - baza Re (fb. V/I Sol) (= dominanta I baza Sol)

- B (101–200)

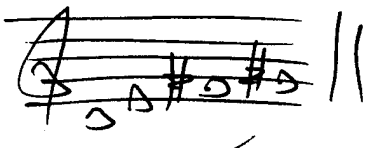
  b (101–118) - baza Sol, mod indonezian pentatonic descendent

  secvențat apoi pe Si b și pe Mi b

  b' (119–146) - Sol Maj. cromatizat intens, apoi secvențat pe La Major.

  b'' (147–184) - mod lidian în baza Re

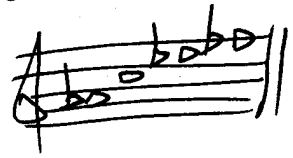
  

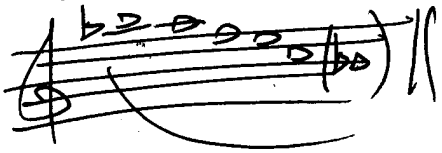
  b''' (185–200) - Sol minor cromatizat

Recapitulare

– A' (201-269) (= T. I)
  - a (201-220) – bază Mi b
  - a' (221-269) – bază Mi (apare pe Si/La = acord de nonă pe dominanta Si)

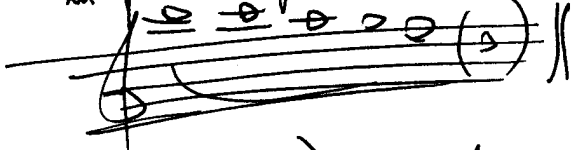
– C (270-333) (= T. II) ← Secțiunea Anterioară
  - c (270-311) – pentatonică în descendent pe bază La b, în formă defectivă (fără Si b)
  - c' (312-333) – mod în descendent



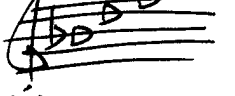


Reprize

– A'' (334-418)
  - a (334-348) – bază La b = T. I
  - a' (349-398) = C' = T. II = mod în descendent, în formă pentatonică



  - Codă (399-418) – mod cromatic descendent, apoi modul pentatonic în descendent din (C) pe Si b final în Sol Major



Concluzii

— lucrare are o configurație ciclică, în care temele (deduse din motive și celule comune) circulă în cele 4 părți.

— există 2 mari sisteme intonaționale (tonal și indemnizație/modal) ce sunt expuse și în ipostaze foarte cromatizate.

— se remarcă (la nivel motiv/celular) opoziția Major/minor (tertă mare/mică)

— în macro-structură, partea a III-a (Melodie) marchează o culminație implozivă pe Secțiunea Aurea (secțiunea de aur)

Igor Stravinsky: "Suite italienne"

I.) - Introducere (formă de lied bipartit cu unică repriză)
- A < a (m. 1-6) Sol Maj.
  a' (m. 7-15) Mi min.
- B < b (m. 16-33) La Maj.
  a'' (m. 34-45) Sol Maj.

II.) - Serenata (f. de lied tripartit simplu)
- A (m. 1 - 12 1/2) Do min
- B (m. 12 1/2 - 22 1/2) Mib Maj.
- A' (m. 22 1/2 - 32) Do min.

III.) - Tarantella (f. de lied tripentapartit)
- Introducere (m. 1-3) Sib Maj
- A (m. 4 - 35) Sib. Maj.
- B (m. 36-69) < b (m. 36-46) Fa Maj.
  b' (m. 47-56) Sol min.
  b'' (m. 57-69) Re min
- A' (m. 70-102) - Sib Maj.
- B' (m. 103-137) < b (m. 103-113) Fa Maj
  b' (m. 114-123) Sol min
  b'' (m. 124-137) Re min
- A'' (m. 138-158) - Sib Maj.

IV.) - Gavotta con due Variazioni (Temă cu variațiuni)
- Tema (lied tripartit simplu)
  - A (m. 1-10) Re Maj
  - B (m. 11-32) < Sol Maj, La Maj. (progresii) Re Maj.
- Var. I (lied bip. simplu) < A (1-10) - Re Maj
  B (11-32) - Sol Maj -> Re Maj.
  - Variațiune ornamentală în sistem ternar
- Var. II (lied bip. simplu)
  - A (m. 1-5) Re Maj.
  - B (m. 6-16) Re Maj.
  - variațiune ornamentală le viaux și figurativă la fin

V.) - Scherzino (f. de lied bipartit cu unică repriză)
- Introd. (m. 1-2) Re min
- A
  - a (m 3-17) < Re min, Sol min (m. 8)
  - a' (m. 18-36) - Re min
- B < b (m. 37-50) - Sol min
  a'' (m. 51-60) - Re min
- Codă (m. 61-70) - Re min.

- VI.) - Minuetto e Finale

- Minuetto
(f. de lied monopartit)

Introducere (m. 1-8) Fa Maj.
A (m. 9-39) { a (m. 9-24) Fa Maj
a' (m. 25-39)
Coda (Punte I) - modulatie spre Sol Maj.
Interludiu (Punte II - modulatie Do Maj.) se caracterizează prin transformări motivice și ritmice (diminuare în hiner) - în fel de anamorfoză muzicală (= două imagini sonore aparent disjuncte - motivul α din Minuetto și motivul β din Finală - le au însă elemente constitutive comune: tricordul "fa-sol-la" și succesiunile ritmice de optimi).

- Finale
(Formă de Sonată)

Exp. (m. 1-45)
T. I (m. 1-14) Do Maj.
T. II (m. 15-30) Sol Maj.
Concluzia Exp. (m. 31-45)

Dezv. (m. 46-103)
Faza I (m. 46-62) bazată pe elemente din T. I
Faza II (m. 63-67½) bazată pe elemente din T. II
Faza III (m. 67½-103) implicând o dinamizare progresivă a discursului sonor; în m. 97 apare o falsă reprizare pe T. II în Re Maj.

Repr. inversată (m. 104-136)
T. II (m. 104-115) în Do Maj (tonalitate de bază)
T. I (m. 116-124) în Do Maj.
Coda (m. 125-136) - Do Maj.

× — ×

→ **Paul Hindemith – Sonata pentru clarinet si pian**

- Partea I – forma de sonata

- Exp. (m.1-53) : T.I (1-20) Si b M – clarinet in ipostaza pentatonica – cromatizat si secventat ; T.II (21-45) La b minor cromatizat ; Concluzia Exp. (46-48) ; Punte (49-53) ;
- Dezv. (54-98) – Faza I (54-74) ; Faza II (75-83) ; Faza III (84-98) dinamizare ;
- Repriza (99-174) – T. I (99-108) Mi b Major ; T.II (109-133) Do Minor (relativa minora a lui Mi b Major, avand asadar acelasi material intonational) ; Concluzie (134-139), ; Coda (140-162) urmata de o « coda a codei » (163-174).

- Partea a II-a – forma de sonata

- Dubla Exp. – Exp. I (1-25) : T. I (1-11) – Si b Major; T. II (12-25) – Mi Major ; Exp. II (26-50) : T. I (26-36) –Si b Major; T. II (37-50) –Mi Major :

- Dezv. (51-87) – Faza I (51-65) ; Faza II (66-87)

- Repriza (88-97) : T. I (88-94) Fa minor ; T. II (95-97) Fa minor ; Concluzie (98-105) ; Coda (106-112)

- Partea a III-a – lied tripartit compus

(pe campuri modale f. cromatizate si « instabile », permanent modulante)

- A (1-30) – a (1-18) Re b ; a ' (19-30) Si b ;

- B (31-59) – b (31-42) – Do # ; b ' (43-52) – Si b ; punte (53-59)

- A ' (60-84) – a (60-72) – Re b ; a ' (73-84) – Re (becar)

- Coda (85-92)

- Partea a IV-a – rondo (forma de palindrom ABACABA)

- A (1-23) – a (1-15) Si b Major ; a' (16-23) Fa Major ;

- B (24-44) b (24-30) Do « minor ; b " (31-40) Fa minor ; b (41-44) Do # minor

- A (45-54) La b Major

- C (55-72) : c (55-64) Re minor ; c ' (65-69) Mi b minor ; punte (70-72) ;

- A (73-88) Mi b Major

- B (89-105) : b (89-93) La Major-minor (mod « Tonart ») ; b ' (94-99) Re b Major ; b (100-105) La Major ;

- A (106-119) Si b Major

.——— .

Aspecte intonationale generale:

- teoria « campului armonic » implicand determinarea fundamentalei comune a trei sau mai multe sunete juxtapuse (succesive), dupa regula : « fundamentala intervalului optim este si fundamentala intregii inlantuiri » (apud Paul Hindemith – « Initiere in compozitie » vol.II, Editura Muzicala, Bucuresti, 1967, p. 130) ;
- descrierea modului major-minor numit « Tonart » (ibidem, p.111)

→ Tudor Ciortea – Sonata pentru clarinet si pian

Partea I – forma de sonata

- Exp. (1-36) – Tema I (1-17,mod cromatic in baza Re) : a (1-5), a' (6-10), punte (11-17) ; Tema II (18-36, mod cromatic in baza Fa#) : b (18-22), b' (23-27), concluzie (28-36) ;
- Dezv. (37-62) – Faza I (37-47, elemente T.I dinamizate), Faza II (48-54, elemente T.II in climax), Faza III (55-62, caracter imploziv) ;
- Repriza (63-119, initiata pe Sectio Aurea) – Tema I (63-79, mod Re) : a (63-68), a' (69-72), punte (73-79) ; Tema II (80-101, mod Re) : b (80-83), b' (84-90), concluzie (90-101) ; Coda (102-119, final pe cadenta Re Major).

Partea a II-a – tema cu variatiuni

- Tema (1-11, caracter liric) : a (1-4, mod La), a' (5-11, mod Do quasi-lidian, apoi mod La) ;
- Var. I (12-23, caracter improvizatoric) : a (12-15, mod Fa «), b (16-19, mod La), a" (20-23, mod Fa #) ;
- Var. II (24-35, caracter dansant) : a (24-27, mod Do #), b (28-30, mod Mi), a' (31-35, mod Do #) ;
- Var. III (36-57, caracter dansant pe ritm aksak) : a (36-43, structura polimodala Fa # + Fa becar lidian), b (44-48, structura hexatonala in baza Do), a' (49-57, structura polimodala Fa « + Fa) ;
- Var. IV (58-87, caracter dinamic) : a (58-67, moduri La, apoi Fa # , masuri alternative de 5 si 7), b (68-76, mod Mi b, ritm ternar constant), a' (77-87, moduri La, apoi Fa #, masuri alternative de 5 si 7) ;
- Var. V – Passacaglia (88-121, de factura polifonica si ornamentala) : Sub-Variatiunea 1 = Tema Passacagliei (88-95, mod Re, tema in bas), Sub-Variatiunea 2 (96-103, mod Re, tema in bas fara modificari, cu ostinato ritmic la vocea mediana), Sub-Variatiunea 3 (104-111, mod Re, tema in bas nemodificata, clarinetul preia ostinato-ul), Sub-Variatiunea 4 (112-121, mod Re cu bas figurat, cadenta pe La).
- Var. VI – Rondo (122-225, schema formei ABACA) : A (122-154)-a (122-142,mod Re), a' (143-154, mod La) ; B (155-181, mod 2 Messiaen cu transpozitie limitata) ; A a (182-198, mod Re) ; C (199-212, mod La) ; A (213-225, structura polimodala Da + Fa #, cadenta finala pe Re).

.---------.

→ Bohuslav Martinu – Sonatina pentru Clarinet si Pian

Aspecte generale : caracter rapsodic, forma ciclica. Lucrarea poate fi considerata un mare rondo (A- B -A' -C -A ''), in care A = 1-66 ; B = 67-107 ; A' = 108-201 ; C = 202—245 (adica partea a II-a) ; A'' = 246-351 (adica partea a III-a). Barele duble puse de autor puncteaza astfel tocmai cele 6 sectiuni ale rondoului.

Totodata, titlul lucrarii poate justifica si o analiza ca « sonatina », deci ca o mica sonata in trei parti - in care insa nu apare forma de sonata (!), avand asadar urmatoarea configuratie cristalizata prin aplicarea libera a unor structuri de lied bi- si tripartit:

Partea I (1-201) = lied tripartit compus : A-B-A'

[= A-B-A' din marele rondo]

- A (1-66 = a-a'-a''-punte-a variat) : a (1-19, Mi b Major)-a' (20-30, Re minor)-a '' (31-42, La b Major)-punte (43-51) -a variat (52-66, Mi b Major) ;
- B (67—107 = b-b'-punte) : b (67-75, Si b Major)-b' (76-95, incepe in Fa Major, apoi Re minor-m.80) –punte (96-107) ;
- A' (108-201 este identic cu A + coda = a-a'-a''-punte-a variat-coda) : a (108-126, Mi b Major)-a' (127-137, Re minor)- a '' (138-149, La b Major)- punte (150-158) – a variat (159-173, Mi b Major) - coda (174-201, Si b Major, derivata din a variat) ;

Partea a II-a (202-245) = lied bipartit simplu : A-B

[= C din marele rondo]

- A (202-219) : a (202-212, Re b Major) – a' (213-219, Fa minor) ;
- B (220-245) : b (220-224, Mi b Major) – b' (225-233, Re b Major – climax/Sectio Aurea) ; coda (234-245, Mi b Major) : c (234-237) – c' (238-245) ;

Partea a III-a (246-351) = lied tripartit simplu : Introducere-A-B-A variat

[= A'' din marele rondo]

- Introducere (246-258, Sol Major) ;
- A (259-273) : a (259-266, Fa Major) – a' (267-273, La minor) ;
- B (274-297) : b (274-285, La b Major) – b' (286-297, Si Major) ;
- A variat (298-351) : a (298-323, Si b Major) – a' (324-341, Si b Major) ; coda (342-351, Si b Major)

.---------.

Martinu: Sonata No. 2 (allo-primo)

— Observații generale:

1.) → formule de sorginte clasică (sonată, lied tripartit, canon) sunt aplicate liber, neconvențional, în structuri atipice;

2.) → analiza formală nu se referă la coordonatele planului tonal — ci la cele de natură modală ori ritmică, ce caracterizează secțiunile principale în evoluția lor dinamică.

3.) → elementele de mai sus definesc și stilul neo-clasic promovat de Martinu [Esențiere în structurile formale specifice clasicismului și noile coordonate modale ori ritmice — reprezentate de scări complexe, intens cromatizate și de formule metro-ritmice asimetrice (sugerând celulele de tip "aksak")]

4.) Lucrarea are o configurație ciclică (temele din p. I - II - III sunt întrebuințate intonațional)

— P. I - forma de sonată —

— Exp. (1–123)
- Introducere (m. 1–17)
- T. I (m. 18–55) — măsuri alternative (binare/ternare)
- Punte (m. 56–66)
- T. II (m. 67–91) — măs. alternative (ternare/binare)
- Concl. T. II (m. 92–103)
- Concl. Exp. (m. 104–123)

— Dezv. (m. 124–237)
- Fasa I (m. 124–170) — elemente din T. I
- Fasa II (m. 171–205) — elemente din T. II (dinamizate)
- Fasa III (m. 206–237) — elemente din T. I; apare o cvasi-cadență a pianului

Secțiunea Aurea →

— Repr. (238–319)
- T. I (m. 238–271)
- Punte (m. 272–280)
- T. II (m. 281–297)
- Concl. T. II (m. 298–303)
- Coda (m. 304–319)

Tot materialul tematic apare proiectat în măsuri compuse (în special ternare) ce se întrepătrund de la măs. 290 într-o structură metrică unitară: 6/8.

Nota Bene: În aceste părți diferențele dintre T. I și T. II în Exp. și Repr. se referă la configurația metrică (măs. simple alternative în Exp., măs. compuse ternare în Repr.)

A B A
a a' b b' a

— p. II — lied tripartito compiuto

- A ② (m. 1-21) < Inizio (1-7) (carattere introduttivo)
  cello/Inizio (8-21)
  a' (m. 22-43)
- B b (m. 44-55)
  b' (m. 56-66)

Sectio Aurea → - A ② (m. 67-83) - Conclusa < Inizio (67-70)
cello (m. 71-83),
(la 8va bassa)

— p. III — forma di sonata

- Esp. (1-52) < T. I (in basso modulo Do) (m. 1-20)
  T. II (in basso modulo La) (m. 21-36)
  Concl. Esp. (m. 37-52)
- Dev. (53-117) < Forza I (m. 53-71) - elimina T. I
  Forza II (m. 72-94) - elimina T. II (cello 78-80) vi T. I
  Forza III (95-117) - dinamizza per o pedale dinamizzato in ostinato (la cello).

Sectio Aurea →
- Rep. concentrata (118-177) < T. I (118-133)
  Concl. Repr. (134-143)
  Cad. cello (144 — turbato) = un Coral figurat quasi Bach-iano (preludii), in tolul de a crește tensiunea expresivă spre Coda
  Coda (145-177) - bazată pe T. I, în climax dinamic

Martinu – Var. per a tema slovacco (cello/piano)

- Tema
  - intr. (m. 1-2)
  - Tema
    - A
      - a (3-4)
      - a' (5-7)
    - B
      - b' (8-9)
      - b' (10-11)

bipartito

- Var. I
  - A
    - a (12-21)
    - a' (22-29)
  - B
    - b (30-41)
    - b' (42-50)

bipartito

- Var. II
  - A – a (51-63)
  - B
    - b (64-77)
    - b' (78-96)
  - A' a' (97-99)

tripartito

- Var. III
  - intr. (100-105)
  - A
    - a (106-112)
    - a' (113-124)
  - B – b (125-136)

bipartito

- Var. IV
  - intr. (137-144)
  - A
    - a (145-170)
    - a' (171-194)
  - B
    - b (195-210)
    - b' (211-234)
    - b'' (235-249)
  - Concl. (250-254)

bipartito

- Coda (Sintetica)
  - intr. (255-257)
  - A
    - a (258-263)
    - a' (264-282)
  - B
    - b (283-293)
    - b' (294-304)
  - A' – a'' (305-322)

bipartito

Leonard Bernstein: Serenade for Solo Violin, String Orchestra, Harp and Percussion (1954)
(durata: ~ 33')

→ P. I = Sonata

- Exp. (1-107)
  - T. I (1-31) - fugato (expoziție de fugă):
    S¹a¹(1-4) - S¹a²(5-8) - S¹a³(9-11) -
    - R¹a¹(10-13) - R¹a²(14-17) - R¹a³(18-20) -
    S¹a¹(19-22) - S¹a²(23-26) - S¹a³(27-31)
    punte (32-68)
  - T. II (69-107): S²(69-72) - R²(71-75) -
    - Interludiu (76-107)
- Dezv. (108-135) - o singură fază - elemente punte
- Repr. concentrată - doar T. II (136-184)
- Codă
  - dezvoltare codală (185-194)
  - coda codei (195-209)

→ P. II = Sonată

- Exp. (1-81)
  - T. I (2-46)
  - punte (47-65)
  - T. II (66-81)
- Dezv. (82-136)
  - Faza I (82-97) - elemente T. II
  - Faza II (98-118) - elemente T. II
  - Faza III (119-136) - elemente T. I
    inițiate (armonice)
- Reprizo concentrată (137-182)
  - T. I (137-156)
  - Codă (157-182)
    - (157-170)
    - Coda codei (171-182)

→ P. III - Fugato-Scherzo (cf. prezentării lui Bernstein), un fel de "Perpetuum Mobile" în formă tripartită compusă - A - B - punte - A - Codă
(a a¹ | b b¹ b" | a¹)

- A (1-24)
  - a (1-13)
  - a¹ (14-24)
- B (25-74)
  - b (25-42)
  - b¹ (43-60)
  - b" (61-74)
- Punte (75-80)
- A - a (81-88)
- Codă (89-91)

→ P. IV = Lied Tripartit Compus (Intr - A - B - A - Codă)
a a' b b' a a'
(Codă)

- Intr. scurtă (1)
- A (2-25) < a (2-17), a' (18-25)
- B (26-36) < b (26-35), b' (36 = Cadență)
- A (37-50) < a (37-43), a' (44-50)
- Codă (51-55)

poate fi și Sonată "ascunsă" ("hidden Sonata-form"), în care A = T. I, B = T. II, iar reprisa apare în introducere p. V.

→ P. V
- Intr. tematică = Lied Tripartit simplu (1-49) < A (1-17), B (18-36), A' (37-49); și reprisă
- Rondo (dublu-rondo) (50-414):

A - B - punte - A - C - punte - A - punte - D - A - B(b') - punte - A - C - punte - A - D - punte - A - Coda
b b' a a' a a' a" a a'
Rondo β
Rondo α
Mare Rondo

În detalii: A (50-74) - B (75-107) - punte (108-115) - A (116-137) - C (138-155) -
b b' (75-91) (92-107)

- A (156-185) - punte (186-196) - D (197-207) - A (208-257) - (diminuată)
a a' (156-168) (169-185)
a a' a" (208-225) (226-242) (243-257)

- B (258-273) - punte (274-281) - A (282-303) - C (304-310) - punte (311-321) -
b' (258-273)

- A (322-351) - D (352-357) - punte (358-367) - A (368-399) - Coda (400-414)
a a' (322-334) (335-351)

Șostakovici - Cvartetul 8 op. 110 (1960)

→ Caracter ciclic (motive α și β), sintetic

→ Structura formală:

Secțiunea Aurea

I. A (1-79) — B (80-104) [motiv α argumentat] — A' concentrat (105-131)

A (1-79): a (1-50) [= motiv α] [Do minor] — a' (51-79) [= motiv β] (cu inflexiuni)

A' (105-131): a (105-126) — a' (127-131)

Nota Bene: motivul generator α = melograma compozitorului (DSCH): Re Mib Do Si = D Es C H

A B A'
a a' a a'
- Formă de lied tripartit compus (aplicată liber)

II. A (1-125) [motiv β] [Sol# minor] — B (126-232) — A (233-296) [Sol# minor] — B (297-349)

B (126-232): b [motiv α] (126-177) — b' (178-232) [Do minor]

A (233-296): [Sol# minor] ↑ Secțiunea Aurea

B (297-349): b' (297-323) — b (324-349) [Do minor]

= Formă de lied bipartit dublu (ABAB)

III. Vals în formă de rondo (ABACA)

Introducere (1-20) — A (21-66) [Sol Major/minor] — B (67-100) — A (101-114) — Punte 1 (115-152) — C (153-192) [Mod Sol-lidian cu tr. 6 coborâtă] — Punte 2 (193-208) [Sol min] — A (209-259) — Codă (260-302)

Secțiunea Aurea

Nota Bene - în Punte 1 (m. 140-147) și în Codă (m. 270-286) apare tema generatoare din Concertul Nr. 1 pt. violoncel și orch. op. 107 (1959)

SECȚIUNEA AUREA în macrostructură (cu caracter imploziv!)

IV. Largo în formă de rondo (ABACA)

A (1-27) [Do# minor] — B (28-61) — A (62-74) — C (75-160) — A (161-187)

Secțiunea Aurea (m. 126 - Major (Fa#))

A (refrenul) = motivul generator al Conc. 1 pt. violoncel și orch.

B și C (cupletele) = o melodie infinită cu caracter funebru (posibil de sorginte bizantină)

V. Fugă dublă la 4 voci - Largo cu caracter de Reprizã concentrată

Expoziție (1-34): S1 (alto) R1 tonal (violă) S1 (v. II) R1 (v. I) — [Do minor] S2 (alto) R2 tonal (violă) S2 (v. II) —

Divertisment (35-53)

Reprizã în stretto (54-64)

Codă (65-88)

Contrast caracter

- Forma globală: o mare Sonată:

- |P. I| = Expoziție [Do Minor] ← motivul α (D eS CH) = T. I (caracter apolinic)
  motivul β = T. II (caracter dionisiac)

[ ] = plan tonal

- |P. II, III și IV| = Desvoltare
  [Do Min.] [Sol Maj/min] [Do# Min.]

- |P. V| = Reprizã concentratã
  [Do Min.]

în care: |P. I| = lied tripartit compus: A B A'
a a' a a'

|P. II| = lied bipartit dublu: A B A B

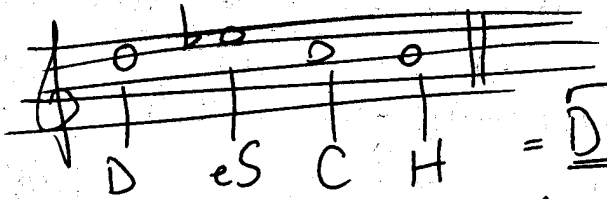
|P. III| = Vals în formã de rondo: A B A C A

|P. IV| = Largo în formã de rondo: A B A C A

|P. V| = Fugã dublã la 4 voci (Exp.-Div.-Repr.+Coda)

- Aspecte microstructurale:

- melograma lui Șostakovici (= motivul α):



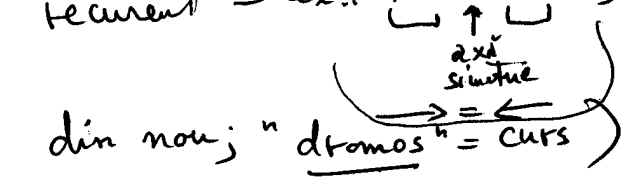
= D. SCHostakovici

- melograma a mai fost utilizatã și în Simfonia a X-a

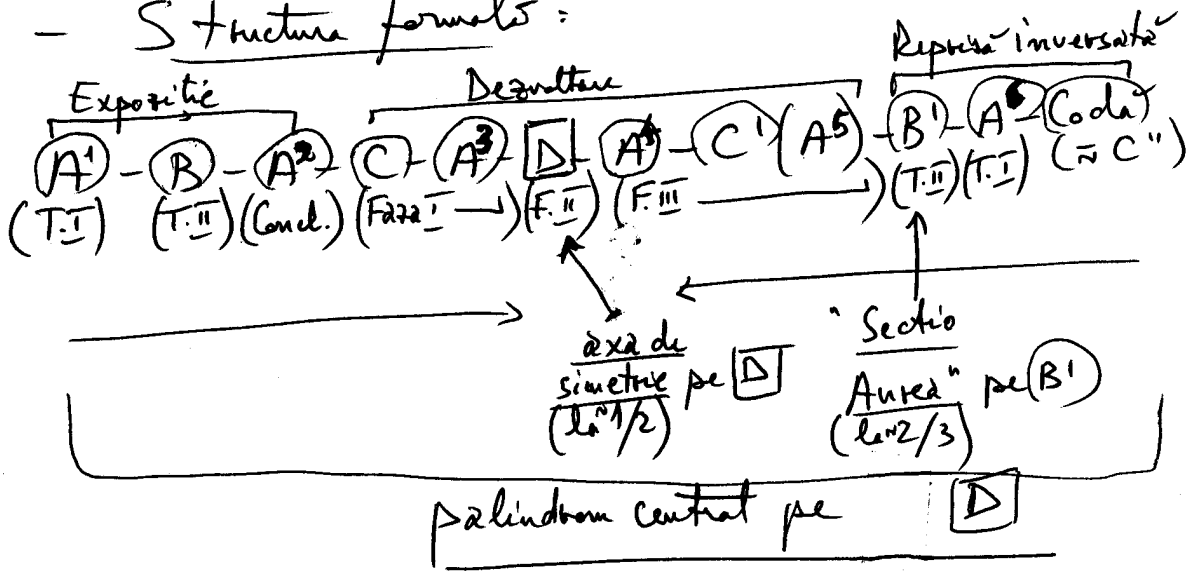
Șostakovici: Trio No. 1 Op. 8

(monopărțit la nivel macro-structural)

→ Formă de Rondo-Sonată, aplicată liber, în configurația unui palindrom (= structură proiectată „în oglindă", ce are aceeași valoare dacă e citită recurent – ex.: "ROTOR"; etimologie elină: "palin" = din nou; "dromos" = curs).



– Structura formală:



În cele:

NB:
- Rondo { A¹, A², A³, A⁴, A⁵, A⁶ = refrene; B, C, D, C¹, B¹, C" = cuplete
- Sonată

- A¹ = măs. 1–13 (T.I) } Exp.
- B = măs. 14–48 (T.II) } Exp.
- A² = măs. 49–60 (Cond.) } Exp.
- C = măs. 61–96 } Faza I
- A³ = măs. 97–102 } Faza I
- D = măs. 103–125 ← Faza II
- A⁴ = măs. 126–137 } F. III (dinamizare)
- C¹ (A⁵ la m. 141, suprapus) = măs. 138–150 } F. III (dinamizare)
- B¹ = măs. 151–202 (T.II) } Repr. inversată
- A⁶ = măs. 203–239 (T.I) } Repr. inversată
- Coda (≈ C²) = măs. 240–281 } Repr. inversată

Axă simetrie → D

S.A. → B¹

Dezv. ← Sonată

98

Șostakovici: Sonata pentru violă și pian op. 147

→ Partea I - formă de sonată

- Expoziție (m. 1-156)
  - Grup Tematic I
    - a (m. 1-45) *)
    - a' (m. 46-61)
    - Concluzie G.T. I (62-70)
  - Tema II (m. 71-119)
  - Concluzia Exp. (m. 120-156)
- Dezvoltare - Faza I (m. 157-188)
  - Faza II (m. 189-212)
  - Faza III (m. 213-241) < Cadență
- Repriză concentrată - G.T. I
  - a' (242-246)
  - a (247-261)

* apare motivul sintetic de cvinte, cu caracter ciclic

→ Partea a II-a - Rondo-Sonată: ABA'CA''B''A'''Codă (în configurație de "formă mozaic")

- A (262-308) < a1 (262-299), a2 (300-308)
- B (309-318) - b (309-318)
- A' (319-384) < a3 (319-333), a4 (334-384)
- C (385-431) < c1 (385-417), c2 (417-431)
- A'' (432-493)
  - a2 (432-453)
  - Cadență (454-461)
  - a 2 (462-483)
  - a 3 variat (484-493)
- B'' (494-507) - b (494-507)
- A''' (508-535) - a3 (508-535)
- Coda (536-596) < a1 (536-561), Concluzia Codei (562-596)

→ Partea a III-a - Lied Tripartit Compus

[Intr. - A(a1, a2) B(b1, b2, b3) - A'(a1, a2) - Coda

- Introducere-Cadență (597-608)
- A (609-661) [a1 (609-628) [cât motiv "Sonata Lunii de Beethoven]
  a2 (629-661) [motivul sintetic de cvinte în configurație descendentă]
- B (662-728) [melodie infinită"] ← b1 (662-688), b2 (689-710) - Cadență, b3 (711-728)
- A' (729-768) ← a1 (729-752), a2 (753-769)
- Coda (769-790)

Particularități

- Caracter ciclic - prin circulația motivului generator de cvinte (ce apare și în formă de cvarte = cvinte răsturnate) în cele 3 părți, toate elementele tematice fiind reductibile fenomenologic la acest motiv. Astfel, temele din cele 3 părți apar ca anamorfoze ale archetipului motivic generator bazat pe intervalul de cvintă
- Datorită caracterului ciclic, lucrarea poate fi considerată ca o mare formă de Sonată, în care Partea I = Expoziția, Partea II = Dezvoltarea și Partea III = = Reprisa. Secția Aurea e la începutul Părții III (Reprisa), ca un "climax introvertit"

- Dezvoltarea are o formă originală, îmbinând schema Rondo-Sonată în "forma mozaic" (în care temele se deformează continuu).

- se remarcă (ca pe niște "personaje muzicale") motivul beethovenian (din "Sonata lui", ce apare în P. a III-a) și melograma lui Șostakovici în secvență: DSCH (re-mib-do-si)

- Relieful culminațiilor expresive pe "Sectio Aurea" (SA):

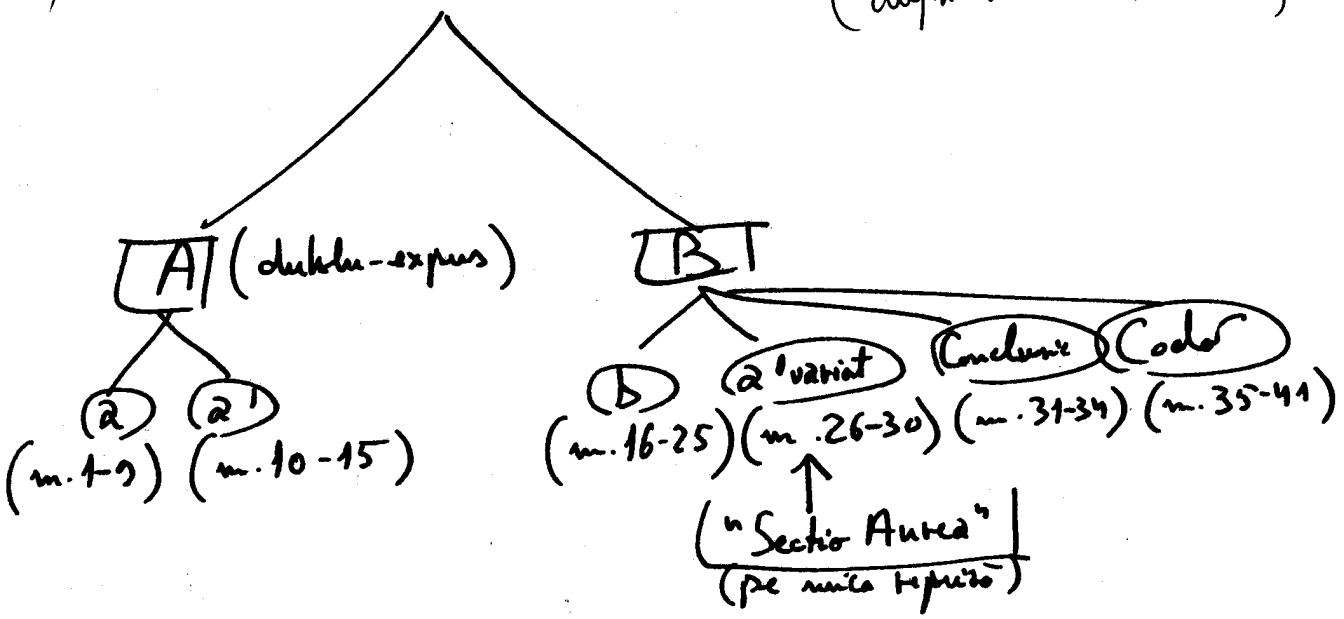
Forte II Nerv.
- Partea I: SA la m. 189 (diminuare)
- Partea II: SA la m. 493 (B'')
- Partea III: SA la m. 729 (A')

Sectio Aurea pe întreaga sonată e la începutul Părții a III-a (citatul beethovenian)

x ——— x

Alfred Mendelsohn – Preludiu din Partita pt. violoncel

I) → Formă în macro-structură: Lied Bipartit cu mică reprizăă (după modelul bachian)



II) → Micro-structura melodică:

1.) – motiv principal (α) B A C H = melograma BACH

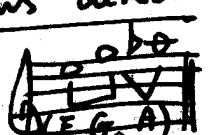
↳ expus de 15 ori (de 7 ori în A, de 8 ori în B)

exclusiv în sens direct <0-1+3-1>

2.) – motiv secundar (β) (derivat din α),



(deci motivul β = melograma comp.)



expus în cele 4 ipostaze

sens direct <0+3+1>

sens recurent <0-1-3>

sens inversat <0-3-1>

sens recurent-inversat <0+1+3>

III) → Micro-structură ritmică

– ritm pitic (♩♩♩♩) într-un quasi-Continuum (perpetuum mobile)

– motiv anapestic (♩♩♩) *) inserat în Continuum-ul pitic

IV) → Configurația texturii e de natură polifonică

– în ipoteza limitei, ce concentrează (prin reducție fenomenologică) cele 4 voci virtuale.

*) ce devine – în recurență – motiv dactilic (♩♩♩).

V → Coordonata dinamică:

[A B
>< <]

este dedusă din motivul melodic B (în sensul recurent-inversat), prin translarea frecvențelor în planul intensităților

VI → Coordonata agogică susține - în Moderato - Continuum-ul ritmic (de factură pitic + + anapestic), având interpolate 4 momente de dilatare temporală - stentato, rit., etc. (la articulațiile macro-structurii formale).

VII → Stil: neo-baroc (în sensul numerot și de Paul Hindemith), ca o replică modernă la partitele bachiene.

VIII → Concluzie: Lucrarea este în mod indubitabil o capodoperă a literaturii românești dedicate violinei - recreându-le (atât) prin profesionalismul elaborației, cât și prin noblețea expresiei sonore, ca omagiu dedicat lui J. S. Bach.

IX → Alfred Mendelsohn (repere biografice).

- București, 4-II-1910 | București, 9-V-1966
- Compozitor, muzicolog și pedagog român
- genul liric: - operele: "Michelangelo" și "Spinoza"
  - operete: "Anton Pann"
  - Baletele: "Harap Alb" și "Călin"
- genul vocal-simfonic: - oratoriile "Horia", "1907"
  - "Cantata Bucureștiului"
- genul simfonic: 9 simfonii
- genul concertant: mai multe concerte instrumentale
- genul cameral
- genile vocal și coral
- muzicologie ("Melodia și arta interpretării ei")

] numeroase lucrări

lucrări didactice ↓

103

Alfred Mendelsohn - Sonata Brevis pt. vioară și pian (x orgă)

- Generic: caracter eroic, cromatism intens (infinit), sinteză
  tonal - atonal - modal (politonal)

- P. I - F. de Sonată (1-98) — Exp. (1-29)
  - T. I (1-9) F# enarm. dist.
  - punte (10-14)
  - T. II (15-24) - S. # modal, incisivul, intens cromatic (ostinato) — punte + trimitere cu climaxare
  - Concl. (25-29)
  - Dez. (30-69)
    - F. I (30-43) - T. I
    - F. II (44-58) - T. II relativă; identic Exp.
    - F. III (59-69) - T. I în II, lecv., dim.
  - Repr. inv. (70-98) S.A. opțional
    - T. II (70-78) - la modal-fr. 4 (Re minor, f. cromatizat)
    - T. I (79-91) - la minor
    - Codă (92-98) - Elemente T. I și II, Fa# enarm. - ultimul acord La Maj

---

- P. II (1-138) lied ; bipartit compus
  - A tensiv
    - a dublă exp. (1-24, 25-49)
    - a1 (50-72) < p. 1 Re Maj. ; p. 2 pedală La enarm.
  - punte - modul. cromatizat (73-90)
  - A1 invers < a2 - La enarm (91-110) ; a3 - Re maj. - Coral cromatic (111-138) attacca
  - S.A.

- P. III (1-62) - gen. doină (mod rom.) lied bipartit simplu
  - A (1-15) doină
  - punte (16-19)
  - B (20-28) - T. A a p. II
  - A1 (29-46) doină (parț. variată) - S.A.
  - Codă (47-62) - T. I p. I

S.A. enarm.

- P. IV (1-271) gen. polep. mobile - lied bip. compus
  - introd. (1-4)
  - A dublă exp. (5-53, 54-102)
    - a - Sib enarm. (5-18, 54-67)
    - a1 - La maj (19-30, 68-79) Ferm rom.
    - a2 - Re lidian (31-40, 80-89) Ferm rom. dominant E7
    - Concl. - La maj (41-53, 90-102)
  - B dublă exp. (103-183, 184-262) S.A.
    - b - Sol Maj (103-147, 184-228) Secv. I cromatizată
    - b1 - La Maj - T. a1 (148-159, 229-240) Ferm
    - b2 - mi enarm (160-174, 241-255) - motiv. a2
    - Concl. (175-183, 256-262)
  - Codă concizată (263-271) - Ferm T. I p. I în La Maj

104

W. Lutoslawski: "Subito" pentru vioară și pian (1992

Rondo: A-B-A'-C-A''-D-A'''-E-A^{IV}

Axă de simetrie — Sectio Aurea

- A — (1-11)
- B < b (12-23) / b' (24-30)
- A' — (31-36)
- C < c (37-43) / c' (44-52)
- A'' — (53-65)
- D < d (66-73) / d' (74-81)
- A''' — (82-85)
- E < e (86-95) / e' (96-102) / e'' (103-124) / e''' (125-146)
- A^{IV} — (147-154)

"Createa timpului" de la Lent (atemporal), ca fundament tematic

Alfred Schnittke – "A Paganini" pentru vioară solo

Temă cu variațiuni

Lent – Tema (x1) – (1-17) – parlando rubato

dimensiune ritmică

- Var. I (18-26) – ornamentată pe durate de pătrimi
- Var. II (27-36) – ornamentă pe durate de optimi
- Var. III (37-82) – ornamentă pe durate de triolete de optimi
- Var. IV (83-92) – ornamentă pe durate de triolete de șaisprezecimi
- Var. V (93-100) – ornamentă pe durate de treisprezecimi

Variat – Cadența I (101-108) – rubato, îmbină elemente din Var. I-V

Lent – Tema (x2) – (109-144) ← Sectio Aurea – parlando rubato

- Var. VI (145-151) – ornamentată pe durate variate
- Var. VII (152-162) – ornamentă pe durate de treisprezecimi. Continuând Var. V.

dimensiune

Variat – Cadența II (163-167) – rubato, îmbină elemente din Var. VI și VII

Lent – Tema (x3) – (168-181) – parlando rubato

Sub aspect intonațional, lucrarea este alcătuită din module cromatice complexe, în permanentă transformare (deci melodii) – toate însă gravitând în jurul Sunetului Re – = Coarda III a viorii.

David Webber: Irregular Dances pentru 2 viori, sau pentru vioară și violă

- I - Tango (lied tripartit compus)
  - A (m. 1-21) < a (m. 1-9); a1 (m. 10-21)
  - B - b (m. 22-29) - Sectio Aurea p. I
  - A1 (m. 30-42) < a (m. 30-34); a'' (m. 35-42)

- II - Siciliana (rondo)
  - A (m. 1-9)
  - B (m. 10-15)
  - A1 (m. 16-20)
  - C (m. 21-27)
  - A'' (m. 28-41) - Sectio Aurea p. II
  - D (m. 42-46)
  - A''' (m. 47-50)

- III - Habanera (lied tripartit compus)
  - A (m. 1-19) < a (m. 1-11); a1 (m. 12-19)
  - B-b (m. 20-34)
  - A1 (m. 35-58) < a (m. 35-40) - Sectio Aurea p. III si Tot Șirul; a'' (m. 41-51); Coda (m. 52-58)

- IV - Waltz (lied tripartit compus)
  - A (m. 1-36) < introducere (m. 1-4); a (m. 5-20); a1 (m. 21-36)
  - B-b (m. 37-52)
  - A1 (m. 53-78) < a (m. 53-74) [Sectio Aurea suprapune temă vals cu temă Tango (p. I) - A]; Coda (m. 75-78)

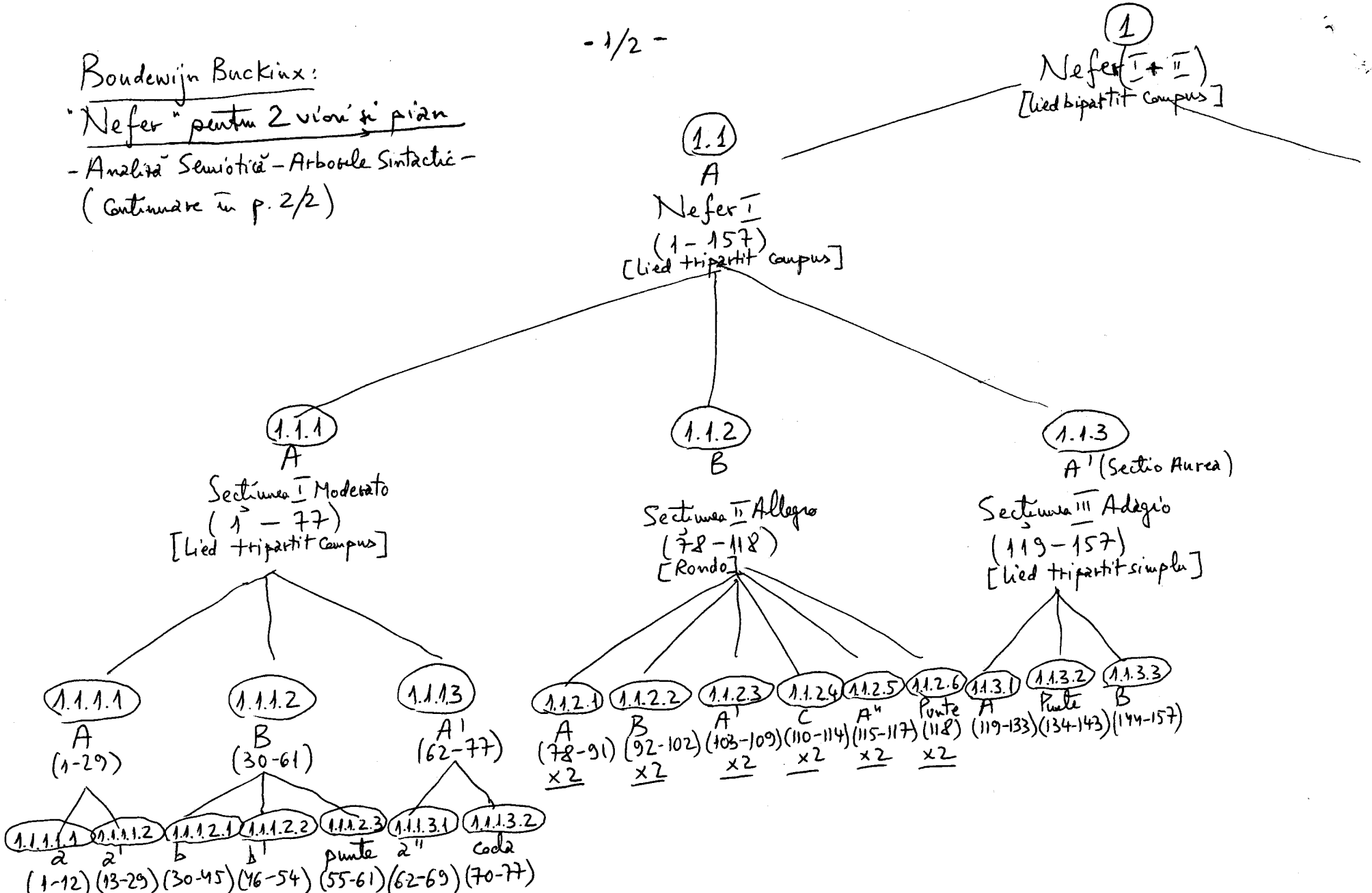
Atenție - caracter general ciclic, toate temele derivând din Tema A - p. I (Tango)

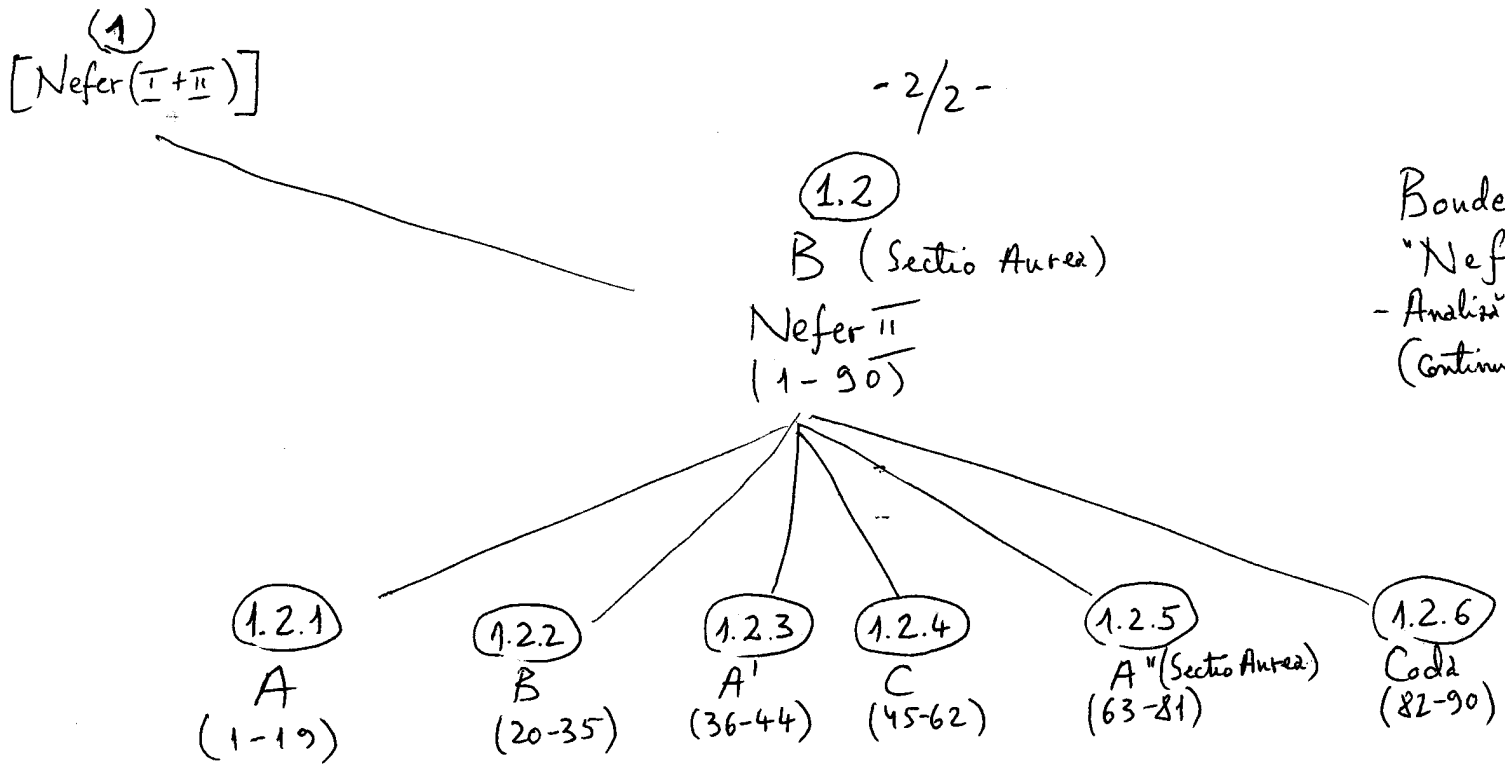
Boudewijn Buckinx:

"Nefer" pentru 2 viori și pian

- Analiză Semiotică - Arborele Sintactic -

(Continuare în p. 2/2)

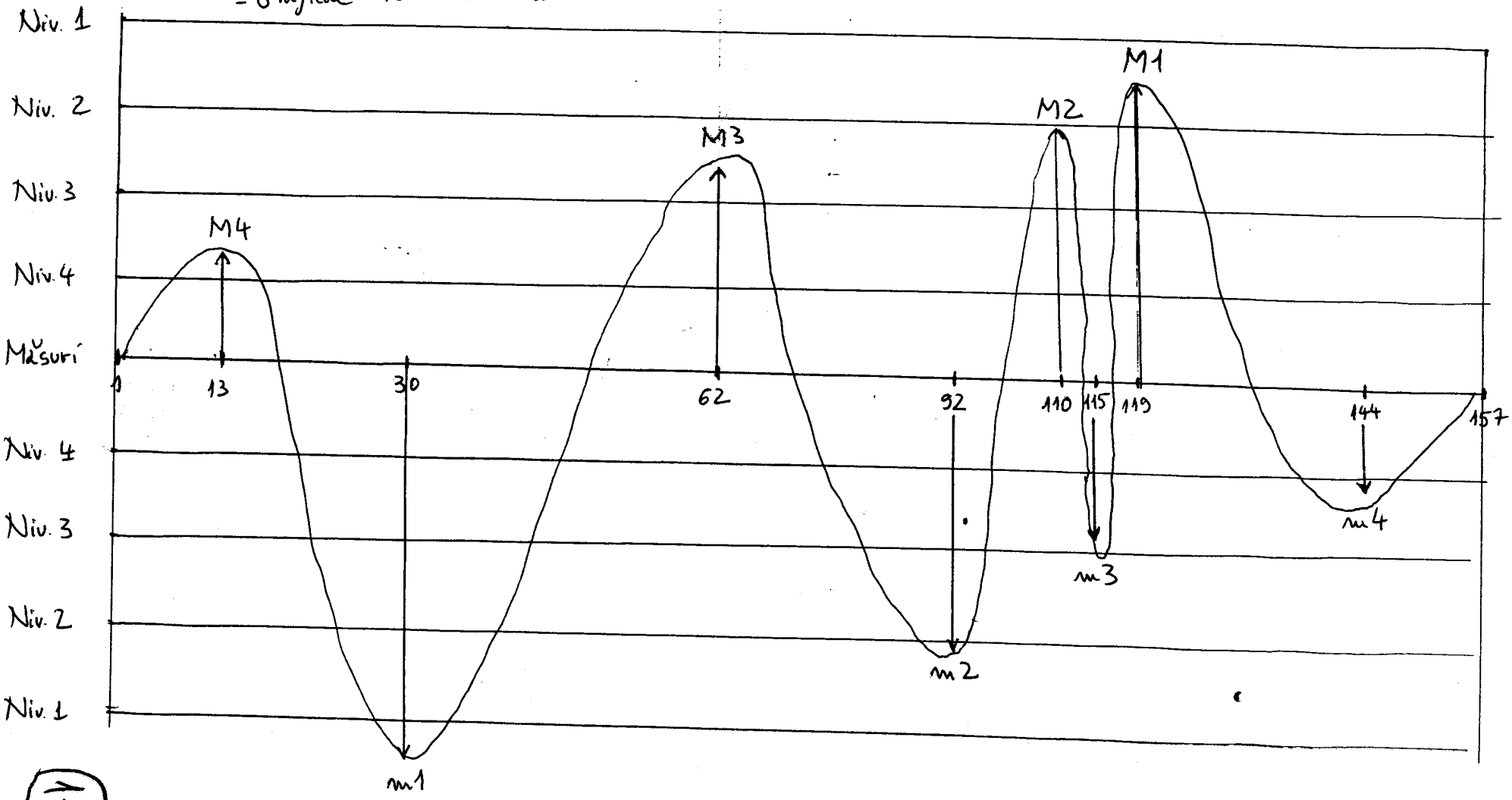




Boudewijn Buckinx:
"Nefer"
- Analiză Semiotică - Arborele Sintactic -
(Continuare din p. 1/2)

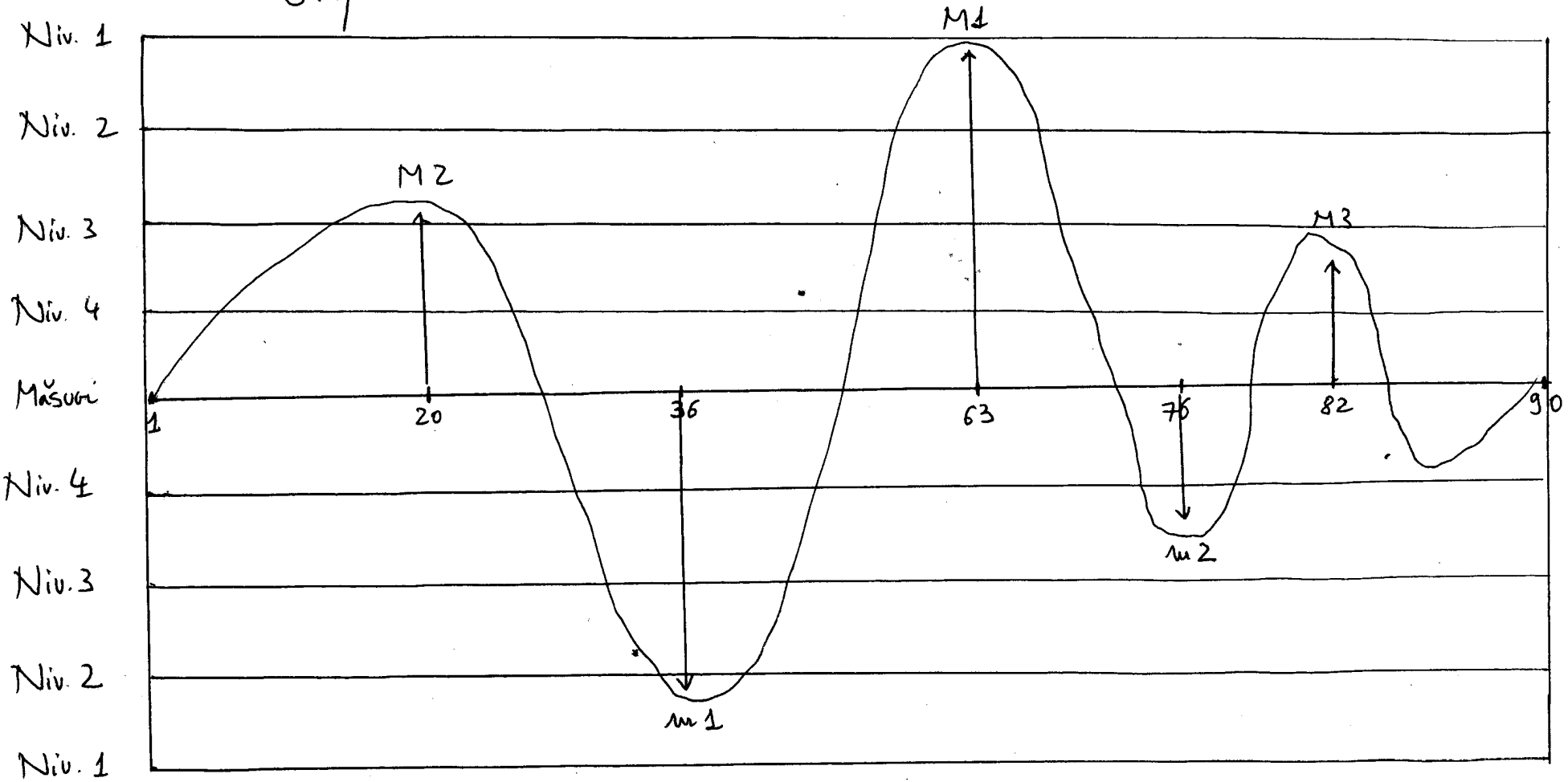
Boudewijn Buckinx: "Nefer I"

- Grafical tensiunii semantice -



Boudewijn Buckinx : "Nefer II"

Grafical tensivnii semantica



111

Boudewijn Buckinx: "Codex Iacobinus"

pentru vioară solo

Suită:

-1.) A(1-3) B(4) A'(5-9) C(10) A''(11-20) Coda(21-26) = Rondo
-2.) A(1-5) B(6-16) A(17-22) Coda(23) = Lied Tripartit Simplu
-3.) A(1-15) B(16-22) A'(23-33) = Lied Tripartit Simplu
-4.) A(1-19) B(20-29) = Lied Tripartit Simplu
-5.) A[a(1-12) a'(13-28)] B[a(29-40) b(41-50)] = L. Bipartit Compus
-6.) A[a(1-10) a'(11-14)] B[b(15-21) a''(22-24) b'(25-30)]
A'[a''(31-36) a'(37-40)] Coda(41-50) = L. Tripartit Compus
-7.) A(1-26) B(27-45) = Lied Bipartit Simplu
-8.) A(1-16) B(17-29) Coda(30-36) = Lied Bipartit Simplu
-9.) A[a(1-11) a'(12-16)] B[b(17-25) a''(26-36)] Coda(37-44) =
= Lied Bipartit Compus
-10.) Intro(1-9) A(10-27) Coda(28-35) = Lied Monopartit Simplu
-11.) A(1-15) B(16-40) A'(41-54) = Lied Tripartit Simplu
-12.) A(1-29) = Lied Monopartit Simplu
-13.) A[a(1-13) a'(14-24)] B[b(25-43) a''(44-48)] = L. Bipartit Compus cu mică reprizăă
-14.) A[a(1-11) a'(12-26)] B[b(27-33) b'(34-41)] = Lied Bipartit Compus
-15.) A[a(1-10) a'(11-18)] B[b(19-28)] Coda(29-30) = Lied Bipartit Compus
-16.) A(1-17) B(18-29) A'(30-37) = Lied Tripartit Simplu
-17.) A[a(1-13) a'(14-30)] B[b(31-44)] A'[a(45-55) a'(56-65)] = L. Tripartit Compus
-18.) A(1-12) B(13-27) A'(28-39) = Lied Tripartit Simplu
-19.) A[a(1-7) a'(8-10)] B[b(11-16) b'(17-28)] Coda(29-32) = L. Bipartit Compus
-20.) A(1-23) B(24-40) = Lied Bipartit Simplu
-21.) A[a(1-37) a'(38-61)] B[b(62-81) b'(82-99)] = L. Bipartit Compus
-22.) A(1-21) B(22-30) A'(31-42) = Lied Tripartit Simplu
-23.) A(1-12) B(13-24) A'(25-39) = Lied Tripartit Simplu
-24.) A[a(1-28) a'(29-54)] B[b(55-67) b'(68-96)] = L. Bipartit Compus

Bondewijn Buckinx: "Sherlock Holmes" pt. vioară solo

Suita:

-1.) A(1-12) - B(13-20) = lied bipartit simplu
-2.) A(1-18) - B(19-29) = lied bipartit simplu
-3.) A(1-8) - B(9-18) = lied bipartit simplu
-4.) A(1-12) - B(13-24) = lied bipartit simplu
-5.) A(1-12) ← { a (1-3), b (4-6), a' (7-9), b' (10-12) } - B(13-23) = lied bipartit compus
-6.) A(1-10) - B(11-19) = lied bipartit simplu
-7.) A(1-21) - B(22-28) - A'(29-35) = lied tripartit simplu
-8.) A(1-9) ← { a (1-2), b (3-4), a' (5-6), b' (7-9) } - B(10-19) = lied bipartit compus
-9.) A(1-9) - B(10-15) = lied bipartit simplu
-10.) A(1-9) - B(10-19) = lied bipartit simplu
-11.) A(1-12) - B(13-22) = lied bipartit simplu
-12.) A(1-24) - B(25-41) = lied bipartit simplu
-13.) A(1-5) - B(6-9) - A'(10-13) = lied tripartit simplu
-14.) A(1-8) - B(9-17) - A'(18-26) = lied tripartit simplu
-15.) A(1-7) - B(8-15) = lied bipartit simplu
-16.) A(1-12) - B(13-22) = lied bipartit simplu
-17.) A(1-7) - B(8-15) = lied bipartit simplu
-18.) A(1-5) - B(6-11) - A'(12-17) = lied tripartit simplu
-19.) A(1-10) - B(11-14) = lied bipartit simplu
-20.) A(1-9) - B(10-22) = lied bipartit simplu
-21.) A(1-8) - B(9-20) = lied bipartit simplu
-22.) A(1-8) - B(9-11) - A'(12-16) = lied tripartit simplu
-23.) A(1-10) - B(11-17) - A'(18-26) = lied tripartit simplu
-24.) A(1-9) - B(10-15) = lied bipartit simplu

∝ —— ∝

Bandewijn Buckinx:

"1001 Sonates" pt. vioară și pian

Forme de lied:

- 1.) - monopartit: introducere (m. 1-2) - A (3-15)
- 2.) - tripartit - A (1-10) - punte (11-14) - B-b (15-22) - b' (23-27) - A' (28-30)
- 3.) - monopartit - A (1-7)
- 4.) - monopartit - A
- 5.) - bipartit - A (1-6) - B (7-10)
- 6.) - monopartit - introducere (1-2) - A (3-9)
- 7.) - monopartit - A (1-7)
- 8.) - monopartit - A-a (1-4) - a' (5-9)
- 9.) - tripartit deschis (formă de bar - catenă): A (1-14) - B (15-28) - C (29-40) - codă (41-44)
- 10.) - monopartit - A (1-8)
- 11.) - monopartit - A (1-9)

- 52.) - tripartit - A (1-5) - B (6-12) - A' (13-15)
- 239.) - bipartit - A (1-6) - B-b (7-11) - b' (12-15) - b'' (16-18) - codă (19)
- 259.) - monopartit - A-a (1-8) - a' (9-11)
- 268.) - monopartit - A-a (1-10) - a' (11-12)
- 284.) - formă de bar (tripartit deschis) - A (1-2) - B (3-5) - C (6-9)
- 345.) - formă de bar (tripartit deschis) - A (1-8) - B (9-13) - C (14-17)
- 398.) - monopartit - A-a (1-8) - a' (9-16)
- 673.) - monopartit - A (1-13)
- 723.) - bipartit - A (1-5) - B (6-18)
- 810.) - bipartit cu mică repriză - A-a (1-5) - B-b (6-12) - a' (13-16)

Robert Starer :

"Elegy" (1985)

- formă tripartită compusă :

- A (1-32)
  - introducere (1-4)
  - a (5-11)
  - punte (12-13)
  - a' (14-20)
  - punte (21-32)

- B (33-54)
  - b (33-43)
  - b' - Cadență vicară (44-54) (pe Sectio Aurea)

- A' (55-80)
  - a'' (55-65) = mici deviații a punții
  - a''' (66-80) = ușoară reprizare a secțiunii A-a

Piotr Lachert - "17 Sonata pe violino e pian forte"

- One - formă de bar (lied tripartit deschis):

- A < a (1-22) / a' (23-35)
- B < b (36-57) / b' (58-70)
- C < c (71-92) / c' (93-108)
- Codă (109-116)

Alternativă: Rondo ↓

A (1-22)
B (23-35)
A' (36-57)
C (58-70)
A'' (71-92)
D (93-105)
A''' (106-108)
Coda (109-116)

- Two - lied bipartit

- Cadență violină (1)
- A < a (2-11) / a' (12-16)
- B < b (17-26) / b' (27-38)
- Codă (39-44) - parlare/cantare pe "frente" în declarare

- Three - Rondo

A-B-A'-C-A''-D-A'''-E-A^IV-F-A^V

e e i e

A (1-6) - B (7-17) - A' (18-23) - C (24-35) - A'' (36-42) -
D (43-52) - A''' (53-58) - Ee (59-86) e' (87-89, Quasi Cod.)
e'' (90-106) - A^IV (107-112) - F (113-123) - A^V (124-129).

- Four - lied unipartit - A

(ca o Codă a tuturor părților)

Jacques Leduc: „Pièces en Trio" pt. 2 vioară și pian (1984)

NB - caracter ciclic

→ Partea I = Sonată

- Exp. (1-31) - T. I (1-18) - motiv liric quasi-gregorian (a)
  - punte (19-22)
  - T. II (23-31) - motiv dramatic (b), sintetizat prin diminuarea motivului (a)

- Dezv. (32-54) - Faza I (32-42) - suprapunerea celor două motive: (a) la vioară, (b) la pian
  - Faza II (43-48) - dinamizarea discursului sonor
  - Faza III (49-52) - augmentarea unor elemente din T. I

- Repr. concentrată (55-91) - T. I (55-67) - motivul (a) suprapus polimodal

Sectio Aurea →
- Concluzie Repr. (68-78): elemente din T. I augmentate la vioară și dinamizate la pian
- Codă (79-91): elemente de F. I a Dezv., în augmentare

→ Partea II = Rondo

- A1 (1-13) = motiv dansant (c), în măsură eterogenă - $\frac{5}{8}$ (3+2)
- B (14-23) = motiv dansant (d), în configurație ternară (quasi vals)
- A2 (24-27) = sectiune în măsura eterogenă $\frac{5}{8}$, cu accente 2ksak
- C (28-33) = îmbinarea motivului ternar (d) cu inserturi binare ($\frac{4}{8}$)
- A3 (34-42) = motivul (c) în ipostază polimodală
- D (43-83) = dezvoltarea motivului (d) în ipostază polimodală

S. A → - A4 (84-96) = dezvoltarea motivului (c)
- E (97-106) = continuarea dezvoltării motivului (d)
- A5 (107-116) = motivul (c) în extinctie

→ Partea III = Sonată

- Exp. (1-25) - T. I (1-11) - structură melodică eterogenă generată de un bas în configurație gregoriană ("organum" - cvinte paralele) și dezvoltarea motivului (2) din partea I

- T. II (12-19) - motiv dansant bazat pe motivul de vals (d) din partea II ;

- Concl. Exp. (20-25)

- Dezv. (26-81) - Faza I (26-57) - elemente T. I
- Faza II (58-68) - elemente T. II
- Faza III (69-81) - dinamizare

- Repr. (82-137) - T. I (82-92)
- (S.A.) → - T. II (93-128)
- Codă (129-137).
cu dezvoltare codală (terminală)

α ——— α

Frédéric Devreese: "Benvenuta" pt. vioară și pian

→ Partea I, "Dream - Lied Bipartit Simplu cu mică repriză

- Intro (1-2)
- A (3-27) ← a (3-17), a' (18-27)
- B (28-45) ← b (28-35) ← Secțiune Aurea, a'' (36-45)

→ Partea II, "Habanera" - Lied Tripartit Compus, în care A' = recurență A, iar A și A' în forme catenate ("mozaic")

- Intro (1-2)
- A (3-42) ← a1 (3-10), a2 (11-18), a3 (19-26), a4 (27-34), a5 (35-42)
- B (43-70) ← b1 (43-56) x2, b2 (57-70)
- punte (71-72)
- A' (73-112) ← a5 (73-80) ← Secțiune Aurea, a4 (81-88), a3 (89-96), a4 (97-104), a5 (105-112)
- Coda (113-119)

→ Partea III, "Waltz" – Lied Tripartit Compus

- A (1-25) < a (1-13)
  a' (14-25)
- B (26-41)
- A' (42-66) < a (42-53) ← Sectio Aurea
  a' (54-66)

→ Partea IV, "Tango" – Lied Tripentapartit Simplu

- Intro (1-6)
- A (7-22)
- B (23-46)
- punte (47-49)
- A' (50-65)
- B' (66-90) ← Sectio Aurea
- punte (91-93)
- A'' (94-109)

α —— α

Frédéric Rossille: "Message de l'Archipel"

pentru Vioară și pian

Formă de Rondo

- Intr. (1-9) - Fa M → Fa m
- A < a (10-14) - Fa m
  a' (15-22) - Fa M
- B (23-30) - Lab M → Si M → Fa m
- A' < a2 (31-35) - Fa m
  a3 (36-43) - Fa M
- C (44-51) - Fa m
- A'' < a4 (52-56) - Fa m
  a5 (57-64) - Fa M
- Coda (65-69) - Fa M

Intr. - A - B - A' - C - A'' - Coda

(A: a, a1 ; A': a2, a3 ; A'': a4, a5)

→ Liana Alexandra — "Quasi Cadența" pt. vioară solo

— formă de "Allegro de Sonată" aplicată liber —

— **Expoziția** + caracter rubato (scriitură amenzurală)

- Tema I (pag. 1, sistemele 1-2) — caracter extatic, Configurație modală pentatonică

- Tema II (pag. 1, sist. 3 și $\frac{1}{2}$ din sist. 4) — caracter dinamic, Configurație modală de sorginte folclorică, bazată pe un fronson cromatic descendent, având structura $< 1, 1, 3 >$ și un sens circular (repetitiv).

- Tema I variată (pag. 1, ceilalte $\frac{1}{2}$ din sist. 4 și sist. 5)

- Tema II variată (pag. 1, sist. 6 și pag. 2, $\frac{1}{2}$ din sist. 1)

— **Dezvoltarea** în 4 faze:

- Faza I (pag. 2) — predomină caracterul extatic — diatonic (pentatonic) = T. I

- Faza II (pag. 3) — predomină caracterul dinamic — cromatic = T. II

- Faza III (pag. 4 și pag. 5, sist. 1-4) — sinteza elementelor tematice I și II în derulare atemporală (de factură extatică)

Sectio Aurea → Faza IV (pag. 5, sist. 6-8 și pag. 6) — aceeași sinteză tematică dinamizată progresiv până la Climax (Sectio Aurea): octavele ce apar la pag. 6, sist. 6 și 7

- **Reprisa**

  - (pag. 7, sist. 1-6) - expunerea prin argumentare și în măsură (deci giusto) a materialului tematic I și II, sub forma unui Coral variat, marcat de un ostinato de pizz. cu mâna stângă (quasi chitară)

  - (pag. 7, sist. 7 și pag. 8) — Coda — ce sublinează expresia, sugerând imaterializarea în registrul supra-acut a elementelor tematice

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Deci: formă de "All. da s." aplicat liber:

Exp.	Dezv.	Reprise
T. I, T. II, T. I var., T. II var	Temele I, II, III, IV (S.A.)	T. I var, T. II var, Coda
		Coral pe ostinato pizz

Lucrarea a fost compusă în 1983 și dedicată violonistei și profesoarei Cornelia Brandeti, ce a interpretat-o în premieră audiție în același an.

LIANA ALEXANDRA: "A Tre" pentru flaut,oboi si fagot

- PARTEA I (pentru flaut solo): forma de sonata

-Expozitie (masurile 1-37): Tema I (m. 1-14); Tema II (m. 15-28); Concluzia expozitiei (m. 29-37);

-Dezvoltare (m. 28-59): Faza I (m. 28-42); Faza II (m. 43-53); Faza III – dinamizare pe Sectiunea de Aur / Sectio Aurea (m. 54-59);

-Repriza (m. 60-76): Tema I (m. 60-68); punte (m. 69-79); Tema II (m. 80-94); Coda (m. 95-76).

- PARTEA A II-A (pentru intregul ansamblu): forma de sonata

-Expozitie (m. 1-48): Tema I (m. 1-33); Tema II (m. 34-48);

-Dezvoltare (m. 49-60): o singura faza (m. 49-60);

-Repriza concentrate (m. 61-93): Tema I (m. 61-73) pe Sectiunea de Aur / Sectio Aurea; Coda (m. 74-93).

- PARTEA A II-A (pentru intregul ansamblu): forma de rondo (A-B-A'-C-A"-Coda)

A (m. 1-33); B (m. 34-51); A' (m.52-79); C (m. 80-119); A" (m. 120-160 – Sectiunea de Aur / Sectio Aurea); Coda (m. 161 – sfarsit) = quasi cadenza multipla, avand o configuratie sintetica, simetrica Partii I (pentru flaut solo)

Muzica are un caracter ciclic – elementele tematice (de factura modala si ritmica) expuse in Partea I aparand transfigurate pe parcursul intregii lucrari. La nivel macro-structural Sectiunea de Aur (Sectio Aurea) este determinate la inceputul partii a III-a.

LIANA ALEXANDRA

Relaţia dintre mozaic şi formele muzicale

Mozaicul este construit din punct de vedere geometric cu figuri cu elemente date, cum ar fi pătrate, romburi sau triunghiuri. În cadrul mozaicului se pot căuta figuri originale, folosind diverse combinaţii ale desenelor geometrice plane cunoscute.

Dicţionarul de neologisme - Editura Ştiinţifică, Bucureşti, 1966, defineşte mozaicul în felul următor: "1. lucrare ornamentală compusă din bucăţi mici de marmoră, de sticlă etc., colorate diferit şi care alcătuiesc o figură, un tablou etc. 2. combinaţie, amestecătură (frumos îmbinată) de diferite elemente, culori etc. operă literară care conţine multe elemente eterogene, însă armonios ordonate; compoziţie de caractere tipografice deosebite"[18]

Mozaicul a fost frecvent folosit încă din antichitate, în artele decorative, la bază având cele trei reţele fundamentale, care alcătuiau un câmp uniform pavat cu pătrate, triunghiuri echilaterale şi hexagoane.

Romanii, persanii, chinezii, japonezii erau maeştrii ai ornamentului şi cunoşteau toate mozaicările, care acoperă un plan cu un model repetat.

Mozaicul îşi găseşte expresie şi în construcţia formelor muzicale, el fiind prezent atât în articulările microstructurale, cât şi în cele macrostructurale.

[18] Dicţionarul de neologisme - Editura Ştiinţifică, Bucureşti, 1966, pag.473

El poate fi întâlnit, spre exemplu, în tehnica colajelor, unde muzici aparent disjuncte stilistic se armonizează frumos în construcţia de ansamblu. O tipologie caracteristică în acest sens o constituie simfoniile lui Gustav Mahler.

De asemenea, mozaicul poate fi uşor recunoscut în înşiruirea de microforme, repetate diferit în două dimensiuni. Un exemplu elocvent îl oferă în muzică forma de passacaglie. Aici ne întâlnim cu fenomenul structural *figură -fond,* în care percepţia sesizează două aspecte simultane ale aceleiaşi imagini. Unul este *fondul,* ritmul şi melodia neschimbate ale passacagliei, care alcătuiesc câmpul sonor uniform pavat, celălalt este *figura,* construită din diferite variaţiuni polifone, ce sunt aşezate peste conturul dat.

Tehnica colajelor a fost folosită de mai mulţi autori, fie în forma juxtapunerii unor structuri melodico-ritmice aparent diferite, fie prin utilizarea unor citate muzicale inserate într-un anumit discurs sonor. Printre compozitorii care au abordat un astfel de procedeu de compoziţie, îi putem aminti pe Gustav Mahler, George Enescu, Bela Bartok, George Crumb, Igor Stravinski, George Gershwin, John Cage etc.

Voi exemplifica această tehnică de creaţie, denumită "mozaicată" cu partea I-a din Simfonia I-a de Gustav Mahler.

Această parte – care din punct de vedere formal este construită pe principiul sonatei – propune nouă personaje muzicale, cu un contur melodic şi ritmic pregnant, cu un contrast evident între ele. Deşi sunt aparent disjuncte stilistic, ele coexistă foarte bine şi se pot suprapune în diferite ipostaze de-a lungul formei de sonată.

Iată cele nouă teme, care se deapănă de-a lungul primei părţi a Simfoniei I-a de Gustav Mahler:

1. *Fl.*



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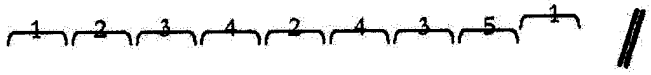


La aceste motive se adaugă forma propriu-zisă a formei de sonată:

Deşi aceste teme par eterogene din punct de vedere al expresiei muzicale, ele pot fi grupate, urmărind conturul melodic, în felul următor. 1 cu 2 cu 4; 3 cu 5; 7 cu 8; 6 cu 8 cu 9.

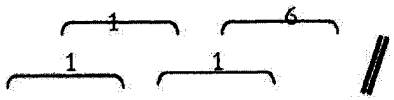
În derularea arhitecturii sonore, care clădeşte o amplă formă de sonată, cele 9 teme-motiv, sunt prezentate într-o distribuţie ingenioasă, sugerând un caleidoscop muzical:

Introducere:



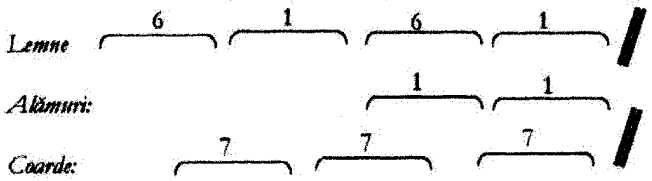
Expoziţie:

T1 (T1a + T1b)

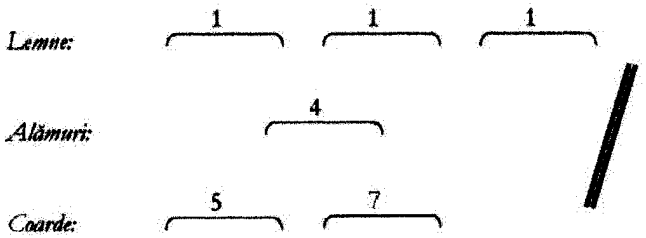


Dezvoltare: (D)

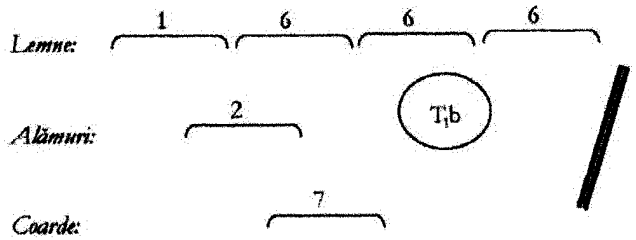
Secțiunea nr.1 (D 1)



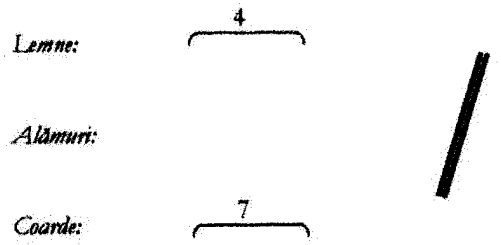
Secțiunea nr.2 (D 2)



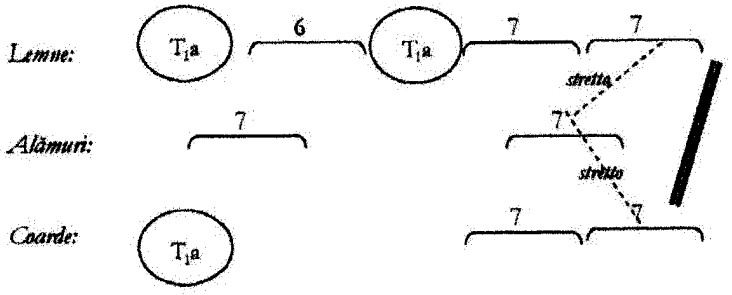
Secțiunea nr.3 (D 3)



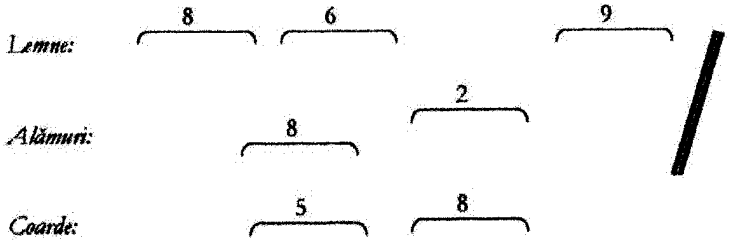
Secțiunea nr.4 (D 4)



Secțiunea nr.5 (D 5)

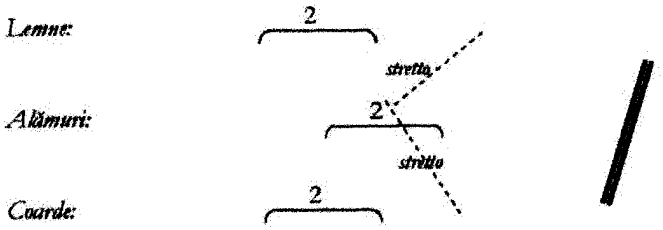


Secțiunea nr.6 (D 6)

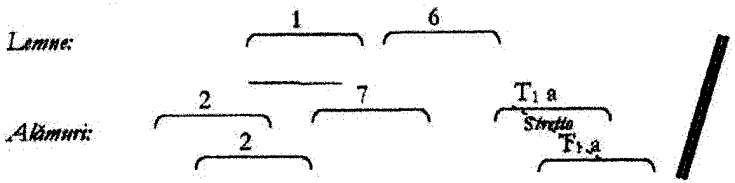


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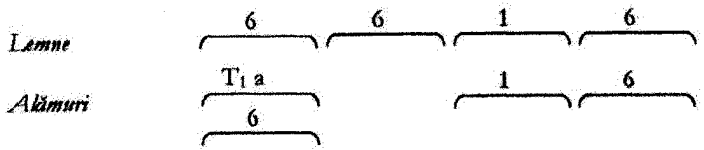
Secţiunea nr.7 (D 7)



Repriza:



Coda



Consideraţii statistice:

De-a lungul părţii a I-a a Simfoniei de Mahler, personajele muzicale apar cu următoarea frecvenţă.

Nr.1	- de 13 ori	Nr.6	- de 16 ori
Nr.2	- de 8 ori	Nr7	- de 13 ori
Nr.3	- de 2 ori	Nr.8	- de 3 ori

Nr.4	- de 5 ori	Nr.9	- o dată
Nr.5	- de 3 ori		

De aici, se pot constata următoarele:

1) Cu excepţia motivelor nr. 1 şi 6, care de fapt alcătuiesc împreună tema I-a formei de sonată, celelalte au o frecvenţă de apariţie distribuită pe şirul numeric fibonaccian: 1, 2, 3, 5, 8, 13;

2) Fiecare secţiune prezintă o anumită structură formală, astfel:

a) *Introducerea* are o compoziţie simetrică în oglindă:

1 2 3 4 2 4 3 1 (5)

b) *Expoziţia* - propune o formă de bar 1, 1, 1, 6 (a a a b) - care este echivalentă cu forma geometrică a tetraedrului;

c) *Secţiunea I-a* dezvoltării (D1) are un echilibru în prezenţa motivelor caleidoscopice, cele trei structuri apărând fiecare de trei ori, într-o distribuţie, de tipul polifoniei superpoziţionale;

d) *Secţiunea a II-a* a dezvoltării *(D2)* foloseşte preponderent motivul nr.1, suprapus cu structurile nr.4, 5, 7;

e) *Secţiunea a III-a (D3)* este tot o polifonie superpoziţională cu melodiile nr.1, 2, 6, 7;

f) *D4* este cea mai scurtă şi are două personaje muzicale (nr.4, şi nr.7);

g) *D5* readuce forma de bar (a b b) concretizată în personajele 6 şi 7, precum şi o polifonie în stretto cu structura nr.7;

h) *D6* este o suprafaţă polifonă superpoziţională alcătuită cu temele nr.2, 5, 6, 8, 9;

i) *D7* este un stretto cu motivul nr.2

j) *Repriza* este mai bogată în componentele structurilor prezentate mai sus şi reia procedeul "stretto"-ului (ca în secţiunea D7) cu segmentul nr.1 al temei I-a.

3) Se poate observa de asemenea, o anumită stratificare orchestrală a celor noua personaje muzicale: astfel, suflătorii de lemn intonează preponderent traseele melodice nr.1 şi 6, suflătorii de alamă - nr.2, 4, 7 şi 1, instrumentele de coarde –nr. 7, 5,8 şi 2.

Structura nr.9 apare o singură dată, exact acolo unde este şi *sectio aurea,* în cadrul formei de ansamblu şi ea va fi şi tema principală a părţii finale.

O altă ipostază muzicală a structurii de mozaic poate fi întâlnită *în forma ostinato.* Aceasta a fost folosită în creaţia orală şi cultă, încă din cele mai vechi timpuri.

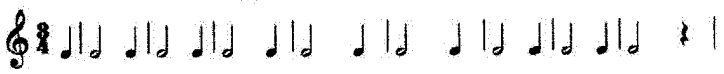
Literatura muzicală oferă nenumărate exemple dintre care cel mai pregnant este *genul passacagliei (sau ciacconei).*

Dicţionarul "Larousse" defineşte passacaglia în felul următor: "Dans spaniol străvechi, în trei timpi, folosit în muzica instrumentală, sub formă de bas ostinat"[119]

Structura de fond o constituie basul repetat care constituie câmpul sonor uniform pavat iar variaţiunile polifone, care se suprapun lui, conturează diferite figuri cu câte un model dat, care se derulează cu o anume periodicitate.

Pentru a demonstra relaţia dintre mozaic ca ornament geometric şi forma de passacaglie (sau ciaccona), voi exemplifica structura ritmică a *Passacagliei* în do minor de Johann Sebastian Bach.

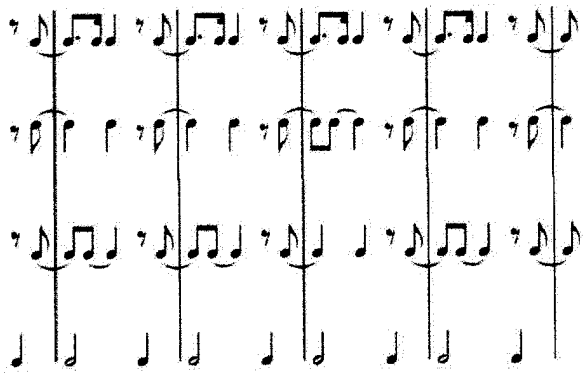
Reţeaua ritmică uniformă, peste care se aştern diferite figuri, care au acelaşi contur repetat este următoarea:



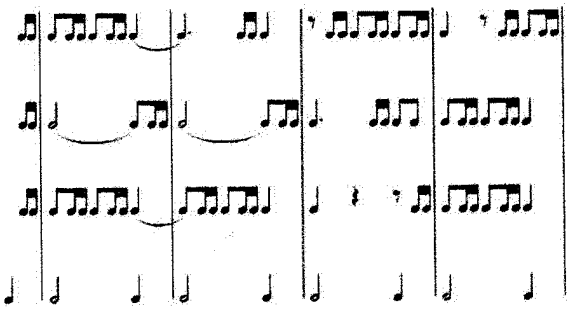
Peste această structură, vom putea observa diferite "parchetări" ritmice, cu configuraţii, care se repetă identic:

[A]

[19] "Petit Larousse" – Paris, 1965, pag. 184.



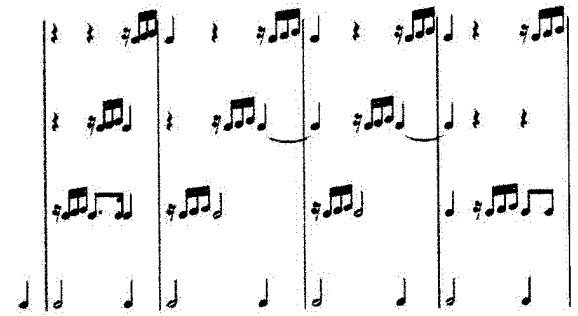
[B]



[C]



[D]



[E]



Forma ostinato (care își poate găsi echivalent în decorațiile mozaicate) este deseori întâlnită în literatura muzicală universală. Dintre exemplele celebre menționez: Ludwig van Beethoven *32 de variațiuni în do minor* (secțiunea coda), Paul Hindemith *Cvartetul nr.4 op.32*: (partea finală), Bella Bartok – *Cvartetul nr.3 (partea I-a)*, Johann Sebastian Bach – *Crucifixus* din Missa în si minor, Dietrich Buxtehude – *Ciaccona pentru orgă solo în mi minor*, Max Reger -*Introducere, Passacaglia și Fuga* pentru două piane, op.96, Johannes Brahms – *Variațiuni pe o temă de Haydn* op.56 a, (partea finală) și Simfonia a IV-a (partea a IV-a), Igor Stravinski - *Simfonia Psalmilor*, Anton Webern - *Passacaglia op.1 pentru orchestră*, Arthur Honneger – *Pacific 231* etc.

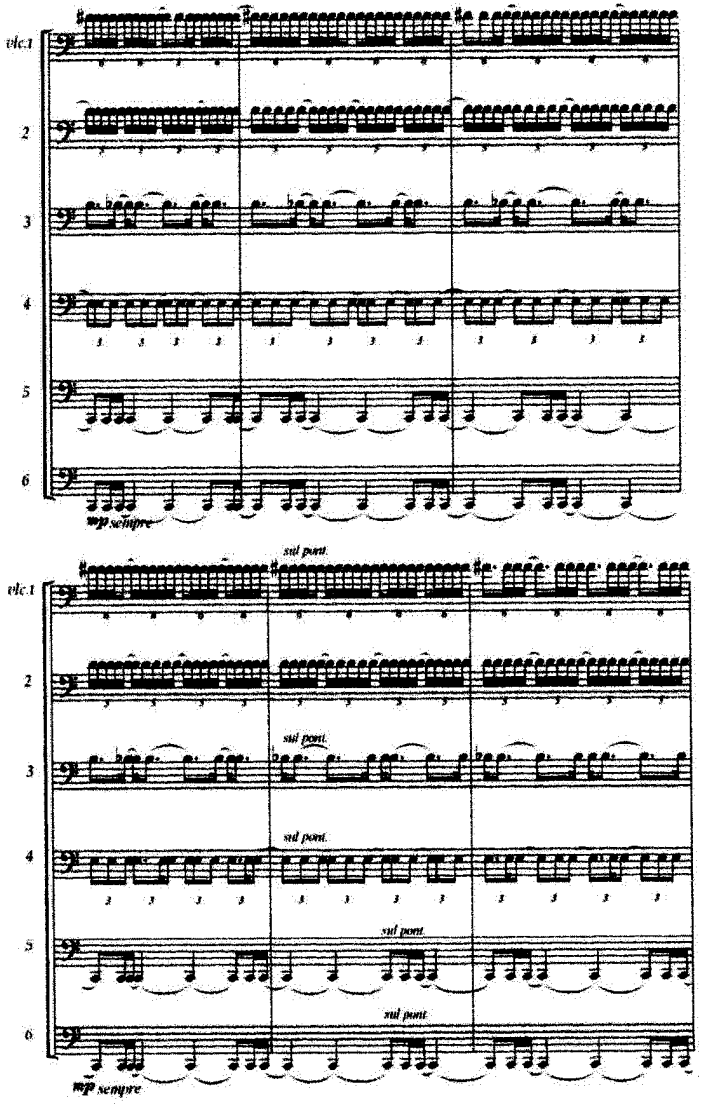
În creația personală am folosit deseori tehnica de compoziție ostinato, cu care am realizat diverse "pânze sonore".

Voi exemplifica, în acest sens, un fragment din *Concertul pentru flaut, violă și orchestră de cameră*, realizat cu mai multe motive ritmice, care se repetă identic pe orizontală.

Liana Alexandra – *Concert pentru flaut, violă și orchestră de cameră*; Editura Muzicală, București, 1982, pag.12-13.



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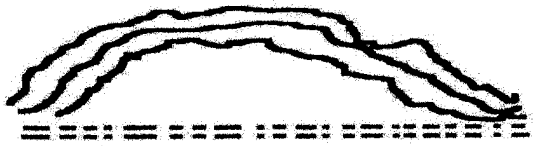
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Visual Modulation of a Musical Structural Motive

Prof. Dr. LIANA ALEXANDRA
(1947 – 2011)

I will present two different visual hypostases in this study, of a musical structural motive based on two distinct coordinates, one of which is expressed by means of a horizontal line covering an ostinato over five, always present in different asymmetric rhythms, while the other consists of several melodic patterns that overlap heterophonically, having one minimal density and one maximal density (climactic point).

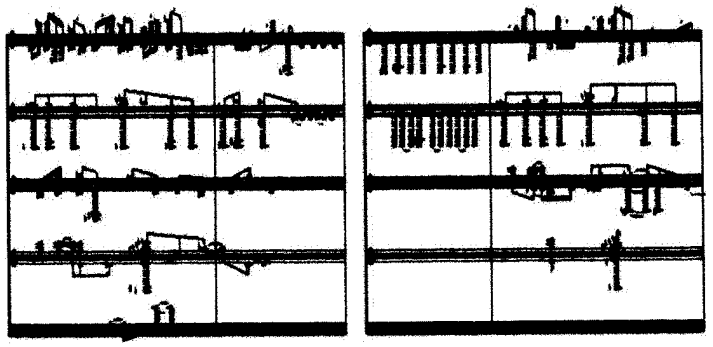
If represented graphically, the motive would have the following vault configuration (arch sound):



This motive is cut out of the cycle of *12 Variations* for computer music, produced with the software of Mozart the Music Processor (Great Britain).

The presentation of the motive written with in the musical score (Liana Alexandra: *12 Variations*, computer music, page 1, m. 1-4) looks like this:

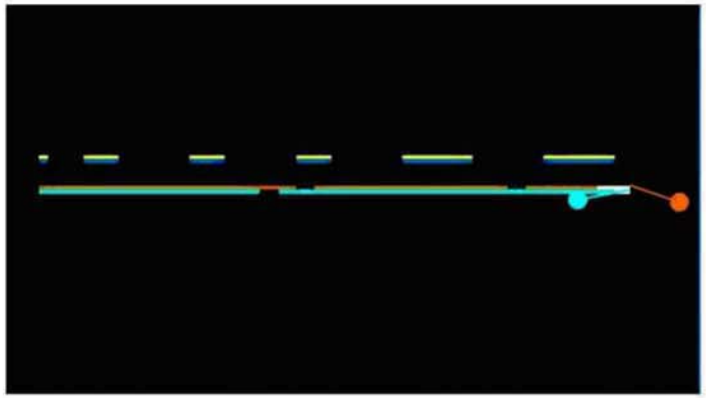
Example:

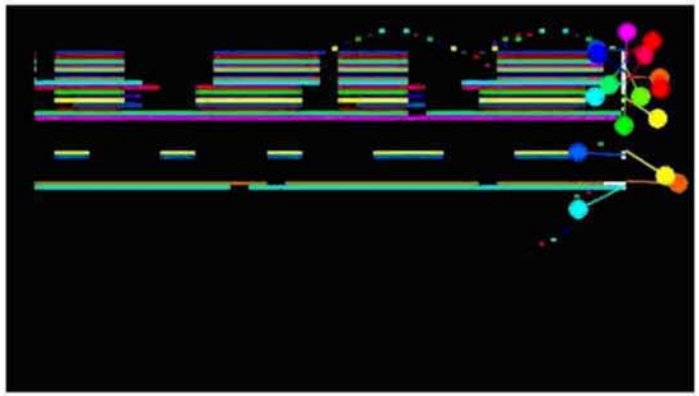


The transcription with Music Animation Machine, a program of musical visualization conceived by Stephen Malinowski (USA), using all visualization variants offered by the respective software, generated several highly suggestive images.
I will present further just two of the hypostases of the visual-musical dynamics for each variant: the image suggesting the minimal density and the one for maximal density. Still images out of this music video were presented at the SIGGRAPH Exhibition organized in the USA.

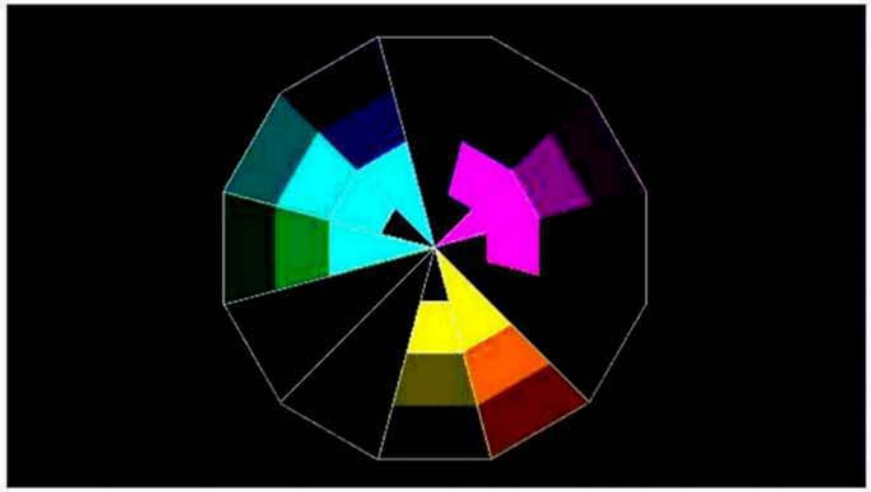
Visual examples of the Music Animation Machine program:

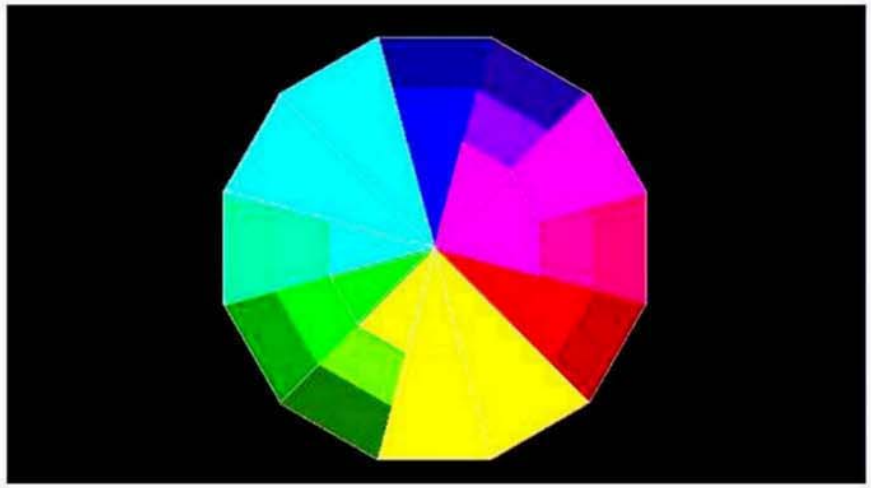
1)piano rol



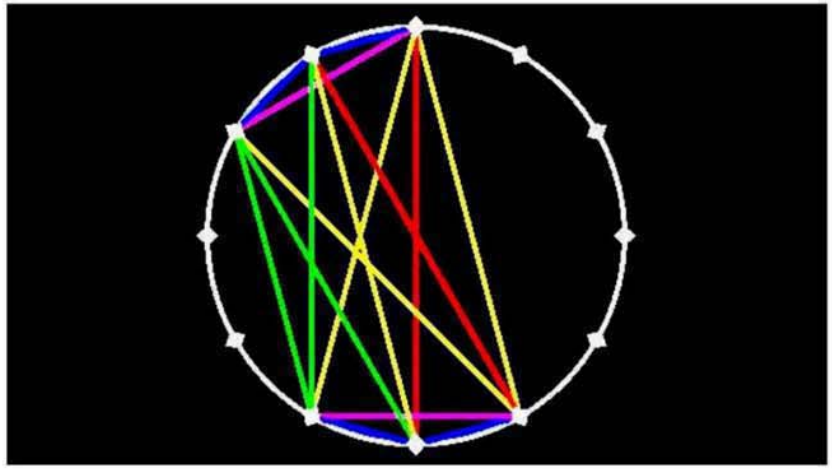


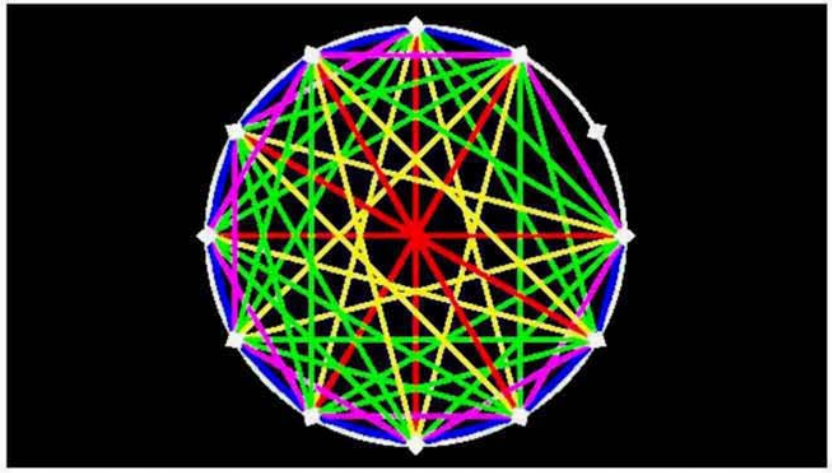
2) pitch class



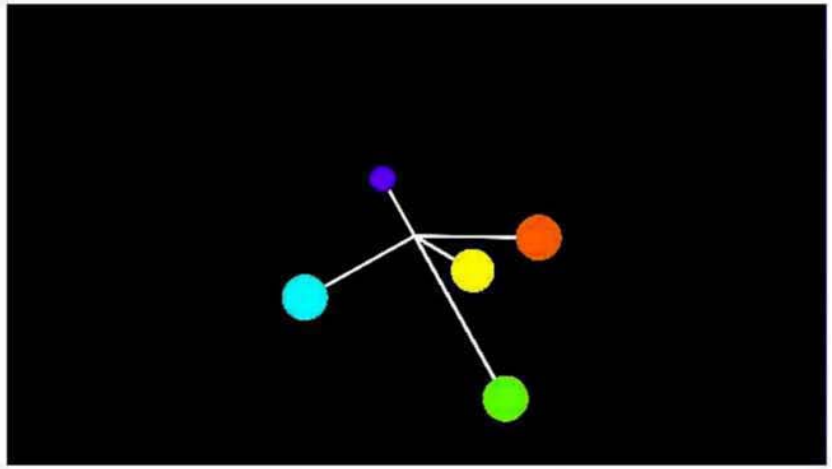


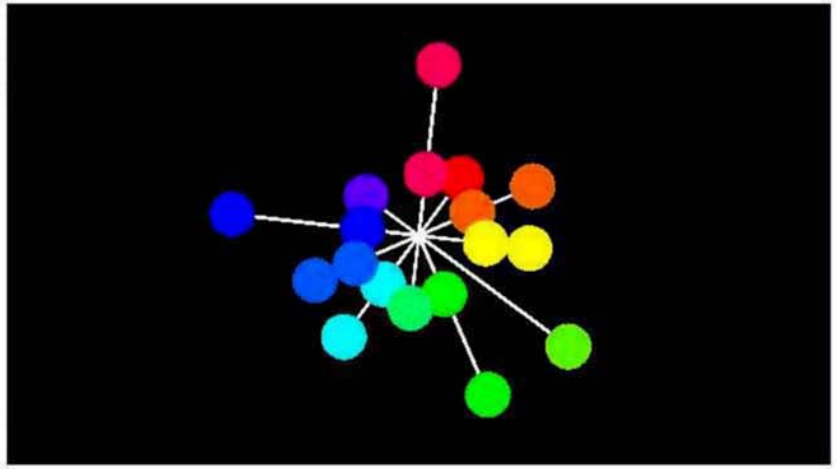
3) intervals



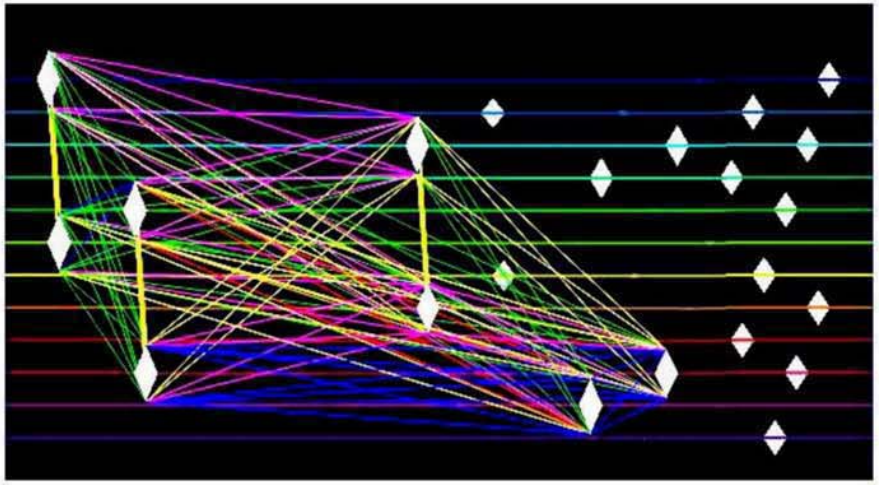


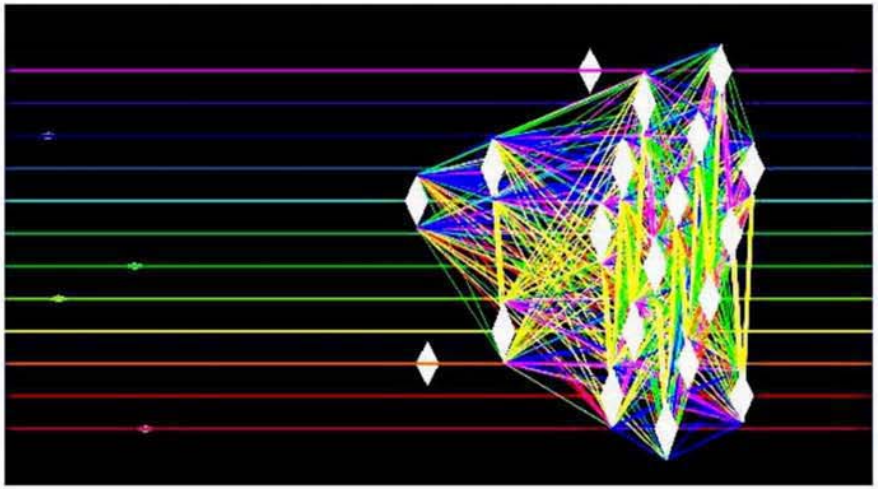
4) shapes



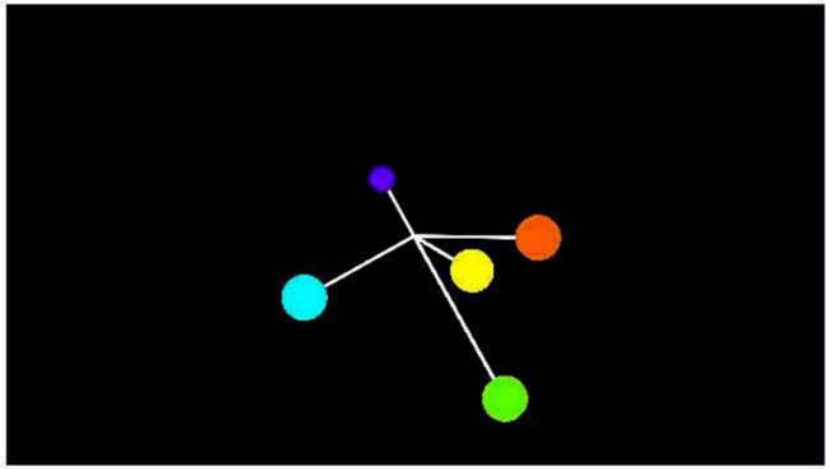


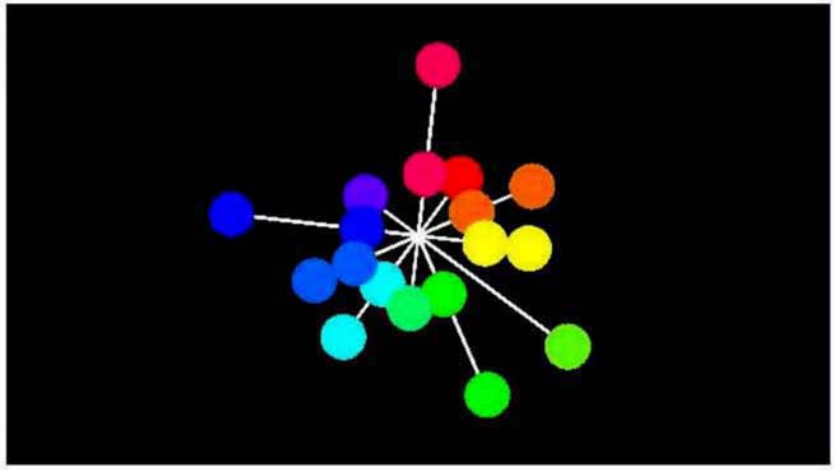
5) tonality staff



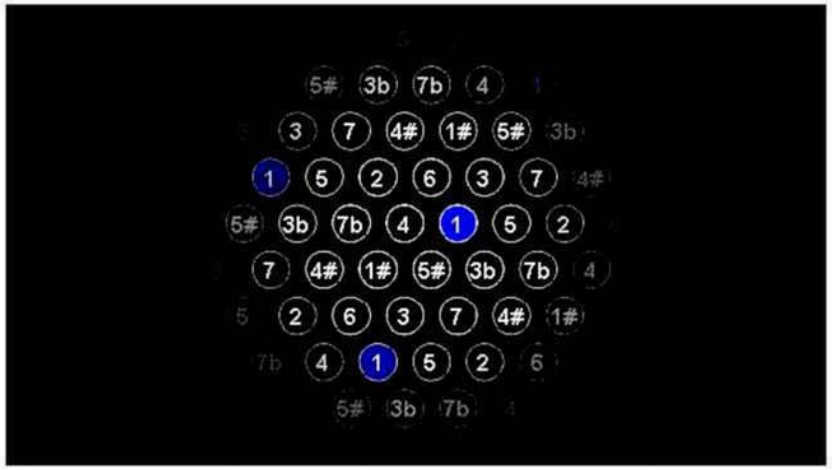


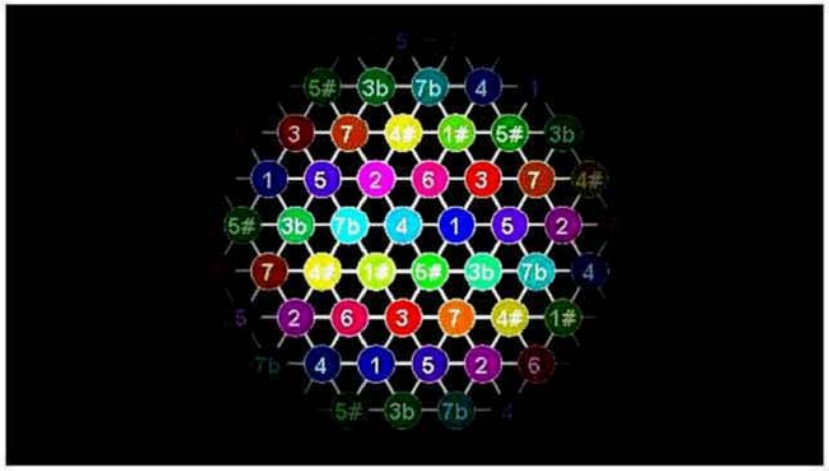
6) tonality compass





7) triads





Bucharest, March 21, 2009

— Luban Nichifor – CARNYX

→ Compusă în 1984, această miniatură pt. clar. în Sib (sau pt. cl. bas în Sib) evocă un instrument antic (cu pavilionul în formă de "cap de balaur"), ce era utilizat de geto-daci și — ulterior — de romani, ca emițător de semnale de luptă. De aceea, lucrarea se bazează pe o serie de celule melodico-ritmice extrase din clasa semnalelor de bucium, specifice folclorului românesc de munte.

→ Configurația intonațională derivă în consecință din spectrul armonicelor naturale, fiind focalizată pe juxtapunerea unor tronsoane ce includ armonicul 7 — la element caracteristic ethosului menționat. În acest context se justifică și elementele de factură multi-sonică (ce implică suprapunerea unor sunete armonice).

→ Sub aspect metro-ritmic, evidențiem serie de celule asimetrice de tip "aksak", ce sunt de asemenea propuii jocurilor populare românești.

→ La nivelul macro-structurii, piesa are o formă liberă, analogă cu "perpetuum mobile" ce este generat prin tehnica variației continue — în trei faze proiectate conform principiului Secțiunii de Aur ("Sectio Aurea"); în acest sens, apogeul coincide cu momentul utilizării multisonurilor.

Prin reducție fenomenologică, se poate aplica
cât lucrarea are formă dinamică a unui
„mare crescendo" și cea agogică a unui
„mare accelerando".

→ Din punct de vedere instrumental, acest
creație include o serie de procedee specifice
(slap-tongue, glissando, staccato, legato,
multi-sonuri) le solicită din plin
virtuozitatea interpretului.

→ Distinsă la Concursul de compoziție
de la Roma și Hong-Kong, lucrare a fost
prezentată în nenumărate concerte, gravată pe
mai multe CD-uri și inclusă în repertoriul
curent al unor clarinetiști Harry Sparnaay
(Olanda), Andrew Simon (U.S.A.)
Guido Arbonelli (Italia).

→ Șuban Nichifor: "Anamorphose" pentru cvartet de coarde

— I) — Referitor la tehnica anamorfozei sonore inițiată de compozitor prin acestă lucrare (concepută în 1975), facem următoarele precizări:

— 1) termenul — de origine elină — are următoarele semnificații în plan etimologic

- ανά = întoarcere în timp, revenire la, repetare, re—;
- μορφή = formă (finită);
- μόρφωσις = (proces de) formare;
- ἀναμορφόω-ώσω = a reflecta, a regenera, a remodela;

- ἀναμόρφωσις = reflectare, regenerare, remodelare;

— 2) acest procedeu de "regenerare" a fost și este curent utilizat în zona artelor vizuale — ca mod de realizare a unor imagini complexe (sugerând a treia dimensiune prin 2 dimensiuni "deformate") și/sau a unor sugestii de natură esoterică (în așa-numitele "Vexierbild" / "tablouri secrete"). Marele critic de artă Jurgis Baltrušaitis a analizat acestă aplicație vizuală ale anamorfozei în ampla sa exegeză — "Anamorphoses" (Ed. Olivier Perrin, Paris, 1969).

— 3.) În domeniul muzicii, se poate afirma că două (sau mai multe) structuri sonore aparent disjuncte pot coexista funcțional — față a constituirii unui "colaj" — dacă răspund condiției de a avea cel puțin un element constitutiv comun, intrând așadar într-un raport anamorfotic. Altfel exprimat, între mulțimile sonore A, A' și B, având proprietățile $A \cap B = 0$ și $A \cap A' = \emptyset$, se poate ilustra relația de "colaj" prin $[A \longrightarrow\!\!\!\!\!\!\leftarrow B]$ și cea de "anamorfoză" prin $[A \longleftrightarrow A']$. (cf. Șuțan Nichifor, "Anamorfoza sonoră", rev. Muzica Nr. 6/1985)

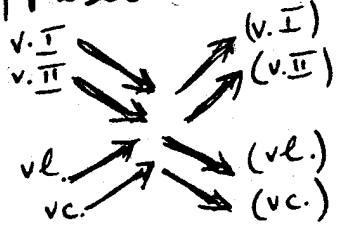
— 11.) — Compus în 1975, cvartetul "Anamorphose" de Șuțan Nichifor este structurat în 2 părți ("Fuga" și "Postludium") ce se desfășoară într-un continuum sonor determinat de multiplele proiecții anamorfotice ale unui mod bazat pe o celulă de extracție populară, având configurația (structura modală): [3, 1], ce alternează cu [3, 1, 1]*.

*) adică [terță mică, secundă mică], respectiv [terță mică, secundă mică, secundă mică].

Acestă două structuri proliferează prin funcția generatoare $< x = na + b >$, obținându-se un șir modal ce ocupă întregul ambitus al cvartetului.

-a.) În dialectica lucrării, "Fuga" (partea I) are rolul de a sintetiza (pornind de la "sunetul alb" obținut pe căluș) celulele constitutive [3,1] și [3,1,1], prin enunțarea armonicilor naturale ale sunetului "Do$_3$" (= 66 Hz) emis de violoncel — armonice ce sunt "fixate" selectiv de celelalte instrumente prin melodiile populare "Burzucan", "Hora Caprii"; "Cântec din Bihor", ca și prin imnurile bizantine "Lumină Lină", "Axion", "Slavă" și "Laude". Prin tehnica isonului, se "filtrează" complexul sonor astfel alcătuit, obținându-se un mod de 6 sunete (reductibil la (SC 12) Modulo 12), ce are structura [3,1,3,1,3,1]. Toată această evoluție este structurată în forma tipică a unei fugi (expoziție, divertisment, reprizăă) — cu menționarea că subiectul acestei fugi la 4 voci este reprezentat de un motiv ritmic constituit exclusiv pe "sunet alb" (obținut cu arcușul pe căluș).

- b.) "Postludium"-ul (partea a II-a, ce se execută "attacca") proiectează brusc şirul modal obţinut prin multiplicarea celulelor [3,1] şi [3,1,1]. Traseele instrumentale au o formă simetrică:



Dacă "Fuga" avea un rol generator (constructiv), "Postludium"-ul are o configuraţie degenerativă (distructivă) — şirul modal fiind supus unui "proces de eroziune" ce implică:
— anihilarea structurii modale (prin introducerea treptată a glissando-ului)
— proliferarea unei melodii populare ("Când şi-a pierdut ciobanul oile"), ce e concepută pe un mod ce conţine celula [3,1] — fiind astfel o anamorfoză a şirului modal.

Finalmente, melodia menţionată "invadează" discursul sonor, înlocuind astfel şirul modal ce se destinge treptat. În ultima fază, melodia "invadează" spaţiul publicului, prin deplasarea în sală a celor doi violonişti şi a violoncelistului — până în punctele în care se poate realiza un amplasament cvadrofonic (cf. schiţei anexate).

Alte aspecte specifice:

– În zona temporală, se remarcă scriitura proporțională (neo-gregoriană) a duratelor, ce se ordonează pe "casete temporale" (în locul măsurilor tradiționale). Dat-fiind evoluția stochastică a acestei muzici, sincronizarea instrumentelor este relativă, în spiritul "aleatorismului controlat".

– În zona timbrală, relevăm includerea unor efecte inedite: "molto sul ponticello" (evocând "viorile cu goarnă" din Transilvania), "sunetul alb" (obținut pe căluș), "percutiile" realizate cu mâna stângă pe corzi, "pizzicato-ul bartókian".

Această lucrare a fost distinsă în anul 1977 cu Premiul I la Concursul internațional de Compoziție "GAUDEAMUS" de la Amsterdam (Olanda), precum și cu "Premiul Bursei internaționale" la Festivalul de la Evian (Franța) – 1978. Cvartetul a fost prezentat frecvent în marile festivaluri europene (Bayreuth, Darmstadt, Varșovia, etc.), fiind interpretat de ansambluri de prestigiu ("Gaudeamus", "Assmann", etc.)

Prima audiție absolută a avut loc în 1976, la Radiodifuziunea Română, în formula interpretativă:
- Pavel Crișan (v. I)
- Emilian Piedicuță (v. II)
- Vladimir Mendelsohn (vl)
- Șuban Nichifor (vc.).

În 1977, cvartetul a fost publicat de prestigioasa "Edition Modern" din München (Germania).

Bibliografie selectivă

- Șuban Nichifor - "Anamorfoza Sonoră", revista "Muzica" Nr. 6/1985;
- Șuban Nichifor - tratatul "Musica Caelestis - Anamorfotica Sacrului în arta sunetelor", Universitatea Națională de Muzică, București, 2000, pag. 5-38

Serban Nichifor

"ANAMORPHOSE" pour Quatuor à cordes

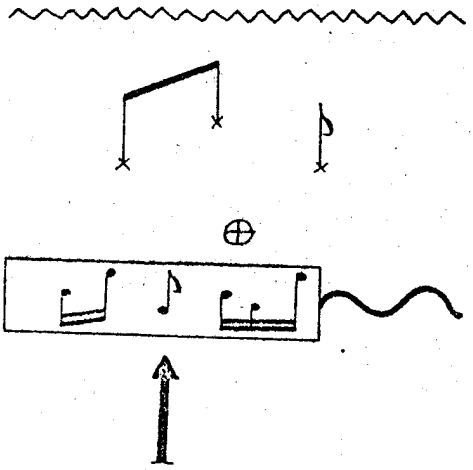
N o t a B e n e

L'écriture est proportionelle (les durées sont déterminées par les distances graphiques) . L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

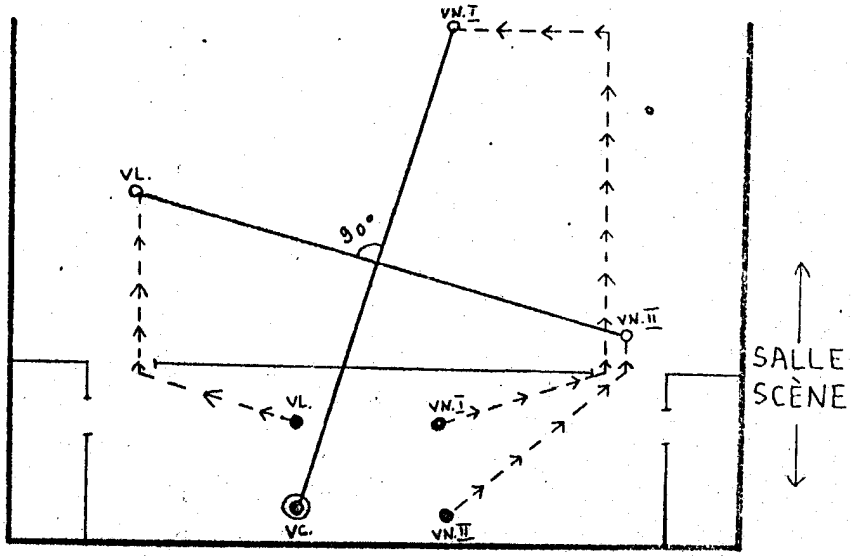
Les accidents n'altérent que les sons qu'ils préoédent.

- BURZUCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes
- HORA CAPRII	de Transylvanie +	- AXION	roumaines
- CINTEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
CIOBANUL OILE		(ison = pédale)	

+) les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.



- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percutée contre la tastière)
- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
- quitter la scène et s'en aller, si c'est possible, dans la salle vers un amplassement quatrophonique:



©by Edition Modern, Musikverlage Hans Wewerka, Elisabethstr.38, D-8000 München 40

Analize Computerizate

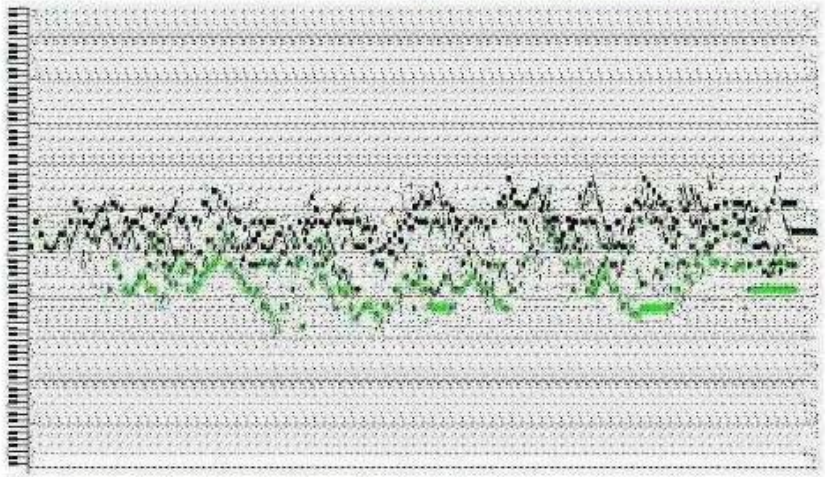
-1.) J. S. Bach: "Arta Fugii" - p. 146-150
-2.) L. van Beethoven: Sonata Nr. 5 op. 24 în Fa Major ("Sonata Primăverii") - p. 151-153
-3.) Alfred Mendelsohn: Sonata Brevis pentru vioară și pian (sau orgă) - p. 154-157

Johann Sebastian Bach: "DIE KUNST DER FUGE"

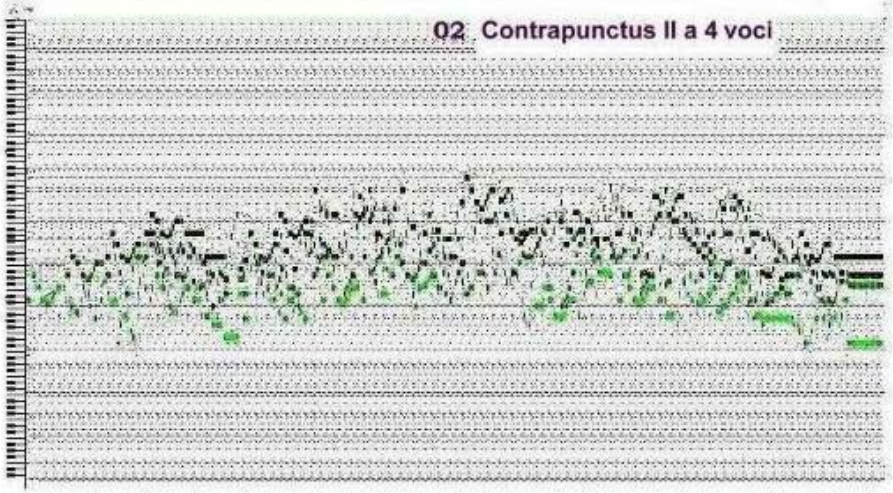
Computer analysis with MaMuTh Software

by Prof.Dr. Serban Nichifor (UNMB, January 2007)

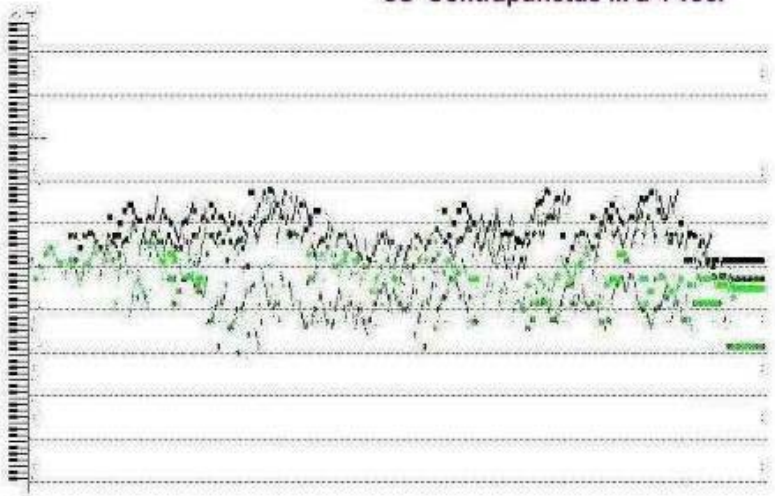
01 Contrapunctus I a 4 voci



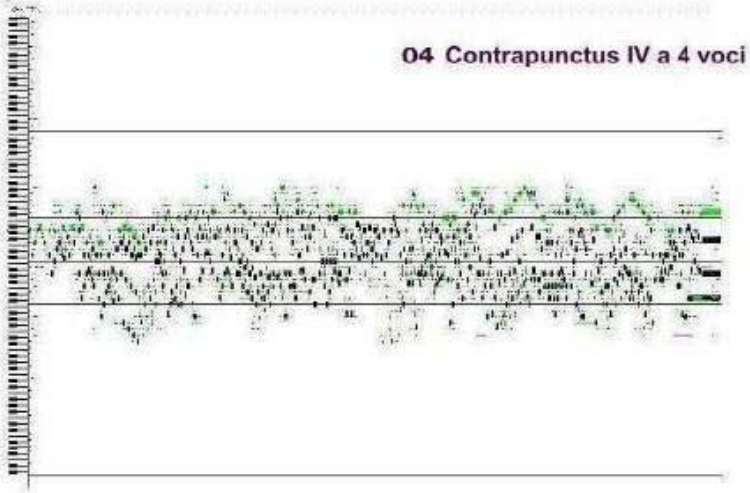
02 Contrapunctus II a 4 voci

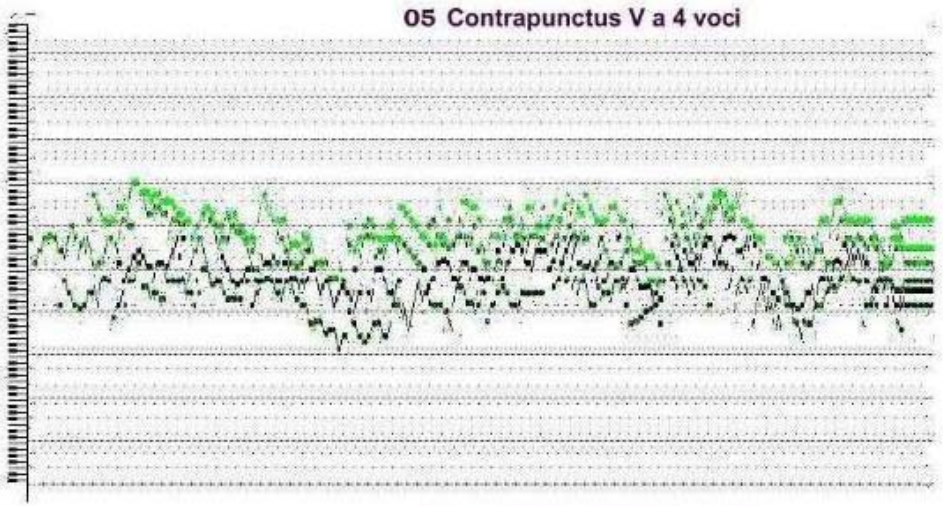


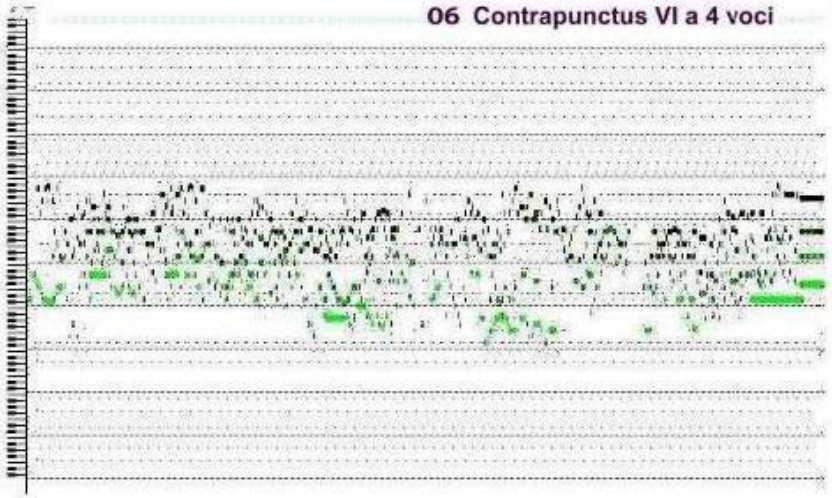
03 Contrapunctus III a 4 voci

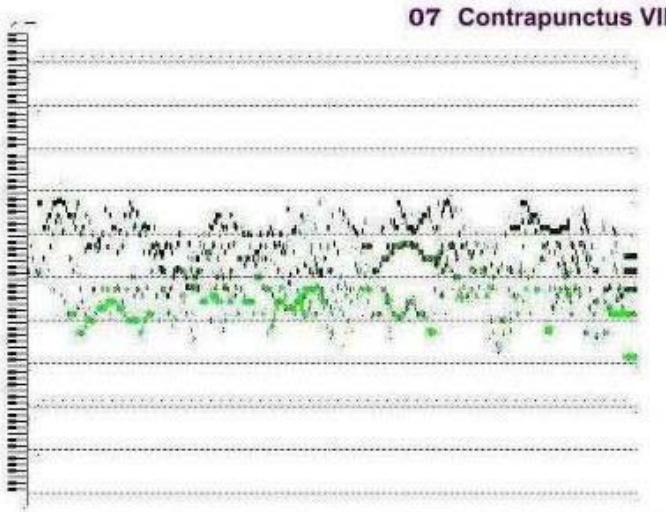


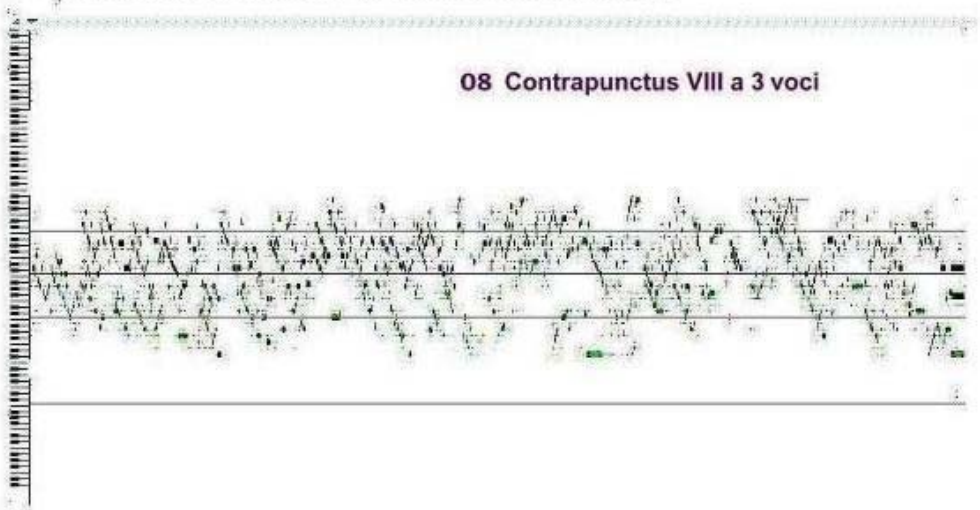
04 Contrapunctus IV a 4 voci



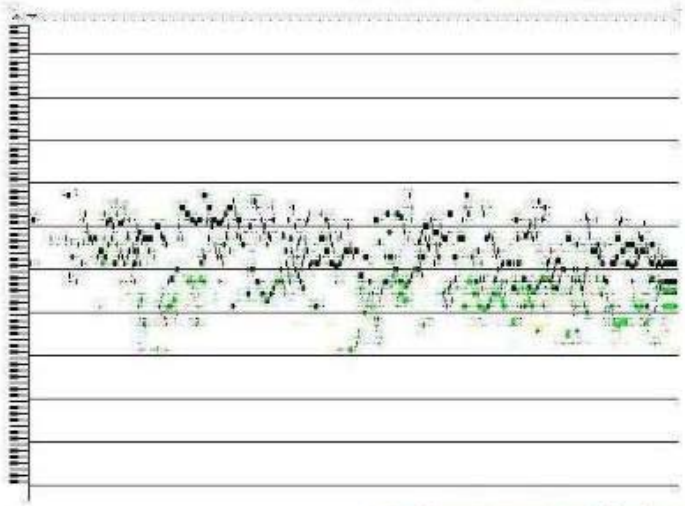

05 Contrapunctus V a 4 voci


06 Contrapunctus VI a 4 voci

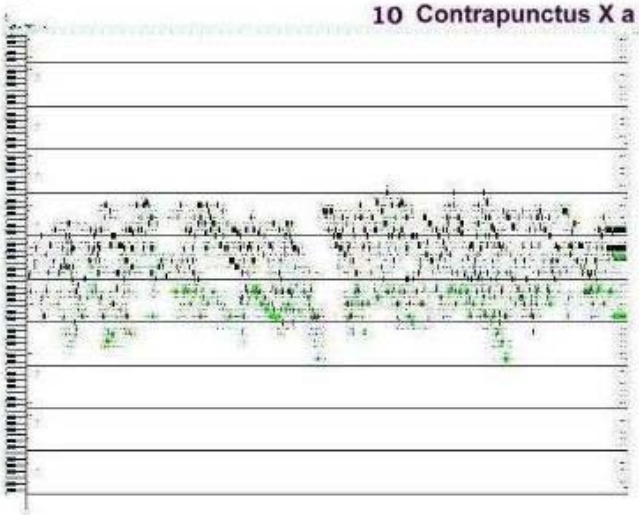

07 Contrapunctus VII a 4 voci


08 Contrapunctus VIII a 3 voci

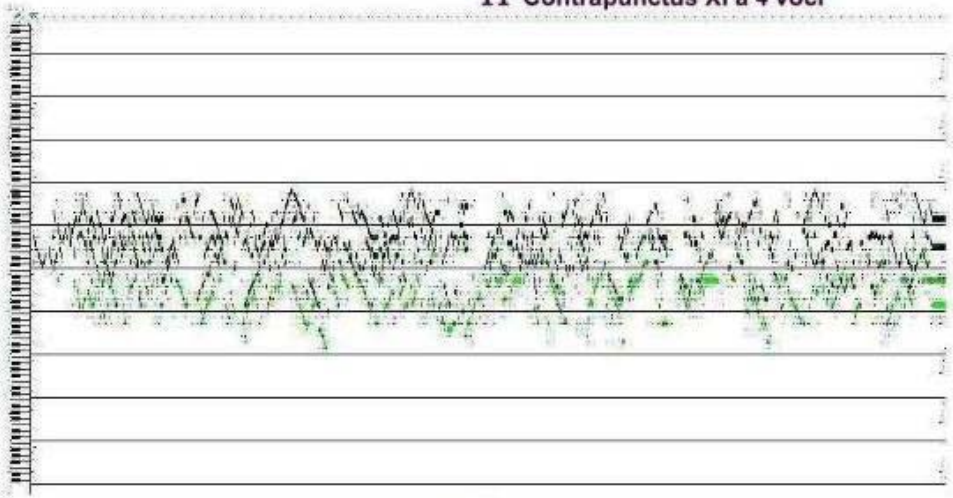
09 Contrapunctus IX a 4 voci



10 Contrapunctus X a 4 voci



11 Contrapunctus XI a 4 voci



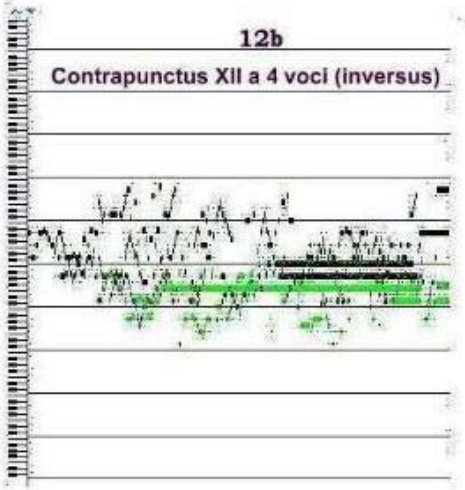
12a

Contrapunctus XII a 4 voci (rectus)



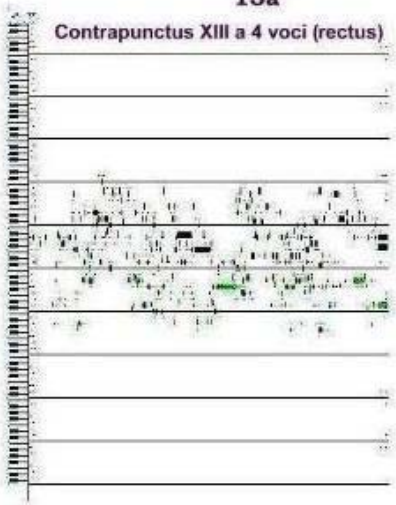
12b

Contrapunctus XII a 4 voci (inversus)



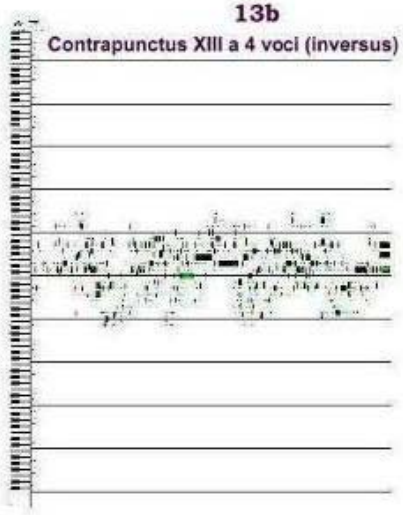
13a

Contrapunctus XIII a 4 voci (rectus)



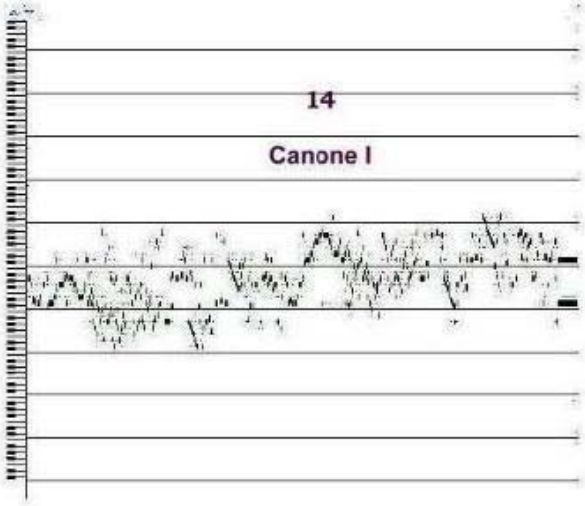
13b

Contrapunctus XIII a 4 voci (inversus)



14

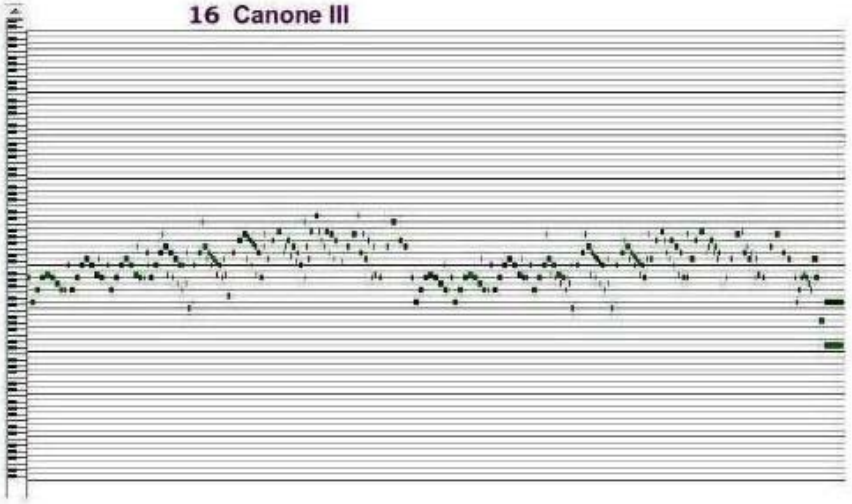
Canone I



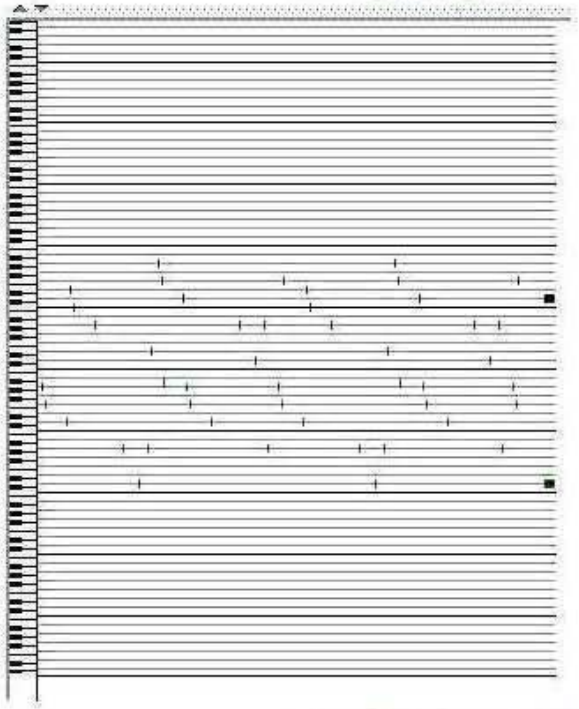
15 Canone II



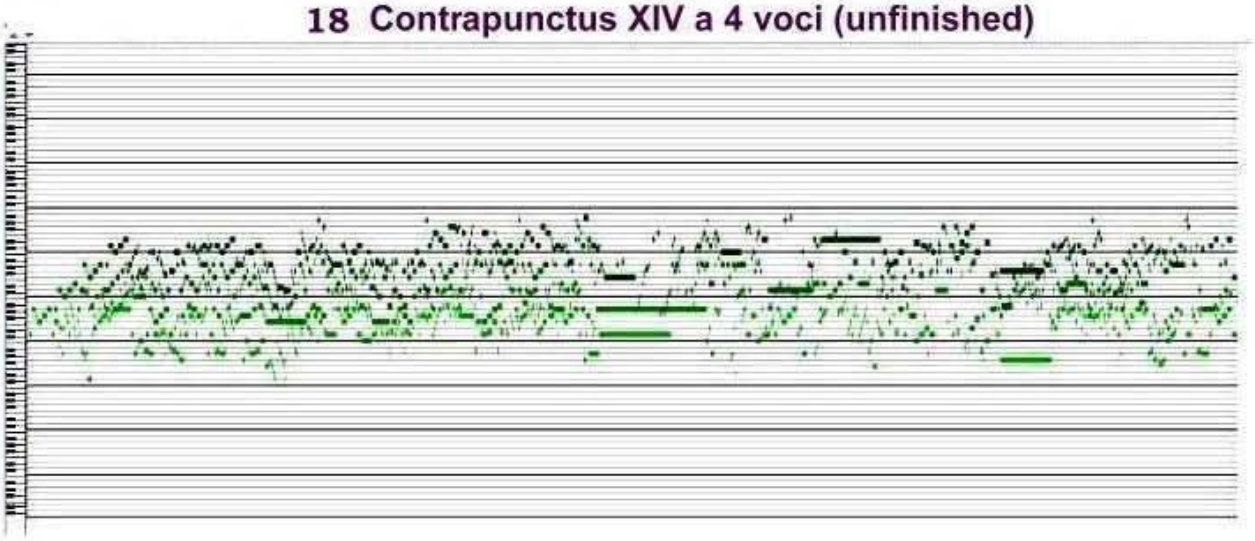
16 Canone III



17 Canone IV



18 Contrapunctus XIV a 4 voci (unfinished)



METHOD FOR COMPARATIVE ANALYSIS OF MUSIC PERFORMANCES BASED ON "ACID PRO 7" SOFTWARE

SERBAN NICHIFOR

- SUBJECT:
Beethoven Violin Sonata No. 5 ("Spring") in F Major Op.24, Part I

- SONATA-ALLEGRO FORM ANALYSIS:
EXPOSITION (measures 1- 86/Volta I)
Subject 1 (m. 1 - 25)
Transition (m. 26 – 37)
Subject 2 (m. 38 – 69)
Codetta (m. 70 – 86/Volta I)
EXPOSITION x 2 – *ad libitum* (exposition may then be repeated)
DEVELOPMENT (measures 86/Volta II – 123)
Phase 1 (m. 86/Volta II – 97)
Phase 2 (m. 98 – 115)
Phase 3 (m. 116 – 123)
RECAPITULATION (measures 124 – 247)
Subject 1 (m. 124 - 149)
Transition (m. 150 – 161)
Subject 2 (m. 162 – 193)
Codetta (m. 194 - 209)
Extended Coda: Phase 1 (m.210 –231) and Phase 2 (m. 232 – 247)

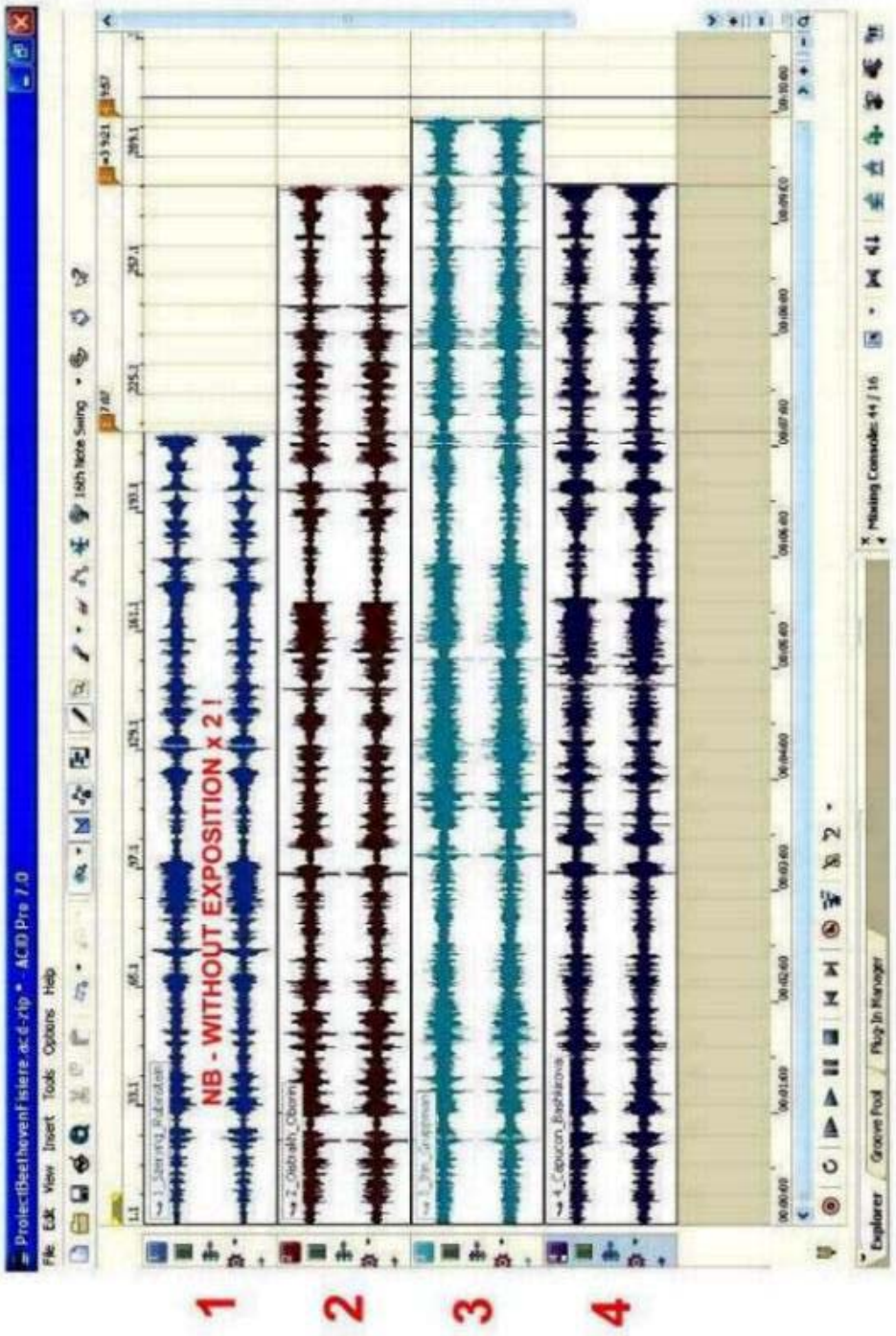
- PERFORMERS:
- Track 1: Henryk Szeryng & Arthur Rubinstein - 7:07 (without Exposition x 2)
http://www.youtube.com/watch?v=mAcWGVC4Nqc

- Track 2: David Oistrakh & Lev Oborin - 9:21
http://www.youtube.com/watch?v=n0pIO4zq_1w

- Track 3: Ilya Itin & Igor Gruppman - 9:57
http://www.youtube.com/watch?v=VjWmhhVe5UM&feature=related

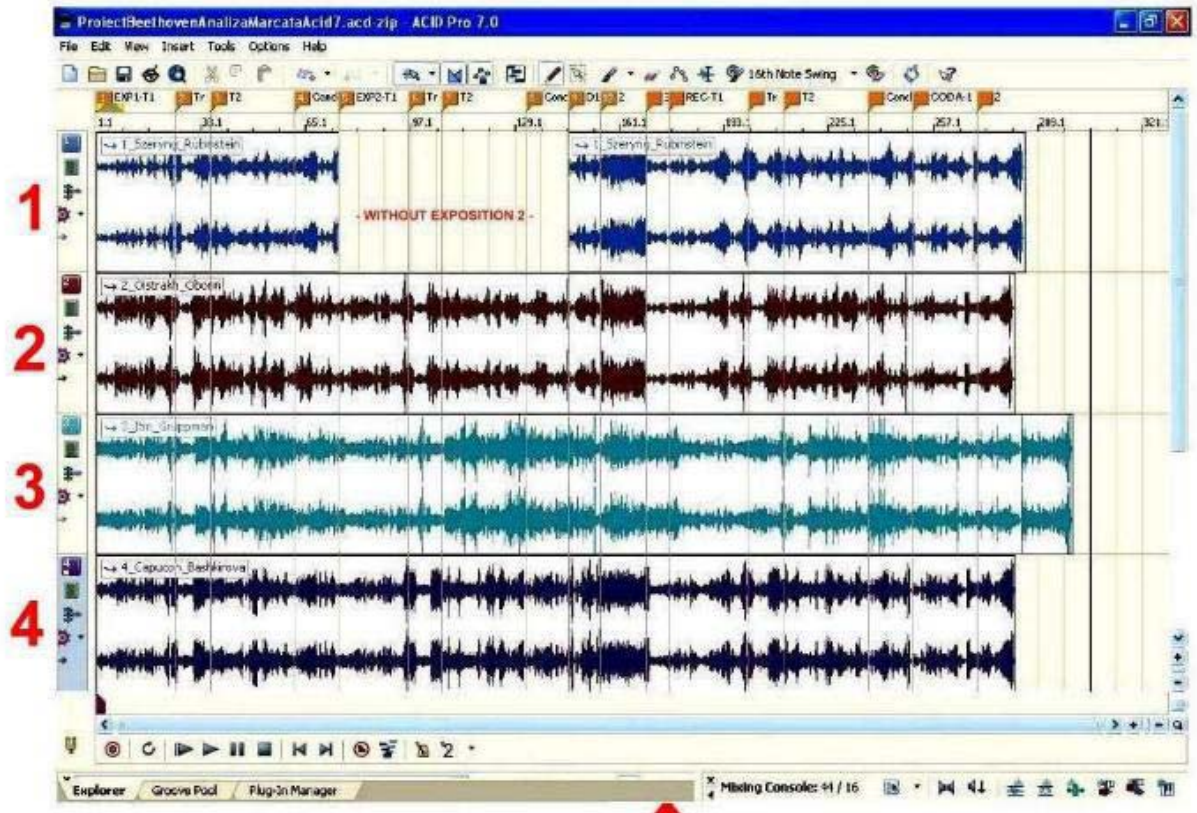
- Track 4: Renaud Capuçon & Elena Bashkirova - 9:21
http://www.youtube.com/watch?v=QzccW7ZvDZc

- SOFTWARE:
"ACID Pro 7 software is a DAW powerhouse that combines full multitrack recording and mixing, MIDI sequencing, and ACID looping functionality for a seamless music-creation and post-production environment. With its Transparent Technology™ design, ACID Pro 7 software removes typical barriers to the creative workflow so you can effortlessly transform ideas into real results."
http://www.sonycreativesoftware.com/acidpro

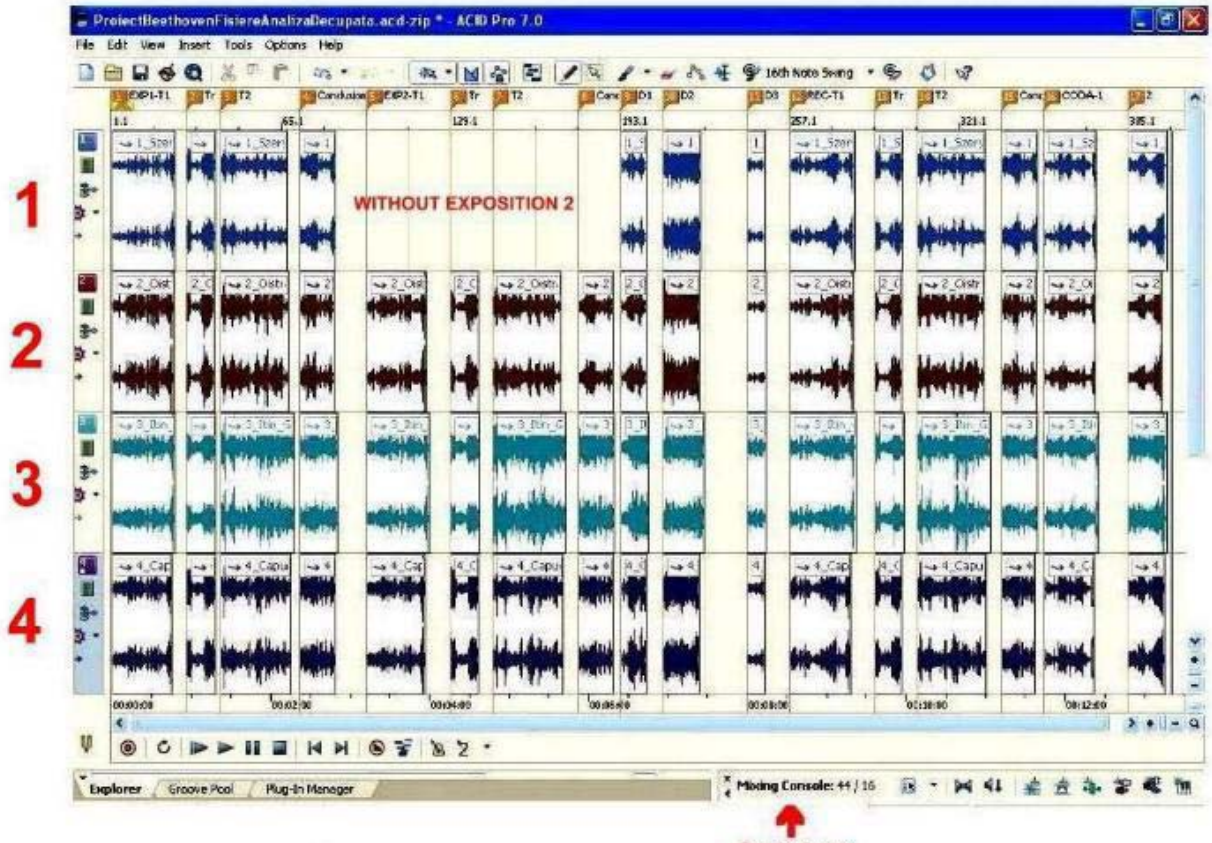


DURATIONS

151



SONATA FORM STRUCTURES (A)

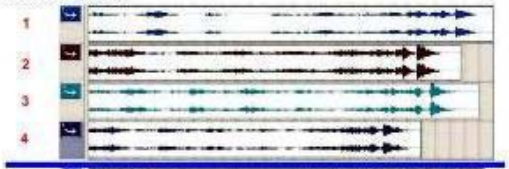


SONATA FORM STRUCTURES (B)

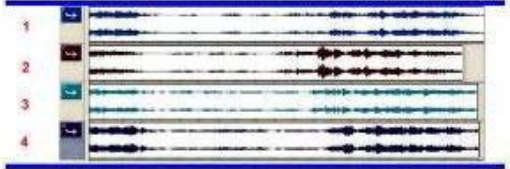
SONATA FORM STRUCTURES (C)

EXPOSITION

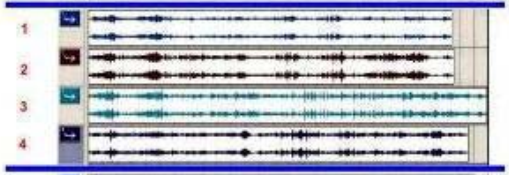
FIRST SUBJECT



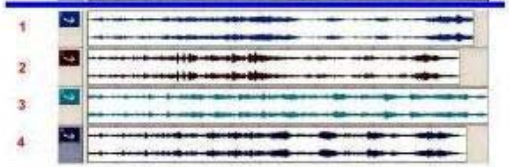
TRANSITION



SECOND SUBJECT



CODETTA



REPEATED EXPOSITION

FIRST SUBJECT



TRANSITION



SECOND SUBJECT

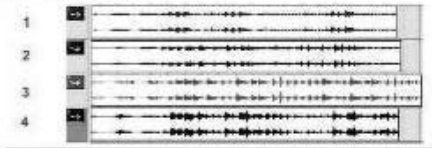


CODETTA

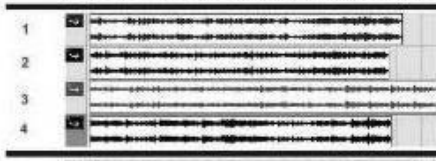


DEVELOPMENT

PHASE 1



PHASE 2

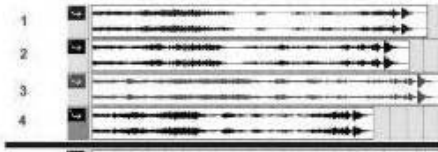


PHASE 3

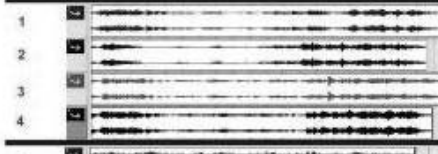


RECAPITULATION *Sectio Aurea*

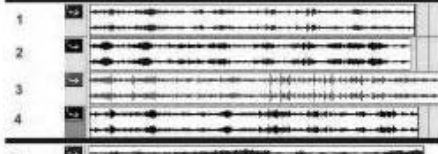
FIRST SUBJECT



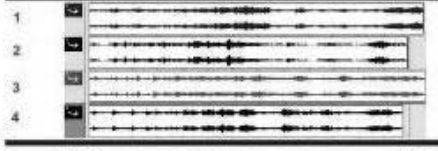
TRANSITION



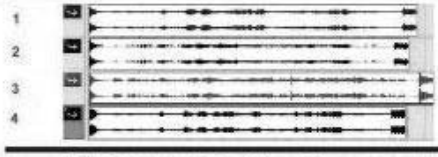
SECOND SUBJECT



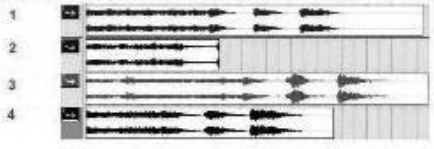
CODETTA



EXTENDED CODA (1)



EXTENDED CODA (2)



PROFIL MELODIC GLOBAL (melodie infinita)

(analiza jMelo software)

P. I



P. II



P. III



P. IV



IMAGINE GLOBALA

ALFRED MENDELSSOHN: *Sonata Brevis*

- analiza formala –

- **Partea I (1-98) – Forma de Sonata: Exp. (1-29) [T. I (1-9) Fa # min. diatonic; Punte (10-14) ; T. II (15-24) Do # modal, instabil, intens cromatizat (pre-serial), formula ritmica caracteristica binara/ternara; Concl. (25-29)]; Dezv. (30-69) [Faza I (30-43) elemente T. I; Faza II (44-58) T. II reluata identic in configuratia din Exp.; Faza III (59-69) – T. I si II in secventari si dinamizari]; Repr. Inv. (70-98) [*Sectio Aurea P. I (appassionato)* T. II (70-78) La modal, minor – tr. 4 (cromatic); T. I (79-91) – La minor]; Coda (92-98) elemente T. I si II, Fa # min., cu ultimul acord in La Maj.];**

- **Parte a II-a (1-138) - Forma de Lied Bipartit Compus [A ternar ("a" dublu-expus (1-24 si 25-49), cu per.1 – La min. si per.2 – crom.; "a1" (50-72) cu per. 3 – Re Maj. si per. 4 – ped. La min.); Punte (73-90) – modulatii cromatice; B binar (*Sectio Aurea P. II* = "b1" (91-110) – La min. si "b2" (111-138) – Re Maj./coral crom., NB – *attacca P.III*];**

- **Partea a III-a (1-62) - Forma de Lied Tripartit Simplu (in configuratie "quasi parlando rubato / doina" = *Sectio Aurea in macrostructura (la nivelul intregii sonate)* [A (1-15) – quasi doina; Punte (16-19); B (20-28) Tema A-a din Partea II; *Sectio Aurea P. III* = A' (29-46) – quasi doina (continuare in quasi-cadenza); Coda (47-62) – Tema I din Partea I];**

- **Partea a IV-a (1- 271) – Forma de Lied Bipartit Compus, Quasi Perpetuum Mobile [Introd. (1-4) ; A dublu-expus (5-53, 54-102) – "a" (5-18, 54-67) Si b min.; "a1" (19-30, 68-79) La Maj. tema romaneasca (joc); "a2" (31-40, 80-89) Re lidian tema rom.; Concl. (41-53, 90-102) La Maj. – dominanta Mi7; B dublu-expus (103-183, 184-262 = *Sectio Aurea P. IV*) – "b" (103-147, 184-228) Sol. Maj. secv., crom.; "b1" (148-159, 229-240) La Maj. – tema rom. "a1"; "b2" (160-174, 241-255) Mi min. – motiv rom. "a2"; Concl. (175-183, 256-262); Coda Concisa (263-271) – Tema I Partea I, in La Maj.]**

Trasaturi Generale: caracter ciclic , cromatizari intense (pre-seriale, dar pe fond tono-modal romanesc, cu episoade politonale/polimodale), structura melodica infinita.

.----------.

ANALIZA ARMONICA 1

(Band-in-a-Box software)

P. I

1 F#m	2 D	3 Bm7	4 G/B D/F#
5 Dbm7 Bb	6 Bb/D	7 Am D/C#	8 D/C#
9 A/C#	10 F#m	11 Esus	12 B/A
13 EMaj9 B	14 CmMaj7B	15 BbMaj9Db7	16 Dbm
17 Abm Bb	18 D/A	19 Am	20 Bm
21 Ab	22 Gm	23 G Cm	24 Cm
25 Cm	26 C	27 Db	28 Db7 F#m
29 F#m	30 F#m	31 D	32 Bm
33 D/F#	34 Bb Bbsus	35 Eb	36 D/C#
37 A/C#	38 D/C# F#m	39 A/G	40 Db7susAbm7
41 C	42 B	43 B Db7b9	44 Db
45 B Abm	46 Bm/Bb Bb/A	47 Bb B	48 D/F# Bm
49 Am7	50 Gm7	51 G	52 Cm
53 Cm	54 Cm	55 Ab/C Dm/C#	56 Db
57 Bm7	58 D7b9	59 GmMajG/B	60 Db
61 Cm F	62 Cm Db	63 Bm	64 Bm7
65 Ab7	66 Dm	67 Bb/F	68 Eb/G
69 F7b5	70 Ab7b9	71 A	72 Bbsus Asus
73 E Am	74 Asus	75 Am	76 Gm
77 A	78 D/F#	79 Bm	80 Bm
81 Bm9 G	82 B7	83 B7	84 A/C#
85 F#	86 F#dim	87 Cm	88 F#
89 D/F#	90 F#m	91 F#m	92 F#
93 Ebm	94		

P. II

1 Am	2 A	3 Gm7	4 Eb/G
5 A/C# Am	6 Abm7	7 Bm	8 F#7susD7
9 D F#/Bb	10 Db	11 Bb7	12 Bb
13 Bb7b5	14 Am	15 C	16 Db
17 Ab	18 Db7 A	19 F	20 Em7 D/F#
21 D/F# Dm7	22 D7 B/F#	23 F#	24 Bb
25 Bb7	26 F#/Bb C	27 D Am	28 Cm6 B7b9
29 Eb/G F#m/F	30 F7b9 Cdim	31 A/C#	32 B7 Am
37 Am7	38 Db	39 F	40 F
41 F	42 G	43 G	44 Eb/G
45 G7	46 E/Ab	47 Em7	48 Ab G7
49 E F#	50 Ab G7	51 F#9 Ab	52 G F/E
53 Am	54 Am	55 Ab	56 Bb C
57 Am	58 A7	59 A7	60 A7
61 Asus	62 F/A	63 Asus	64 B7b9 D/A
65 Bbm/A F#m/F	66 F#m/F Cm6	67 B	68 B7 D/A
69 Am	70 Asus	71 A7b5	72 A7b5
73 A	74 A7b5	75 Am	76 A
77 A	78		

P. III

1 Eb/G	2 G	3 GMaj9	4 Bm7
5 G2	6 Bb	7 Bb	8 Bm7
9 Bb	10 F/A	11 Asus Bb	12 Bm7
13 D/C#	14 A/C#	15 D/C	16 D/A
17 Ab	18 Ab/C Db	19 F	20 Am
21 Asus	22 Asus	23 Bm Dm7	24 B7
25 D	26 B7	27 Cm	28 G7
29 Ab Eb/G	30 Dm/C# C7	31 Bb	32 F#/C# Bb
33 Bb	34 Am F	35 D	36 F7
37 D F	38 F	39 Ab7b5	40 F F7
41 F	42 F	43 F	44 Fdim
45 Fdim	46 F	47 F	48 F7
49 F	50 F7	51 F7	52 Db/Ab
53 Db/Ab F#	54 Ab7sus	55 A7sus	56 A7sus
57 Em Asus	58 A7sus	59 C/E	60 D/F#
61 F#m7	62 D/F#	63 E/Ab	64 E/Ab
65 E/Ab E	66 Asus	67 G2	68 Fsus
69 Cm Bb/D	70 Dm	71 Dm	72 Dm
73 B/F#	74 A Db	75 Db	76 Db
77 Db	78 Db	79 Db	80

P. IV

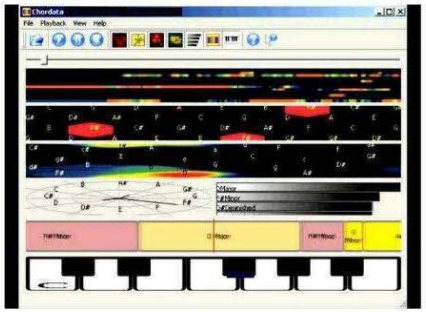
1 G	2 F#7	3 Ab	4 Am7
5 Bm7	6 Asus	7 Am	8 A
9 Bm7	10 A	11 Em7 A	12 Bm7
13 D/F#	14 Bb	15 Bb	16 A7sus
17 Em	18 G9 Asus	19 D	20 A
21 E	22 E9	23 Bb Eb/C#	24 F7sus
25 G	26 E7sus	27 Am	28 Am
29 A	30 A	31 A7	32 A G
33 A	34 Dbm Bb	35 Cm6 Bbm	36 B D/A
37 A2	38 A7 G2	39 A7sus D	40 D
41 D/A E	42 E	43 D2 G	44 G
45 C	46 Csus	47 C	48 B7
49 A2 Dm	50 Cm	51 E9	52 E
53 Eb/G Bbsus	54 Ab Asus	55 Am7	56 Bm7
57 C7	58 Db2	59 Dbm7 G/B	60 Bb
61 Am6	62 Absus	63 A/C# D	64 G/B Am7
65 Am	66 C Dbm	67 A7sus	68 A7sus
69 Csus Bbm	70 B Am	71 Am	72 Bb F/A
73 F/A	74 D/C	75 G	76 Asus
77 Asus G	78 G	79 Csus	80 G7sus F/C
81 Asus	82 D/A	83 Bb/D F/C	84 Ab/C D
85 E	86 Eb/Bb	87 Ab Asus	88 Ab Am
89 Bm7	90 Bm	91 Db	92 C
93 Bb	94 Abm7 Am	95 AbMaj9	96 A
97 Bm6 C	98 Am	99 CMaj9 Dbm7	100 C Eb
101 A7sus	102 G9 Cm	103 Bbm B9	104 Am7 A7b5
105 F#/Bb F/C	106 F/A	107 D	108 C2 A
109 A	110 A Dbm	111 A/C# D/A	112 A
113			

ANALIZA ARMONICA 2

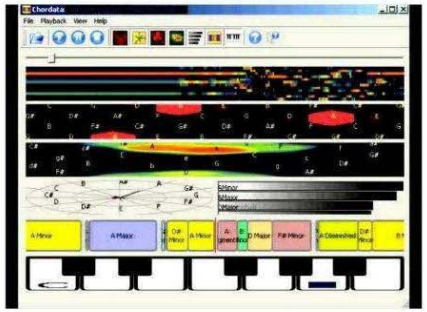
in configuratie dinamica

(CLAM-Chordata software)

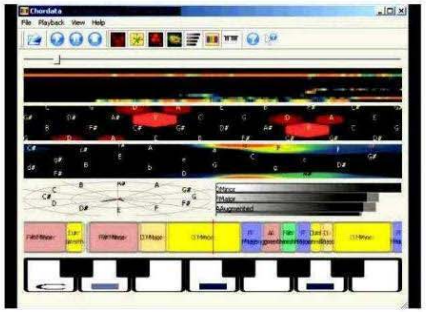
P. I (incipit)



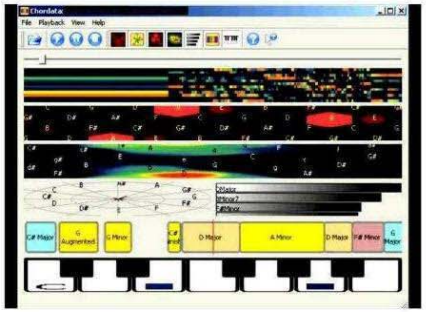
P. II (incipit)



P. III (incipit)



P. IV (incipit)



ANALIZA SPECTRALA 1
(Sound Forge software)

P. I



P. II



P. III



P. IV



TOATA SONATA

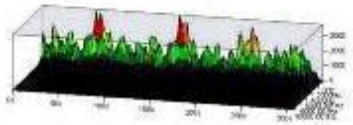


ANALIZA SPECTRALA 2

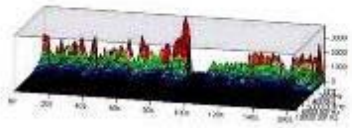
FAST FOURIER TRANSFORM (FFT) ALGORITHM

(FFT Properties software)

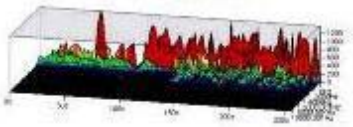
P. I



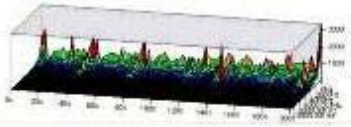
P. II



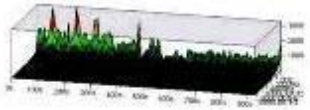
P. III



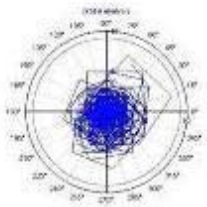
P. IV

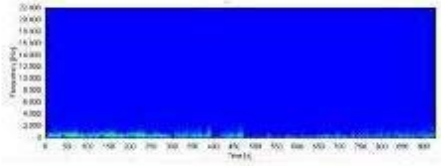


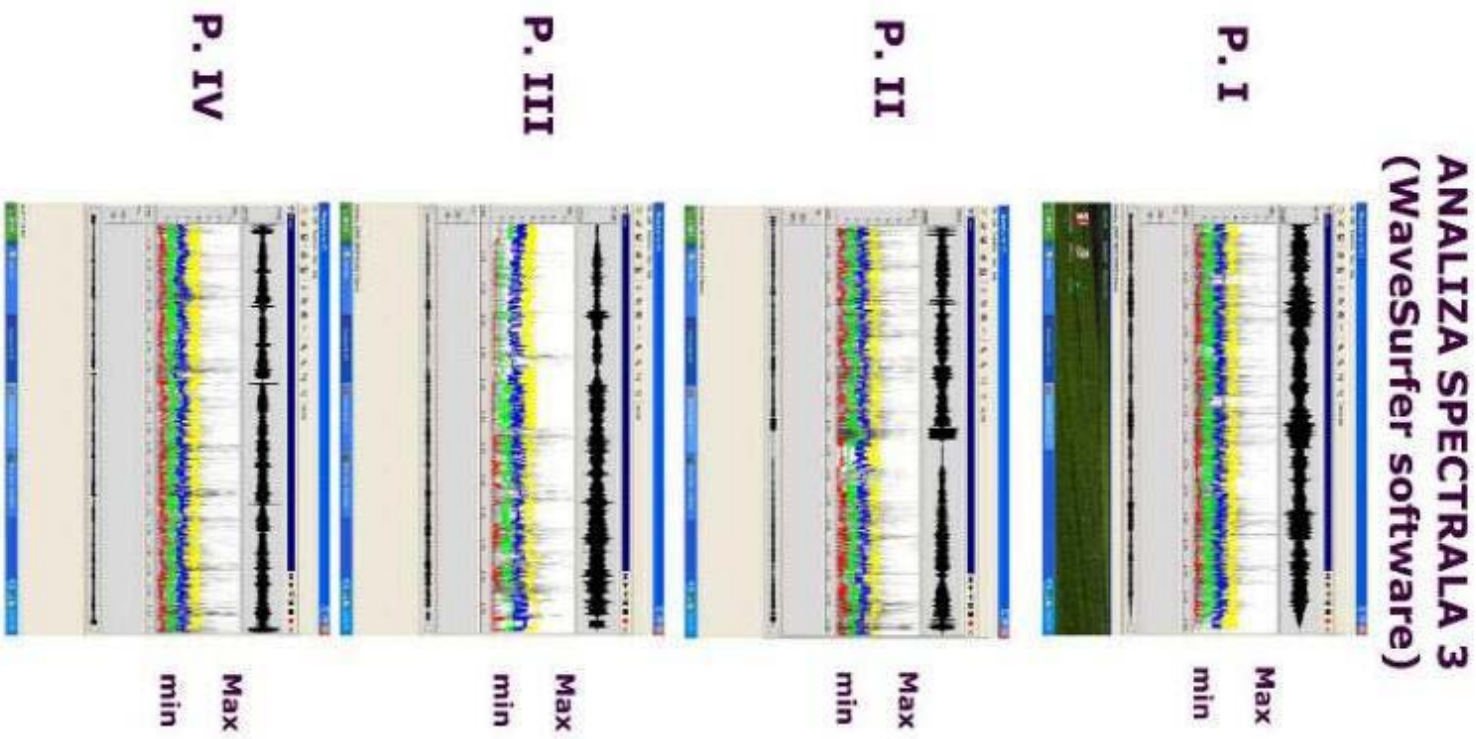
TOATA SONATA











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- **Negreanu, Radu – "Alfred Mendelssohn", Editura Muzicala, Bucuresti, 1978;**
- **http://www.sonycreativesoftware.com/soundforgesoftware**
- **http://www.pgmusic.com/bandbox.htm**
- **http://www.dewresearch.com/fftp-main.html**
- **http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/**
- **http://www.speech.kth.se/wavesurfer/**
- **http://flp.cs.tu-berlin.de/publikationen/kit/kitlistehtml.html**

APPENDIX

F. Mendelssohn-Bartholdy: Trio C-Moll (vn., vl., pf.)

- P. I = Sonată
  - Exp. – T. I (1-8) – Do minor
    - punte (9-22)
    - T. II (23-29) – Mib Major
    - Concluzie exp. (37-49)
  - Dezv. < Fasa I (50-56) – elemente T. I cromatizate
    Fasa II (57-62) – dinamizare
  - Repr. – T. I (63-69) – Do minor
    - punte (70-79)
    - T. II (80-87) – Do minor
    - concluzie repr. (95-102)
    - Codă (103-112)
- P. II = Lied Tripartit Compus
  - A < intro (1-2) – Sol minor
    a (3-11) – Sol minor
    a' (12-19) – Do min. → Sol min
  - B < b (20-28) – Sol Maj → Re Maj.
    b' (29-34) – Re Maj. → Sol Maj.
  - A' = A da Capo

- P. III = Lied Bipartit Compus
  - A
    - a (1-19) - Fa min. → La b Maj.
    - a' (20-46) - La b Maj.
  - B
    - b (47-67) - La b Maj → Fa min.
    - b' (68-95) - Fa minor

- P. IV = Sonata
  - Exp. - T. I (1-16) - Do min.
    - punte (17-29)
    - T. II (30-38) - Mi b Maj.
    - Concluzie exp (39-45) - Mi b Maj
  - Dezv. (46-59)
  - Repr. - T. I (60-74) - Do min.
    - T. II (75-82) - Do min
    - Codă (83-92) - Do min.

× —— ×

Șerban Nichifor (2013)

Cvartetul de coarde de Ion Dumitrescu, o capodoperă a muzicii românești – noi aspecte în analiza formală computerizată

Particularități:

→ caracter popular românesc:
- structuri modale specifice (în special scara lidică cu treapta a VII-a coborâtă)
- structuri ritmice specifice (celule aksak de tipul 3-3-2 în partea a III-a și a IV-a)

→ Configurație ciclică:
- T. I din partea I (1-30) → partea II (25-26), partea III (154-155), partea IV (10-12)
- G.T. II-2 din partea I (127-142) → partea II (73-74)

→ arhitectonică monumentală, cu valențe simfonice

Partea I = Formă de Sonată

- Exp. - T. I
  - x1 (1-30) - Do lidic cu tr. VII cob.*)
  - x2 (31-48) - Fa lidic
  - x3 (49-67) - Do lidic
  - Concl. T. I (68-89)
- punte (89-106) - elemente T. I
- G. T. II
  - 1 - Sol M (107-126)
  - 2
    - Sol M (127-142)
    - Sib M (143-150)
    - Reb M (151-166)
- punte (167-182)
- Concl. Exp (183-194)
- Dezv.
  - Faza I (195-202) - elemente T. I
  - Faza II (203-212) - elemente G T II -2
    secvențate: Re M, Sib M, Reb M, Sol M, Si M
  - punte (213-228) celula generatoare T. I
  - Faza III (229-252) - cel. generatoare T. I
    secvențată pe Do# M, Mi M, Sol M și diminuată (241-252)

---

*) 2 motive
- α (1-9)
- β (17-18)

-/.

Secțiă Aurea I

- Repr. - T. I
  - x1 - Do (253-281)
  - x2 - Fa (282-303)
- punte (305-312)
- G. T. II
  - 1 - Do (313-332)
  - 2 - Do (333-388), secvențată în Mib M, Solb M, La M, Do M *)
- Concl. Repr. (389-405) - elemente G T II -1
- Coda (406-429) - elemente T. I variate
- Concl. Codei (430-461) - elemente T. I diminuate

---

*) - Mib M (349)
- Solb M (357)
- La M (377)
- Do M (381)

-/.

Partea a II-a = Lied Tripartit Compus

- A
  - i intro (1-3) - Fa lidic
  - a (4-38) - Fa lidic
  - a' (39-66) - Sib lidic
- B
  - b (67-83) - Mi b M
  - b' (84-98) - Mi b min.
- A' (Sectio Aurea II)
  - a (99-149) - Fa lidic
  - Coda (150-163)

Partea a III-a = Lied Tripartit Compus

- A
  - a (1-61) - Sol lidic
  - punte (62-77)
  - a' (78-96) - Mi b lidic
  - punte (97-104)
  - a'' (105-146) - Do lidic
- B (Sectio Aurea I-IV)
  - b (147-167) - Do lidic
  - b' (168-177) - Mi M
  - b'' (178-206) - Do lidic
- A' (Sectio Aurea III)
  - a (207-232) - Sol lidic
  - punte (233-248)
  - a' (249-268) - Mi b M
  - a'' (269-278) - Sol lidic
  - Coda (279-303) - Sol lidic

./.

Partea a IV = Rondo-Sonată

- Exp.
  - A = T. I (1-52) - Do M. melodic
  - B = T. II (53-95)
    - La b M (53-58)
    - Do M (59-69)
    - La M (70-89)
    - Do M (90-95)
  - A' = Concl. Exp. (96-139) - Do M
- Dezv. - C = Dezv.
  - Faza I (140-172) - Sol lidic
  - Faza II (173-199) - Mi b lidic
  - Faza III (200-216) - Sol lidic, dinam.
- Repr. (Sectio Aurea IV)
  - A'' = T. I (217-258) - Do M
  - B' = T. II (259-278)
    - La b M (259-264)
    - Do M
  - A'' = Concl. Repr. (279-319) - Do M

x ——— x

APPENDIX

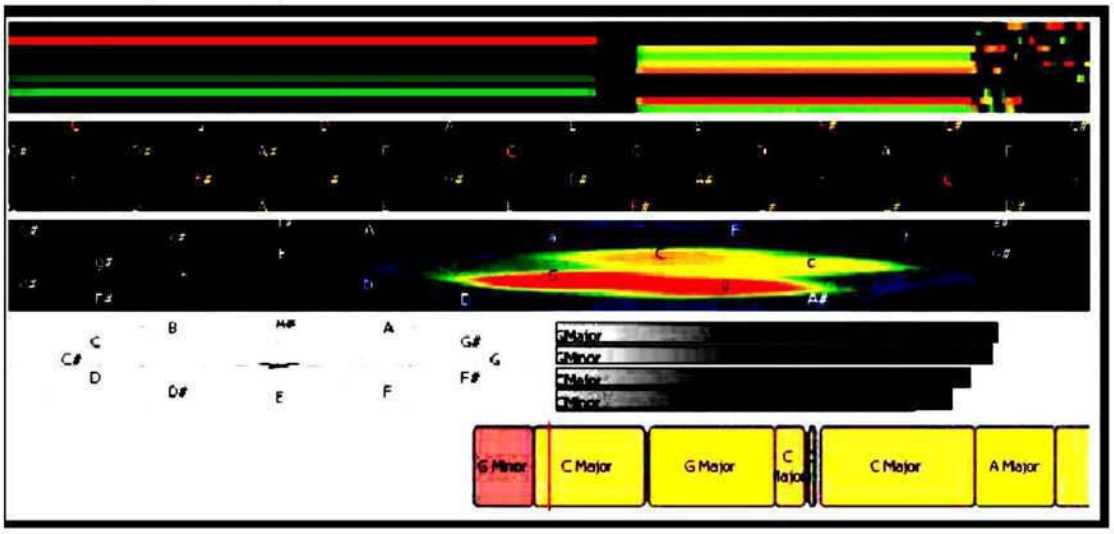
- Dinamica planului tono-modal reliefată în analiza computerizată efectuată cu programul "CLAM Chordata 1.0" → http://www.youtube.com/watch?v=kFIlOVrt4mQ

Sulean Nicolae
București, 7 iunie 2013

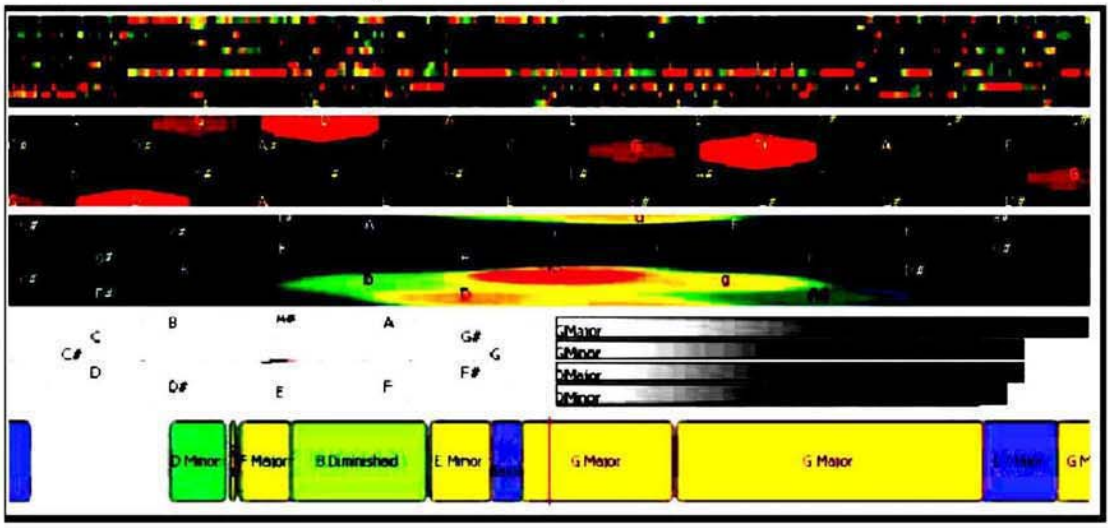
PLANUL TONAL AL ELEMENTELOR TEMATICE GENERATOARE EXPUSE IN PARTEA I

Link: http://www.youtube.com/watch?v=kFIlOVrt4mQ

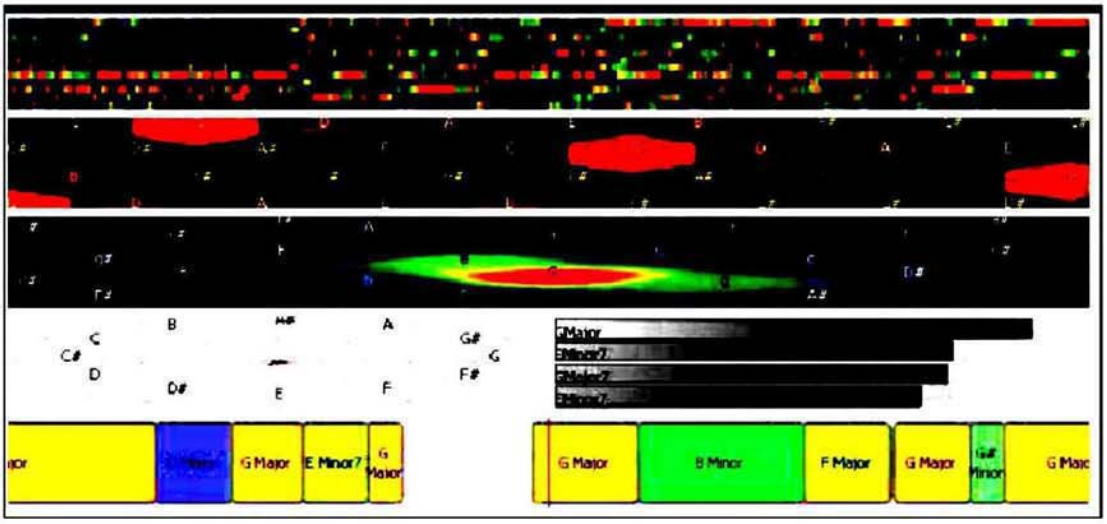
TEMA I (m. 1-30)



GRUP TEMATIC II - 1 (m. 107-126)



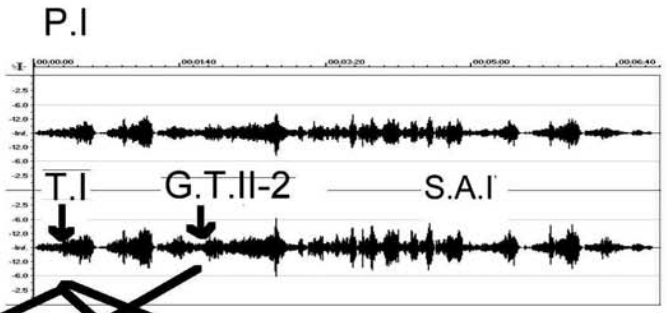
GRUP TEMATIC II - 2 x1 (m. 127-142)

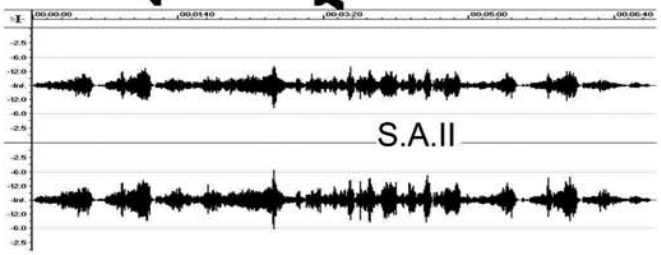


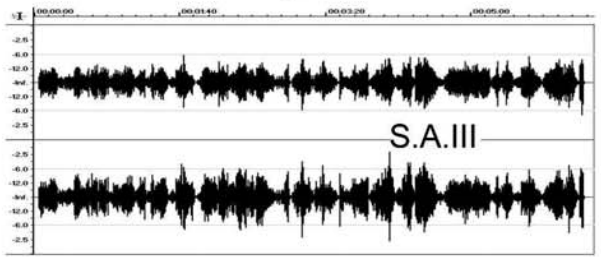
CLAM Chordata 1.0 Software
http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/

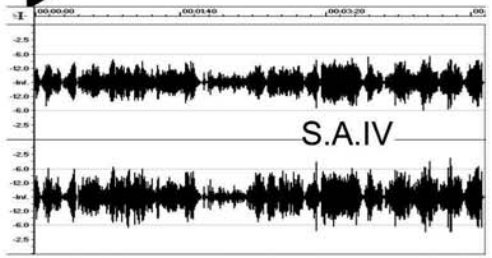
CONFIGURATIA CICLICA











MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

UNION DES COMPOSITEURS BELGES (UCB)

RUE D'ARLON 75-77 – 1040 BRUXELLES

En sa séance du jeudi 20 octobre 2005,
le Conseil d'administration de l'UCB a décerné une

MENTION D'HONNEUR

à

Madame Liana Alexandra

et à

Monsieur Serban Nichifor

compositeurs roumains, résidant à Bucarest,
pour le talent et le dynamisme avec lesquels ils ont diffusé les oeuvres de compositeurs belges
dans les nombreux concerts et festivals qu'ils ont organisés.

Fait à Bruxelles, le 20 octobre 2005.

Pour l'UCB,
le Président, Chevalier Jacques LEDUC

MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

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music program concert bgsound recent

Concerts...

Living Music in Romania...



Liana Alexandra and Serban Nichifor

sueliaser/friendship
lianaalexandra/classic_blue
serbannichifor/classic_blue
novacons2001/classic_blue

New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

Copyright (c) by Holocaust Survivors and Remembrance Network, Forget You Not Project & Network, NatureQuest Publications, PO Box 381797, Cambridge, MA 02238-1797, U.S.A.,
http://iSurvived.org

Email: Contact@iSurvived.org

Midi: http://isurvived.org/SerbanNichifor-music.html

---

movies sites:



Video Concerts
Liana Alexandra
Symphony #4
Cristian BRANCUSI - conductor
Romania Radio Orchestra



Video Concerts
Serban Nichifor
Solo Cello
Structural Variations
by Dwight Winenger

ANNOUNCEMENT:

Filharmonica
George Enescu

Johann Sebastian BACH:

„DIE KUNST DER FUGE" / „THE ART OF FUGUE"

– the new version for guitars ensemble
at the Romanian Athenaeum in Bucharest (Romania)
on 29 April 2007.

Wikipedia („The Art Of The Fugue"):

.wikipedia.org

"Dr. Serban Nichifor: "The Art of Fugue" version for 2 guitar quartets;

performers:

Calin Grigoriu,
Gabriel Brosteanu,

Radu Miculita, Hanelore Mocanu, Radu Corbos, Andra Stanciu, Zsolt Bara and Tudor Niculescu-Mizil;

National University of Music Bucharest (Romania),

23.04.2007"

Links - Bach, "The Art of Fugue" - new guitars ensemble version in concert – on YouTube

v=6avz1W8jW7U
v=JXXxGGilpAo
v=XP_0V8a40QQ
v=ZfKyU_e0OTE
v=vjGJcYsglkk
v=njYvcY4hONY
v=pfRYjJep8QA
v=3sC8OmcPlxU
v=AqGdpNogpVU
v=53z4gyJrmeY
v=4gvLSjh3CoM

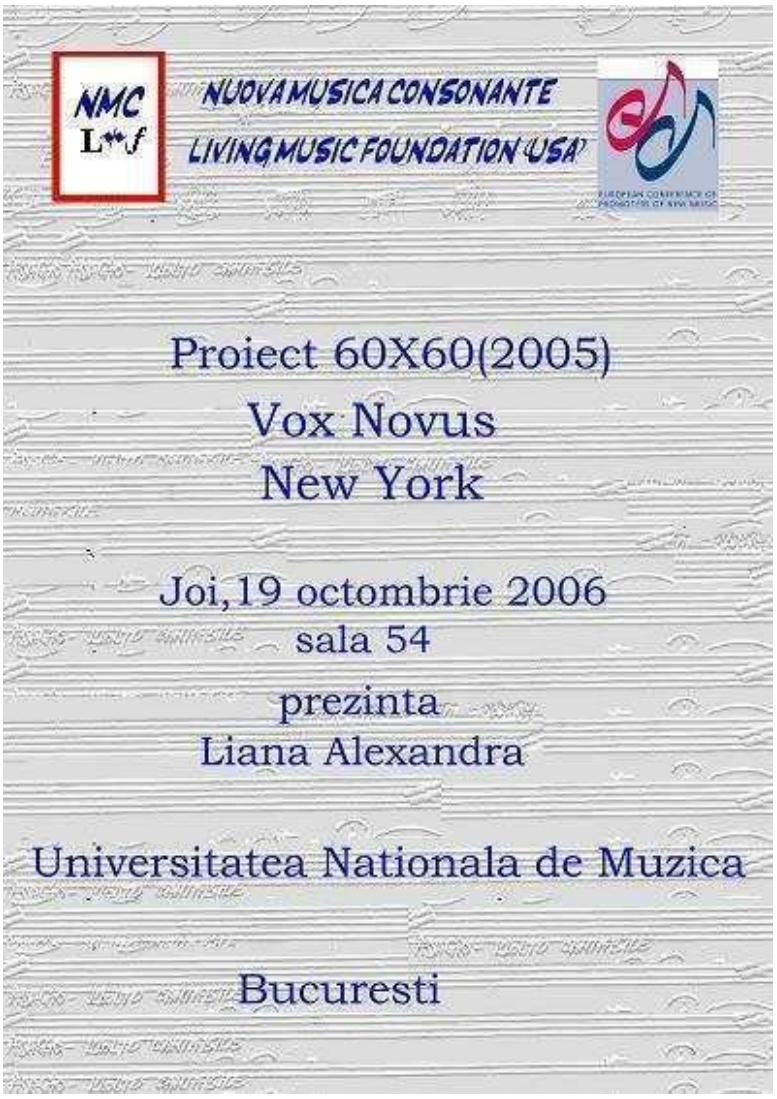
Prof.Dr. Serban NICHIFOR, National University of Music Bucharest (Romania) - Candidate for the Election of the Chairman - EUROPEAN CHAMBER MUSIC TEACHERS ASSOCIATION (ECMTA)
Serban Nichifor Composer and Cellist
Born: August 25, 1954, in Bucharest (Romania); Mother: Dr. Livia Nichifor, physician; Father: Dr. Ermil Nichifor, physician, founder and conductor (1954-1997) of the “Bucharest Physicians` Orchestra”; Married to Liana Alexandra, composer
Studies National University of Music, Bucharest, Doctor in Musicology Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen USIA Stipendium (USA)
Present Position Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA <../general/duointermedia.htm> and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC. (U.S.A) Festival, with Liana ALEXANDRA

Selected Works OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:
"Constellations" for Orchestra (1977)
Symphony I "Shadows" (1980)
Cantata "Sources" (1977)
Cantata "Gloria Heroum Holocausti" (1978)
Opera "Miss Christina" (libretto by Mircea ELIADE,1981)
Symphony II "Via Lucis" (1985)
Symphony III "American Symphony - I" (1986)
Symphony IV "American Symphony - II" (1987)
Symphony V "Pro Patria" (1987)
Symphony VI "Time Archways" (1988)
Cantata "Remember" (1988)
"Missa da Requiem" (1990)
Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994)
Cantata "Per CHRISTUM" (1997)
"Concerto GRIEGoriano" for Piano and Orchestra (1997)
Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto after Claude DEBUSSY and E.A.POE, 1999)
"Un Certain Instant" for Cello and Orchestra (2001)
CHAMBER, CHORAL AND VOCAL MUSIC
"Postludium" per Organo (1975)
"Sorcova" per Coro Misto a capella (1995)
Quartetto per Archi I - "Anamorphose" (1976)
"Carols" per Trombone e Percussione (1978)
"Invocatio" per Flauto e Celesta (1979)
"Canto di Speranza" per Flauto,Violino,Viola,Cello e Pianoforte (1981)
"Onirophonie" per Fl., Vn.e Pf. (1982)
"Chanson d'Antan" per Vn.e Pf.(1983)
"Carnyx" per Clarinetto (1984)
"Tango for Yvar" per Pf.(1984)
Quartetto per Archi II - "Vallons de l'Oubli" (1984)
"Aprite le porte di questo castel" per Coro Maschile (1984)
"Morendo" per Cb. e Pianoforte (1985)
"6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985)
"Czarna Rosa" per Mezzo-Soprano e Pf. (1986)
"7 Canti Rumeni di Natale" per 4 Trombe, 4 Tromboni ed Organo (1986)
"Horn Call Rag" per Corno e Pf. (1986)
"AVE MARIA" per Soprano ed Organo (1987)
"Isola di Euthanasios" - Sonata "sopra acqua e pietra" per Pianoforte (1988)
"Transgressio" per Fl.,Ob. e Fg. (1989) "Battuta" per Percussione (1989)
"Lacrimosa" per Tenore e Pf. (1989)
"Meditatio"per Organo (1990)
Missa "Actio Gratiarum Oecumenica" per Coro Misto a capella (1991)
"NATALIS DOMINI" per Coro Misto a capella (1992)
"Isihia" per Cello (1992)
"Epiphania" per Cello e Pianoforte (1993)
"Rorate Caeli" per Soprano ed Orchestra da Camera (1994)
"Medium per Arpa" (1995)
"Medium per Flauto" (1995)
"3 Christmas German Chorals" for Organ (1997)

"Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998)
"La Nuit Obscure" per Orchestra da Camera (1998)
"Invocation a Themis" per Sax.Alto (2001)
"Isihia" for violoncello and tape (2002)
Works published at Musical Publishing House, Bucharest Edition Modern, Munchen
"Pro musica Studium", Roma
"Quadrivium Music Press", New York
"Dohr Verlag", Koln a.s.o.
Edition SCORE-ON-LINE (France) Works played and recorded in Romania, Belgium, Holland, USA, Italy, France, Spain, Germany, Poland, England, Austria, Japan, Greece, a.s.o.
Affiliations
Member in good standing of the Research Board of Advisors of the American Biographical Institute, USA
Member of the European Conference for Promoters of New Music (see Nuova Musica Consonante)
Member of Living Music Foundation Inc., USA
www.dwightwinenger.net/lmfhome.htm
Prizes and Awards
1977 - First Prize GAUDEAMUS, Amsterdam
1977 - International Prize, Tours, France
1978 - "Press Prize", Evian
1979 - International Prize ISCM, Athens, Greece
1980, 1982, 1988 - Prizes of the Romanian Composers and Musicologists' Union
1980 - "Diego ORTIZ", Toledo
1982 - "George Enesco" Prize of the Romanian Academy
1983 - Urbana-Illinois
1984, 1993 - Trento
1985 - "Valentino BUCCHI", Roma
1986 - "Musica Antiqua Europae Orientalis", Bydgoszcz
1988 - ISCM, Hong-Kong
1994 - Jihlava
1996 - Karlsruhe
1997 - Koln
1998 - Newtown-Wales
1998 - Birmingham-Alabama
1998 - Bourges
2002 - "Man of the Year", American Biographical Institute, USA
PRESS REVIEWS
SUNDAY TIMES (London, 18.08.1977) - "The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his , played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)
FRANKFURTER ALLGEMEINE ZEITUNG (09.06.1978) - "Die Presse-Jury bedachte das rumanische Quartet mit einem Preis fur die ausgezeichnete Interpretation der attraktiven des jungen Komponisten Serban NICHIFOR" (Bernd

LEUKERT)
SUDDEUTSCHE ZEITUNG (27/28.05.1978) - "...Sein betiteltes Stuck exerziert die verschidensten technischen Affekte und Effekte auf den vier Instrumenten und zerfasert den Streicherklang schliesslich auf augenfallige Weise..." (Albrecht ROESELER)
DIE PRESSE (Wien,26.05.1978) - "...die originelle von Serban NICHIFOR..." (Olga OBRY)
LA VOIX (11.05.1978) - "...le Quatuor du Roumain Serban NICHIFOR,oeuvre d'une redoutable complexite, mais d'une indeniable valeur..." (Georges BERNAND)
NRC HANDELSBLAD (Amsterdam,13.09.1977) - "...Serban NICHIFOR,in sijn strijkwartet - een brok onstuimig muziek maken - integreert hij vijf Roemeense melodieen uit Transsylvanie en past hij als een soort van harmonische basis evenees vijf Roemeens-orthodoxe hymnes toe. Let wel: hij doet dat in een uit gespreken avant-gardistisch klanggemiddelde ! Resultaat hat grootste applaus en de eerste prijde van den jury." (Ernst VERMEULEN)
DARMSTADTER ECHO (04.08.1980) - "Das absolute Gegenteil dazu wurde in der Streichquartett- Komposition des Rumanen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndern Spiel am Steg und scharrenden Flageolett-Tone aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)
MUSICULTURA (Breukelen, II-1980) - "...NICHIFOR's final example was a 1980 cantata . The work deals with the peoples who lived in Romania in the most ancient times. In this energetic composition one can find a montage of folk materials and contemporary idioms..." (William P. MALM)
LIVING MUSIC (USA, Fall '93, Vol.11, No.1) - "...NICHIFOR has been active as a composer, performer, and musicologist. He has won numerous awards and is performed frequently in his own country and abroad. During the past years he has been especially active in Bucharest organizing concerts of music by Amarican composers. NICHIFOR did visit the United States in 1982, so he has a good sense of musical life in this country." (Rodney OAKES)
THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - "Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them." George BUSH, The President of the United States of America
RHEIN-NECKAR-ZEITUNG (Karlsruhe,31.10.1996) - "...Und mit der des rumanischen Komponist Serban NICHIFOR wurde man dann doch noch hineingefuhrt in die versunkene Welt der stillen Gebete, des Archaischen, der ruhig brutenden Fauxbourdon-Klange, die zuweilen die innigen religioso-Harmonien eines Cesar FRANCK herbeizitieren. Doch dann 4 noch gesprochene lateinische Gebetformeln - da gab es alles, war die Glaubensseele begluckt. Dass davon gleichwohl ein subtiler Reiz ausging, blieb unbestritten."(Rainer KOHL)
LE JOURNAL DE ST-GERMAIN (24.09.1999) - "...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999 , , drame lyrique evoquant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lontain... Cet enregistrement vient enrichir le fonds du musee (en cours de

constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE)
LUXEMBURGER WORT (23.02.2000) - "...Finalement, c'est de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable ,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)
LA LETTRE DU HAUTBOISTE (France, No 5/2000) - "...Dans les <6 Melodies Irlandaises d'Amerique> de Serban NICHIFOR, les nantais, deja nombreux, s'etaient associes aus messins. Cette musique franche et limpide, se pretait bien a un effectif hors norme concu pour le plaisir de jouer tout ensemble." CORALITA (Trento, Nr.6/1985) - "... di Serban NICHIFOR - vivace e scherzoso elaborazione, tessuto su uno scheletro armonico in cui le tre strofe vengono variamente presentate... una precipitosa si conclude in un buffo , che sfoncia nel (e) dei due accordi finali."
KOLNER STADT-ANZEIGER (08.12.1997) - "...der Anhang umfasst 135 Kompositionen... Zweiter wurde Serban NICHIFOR aus Bukarest..." (Claudia FREYTAG)
LIVING MUSIC (USA, Spring 2000, Vol.17, No.3) - "Serban NICHIFOR himself turned in some splendid performances of our american cello music, and ensembles of student performers who are sure to develop technical and professional polish with experience filled the remaining concert-and-a-half with vibrantly enthusiastic renditions of chamber works..." (Aaron J. RABUSHKA)
Address Serban NICHIFOR, Str.Principatele Unite Nr.2,Vila I, Ap.7, Sector 4, RO-70512 BUCHAREST, ROMANIA, Tel.(0040- 1)336.13.99. and (0040-1)772.30.29,
E-mails: serbannichifor@gmail.com and serbannichifor@yahoo.com
Sites:
www.romania-on-line.
www.geocities.com/serbannichifor
http://serban-nichifor.omg-music.com/
www.geocities.com/novacons2001
www.mozart.co.uk/mzusers



From: Liana Alexandra
To: Dwight Winenger
Sent: Thursday, March 02, 2006 2:52 PM

Dear Maestro Dwight Winenger,

It is our great pleasure to send you two of our recent presentations with american and european contemporary music.We would be very grateful to you if you would announce it on the LMF site.

Sincerely,
Liana and Serban

UNIVERSITATEA
NATIONALA DE MUZICA
BUCURESTI

Miercuri 1 Martie 2006, ora 15 Sala 54 (Computer Music)

NUOVA MUSICA
CONSONANTE
LIVING MUSIC
FOUNDATION (USA)

LIMBAJE MUZICALE CONTEMPORANE
- Ipostaze ale Postmodernismului –

Pagini antologice din creatia lui

VLADIMIR COSMA

Noi inregistrari realizate de
Orchestre National de Lyon
si de
Paris Philarmonic Orchestra
Dirijor *Vladimir Cosma*
Solisti: soprana *Wilhelmenia Fernandez,*
violonistii *Jean-Luc Ponty, Vadim Répine si*
Bartek Niziol, chitaristul Philip Catherine,
naistul *Simion Stanciu Syrinx,*
percutionistul *Peter Erskine*

Prezinta *Conf. univ. Dr. Serban Nichifor*

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ BUCUREŞTI

Sala „Chopin“, Luni 24 Octombrie 2005, ora 16

NUOVA MUSICA CONSONANTE – LIVING MUSIC FOUNDATION (USA)

COMPUTER MUSIC

În program lucrări în primă audiție de

BARRY SCHRADER (USA)

„First Spring“

„Beyond“

„Death“

Prezintă Conf. Dr. Şerban NICHIFOR

Date: Fri, 16 Sep 2005 12:07:59

Dear Maestro WINENGER,

It is with pleasure we send You the chronicle of our concert dedicated to the tragic events from 11 September 2001. We would be honoured if You will publish the article on the site of the LIVING MUSIC FOUNDATION although it is written in the Romanian language, . The repertory and the dedication are very clear.

With our best wishes,

Faithfully Yours,

Liana ALEXANDRA and Serban NICHIFOR

==========

Cu dragoste,DUO INTERMEDIA- NUOVA MUSICA CONSONANTE sub stele

-----Visul unui recital de sublim si muzica de came ra in aer liber------

... Ca tot atatea exercitii de recucerirea paradisu lui pierdut- file din calendarul unui miracol anuntat...Fabuloase afise de spectacol,invitatii la concert,caiete program si,cu parca zgomotul unei mas ini de cusut gigant,tipografia din inima vechilor Bucuresti patriarhali und e se naste peste noapte urmatorul numar al Jurnalului dse Festival,imortali zand clipa pentru eternitate (in prim-plan:instantanee cu protagonistii aven turilor sonore ale editiei; pe fundal-mereu furnicarul lumii elegante). Ma simt privilegiata sa schitez dara acum si aici,din cuvinte,silueta orasului devenit feerica boite-a-musique.Sunt negresit mai mult decat privilegiata sa consemnez cu - repet- aceleasi cuvinte in alb-negru de care nu ma tem decat ca n-ar putea exprima pe deplin luxurianta paleta cromatica a evenimentului,-visul recita lului de sublim si muzica in aer liber-NUOVA MUSICA

CONSONANTE in memoriam 11 Septembrie- Mesaj uman de iubire asupra careia moartea nu mai are nici o putere!

11 ?! Era duminica seara pe la ceasurile 8.3op.m. s i la finele unui incendiar program de folclor cu hora romaneasca rotund inc insa in aplauzele generale, vara indiana isi intindea inca peste careul Pietei Festivalului tentaculele. In mod reflex, avertizat ca urmeaza un recital de muzica contemporana, s-are fi presupus ca publicul va bate in retragere. Surpriza insa--do ar pentru cei ce nu stiu ca, sfidand desertul cotidian cu atita subjugant farmec, atita neoconsonanta de frumusete pura pe axa Orient-Occident, Liana Alexandra si Serban Nichifor si-au capatat demult locul in inima melomanilor! --asistenta reunita la kilometrul "O" al drumurilor care duc toam na aceasta spre Festival, saluta calduros prezenta pe scena a tandemului com pozitorilor-interpreti.

DUO INTERMEDIA- pian si violoncel pret de o reverie Living Music in Romania- Nuova Musica Consonante sub stele. In program, mi nunate creatii semnate de compozitorii americani Dwight Winenger, Tyler Cas tleton, Brian Jensen, Mollie Shaffer, Lynn Shurtleff, Marlyn Collard, Newell Dayley, alaturi de lucrari de Liana Alexandra, Serban Nichifor, Boudewijn Buckinx, Doru Popovici, Cor de Groot si Antanas Kucinkas.

Doi leaderi de generatie din galeria de portrete a componisticii mondiale, stapanind la superlativ arta comunicarii , si un sing ur regal- calatorie de seara, de liniste, si delicata afectiune, reflectie, privelisti virtuale si atmosfere...De la valorile noii muzici est si vest europene citire pana la transcriptii evocand, precum luna coborata pe Mississippi la vale, mai mult decat centenarele traditii ale pionierilor muzicii americane. Ascult. Imi ascult inima batand de emotie.

ANCA ROMECI

Living Music recently received the following message from Serban Nichifor, Romanian composer, who has aided the Foundation on many occasions over the years:

----- Original Message -----
From: Serban Nichifor
Sent: Monday, July 18, 2005 2:29 PM
Subject: TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET by Serban Nichifor

Dear Maestro Winenger,

I have written a « TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET ».
It gives me great pleasure to send you this musical work in 14 parts on the attachment of this message (in Midi format).

With the best wishes,
Faithfully Yours,

Serban NICHIFOR
Romanian Composer
Internet: romania-on-line.net/whoswho/NichiforSerban.htm

E-mail : serbannichifor@gmail.com
serbannichifor@yahoo.com

Gentle reader...

Our response, of course, since Ameriphiles are so rare these days, is to offer this work for your perusal. Click here to jump to another page to audit any or all of these fourteen MIDI files as you wish.

--the Editor/webmaster

Evenimente - Program Piata Festivalului

Duminica 11 septembrie

2005

11:00-12:00

Reluare film: „DIMENSIUNI ENESCIENE";
„SERGIU CELIBIDACHE" (film TVR Media)
13:00-14:00

"Cine stie, câstiga" - concurs spectacol având ca tema
viata si opera lui George Enescu
Program realizat de Postul Radio Romania Cultural
19:00-20:00

Program de cântece si jocuri populare - Ansamblul
"Ciuleandra" - Prof. Maria Tanase

20:30-21:00
NUOVA MUSICA CONSONANTE
Interpreteazo Duo INTERMEDIA: SERBAN NICHIFOR –
violoncel, LIANA ALEXANDRA *pian*
În program lucrari de:

Cor de Groot, Boudewijn Buckinx, Dwight Winenger, Doru Popovici, Liana Alexandra, Serban Nichifor, Brian Jensen*, Tyler Castleton*, Mollie Shaffer*, Lynn Shurtleff*,

Marlyn Collard*, Newell Dayley*

(*) – transcrieri instrumentale
de **Liana Alexandra si Serban Nichifor**

21:30-22:30
Film: „MARTURII DESPRE ENESCU"
„ELENA CERNEI" (film TVR Media)

See also: www.festivalenescu.ro/rom/program_piata.html

Societatea Romana de Radiodifuziune
Miercuri 25 Mai 2005,ora
19.00
Sala Alfred Alessandrescu

Recital Cameral

"Armonii pentru Umanitate"

"Omagiu Pionierilor Americani"(III)

Susan McClellan(SUA) flaut

Serban Nichifor -violoncel
Liana Alexandra -pian

In program:prime auditii absolute de: Brian Jensen,Tyler Castleton,Dennis Crocket,Mollie Shaffer,Gwen Cundick,Lynn Shurtleff,Marlyn Collard,Newell Dayley,Afterglow,Hilary Week,Tyler Astleton,Serban Nichifor,Liana Alexandra .

Dear Maestro WINENGER,

We have the pleasure to present the extraordinary "60x60" Project at the National University of Music from Bucharest (Romania) -- in the "Chopin" Concert Hall, on 9 December 2004, 15:00.

With warmest good wishes for the future,

Yours sincerely,

Click for Reviews in Romanian

Liana ALEXANDRA
E-mail:
lianaalexandra@pcnet.ro
and
lianaalexandra@yahoo.com

and

Serban NICHIFOR

E-mail:
serbannichifor@pcnet.ro
and
snichifor@yahoo.com

Biographical materials concerning **Serban Nichifor and Liana Alexandra** are available online:
http://romania-on-line.net/whoswho/AlexandraLiana.htm
http://romania-on-line.net/whoswho/NichiforSerban.htm
http://romania-on-line.net/general/duointermedia.htm

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala “Chopin”
Joi 9 Decembrie 2004, ora 15

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
VOX NOVUS – NEW YORK

COMPUTER MUSIC

60 x 60

In program 60 de lucrari de cate 60 de secunde semnate de:
Riad Abdel-Gawd , Aaron Acosta, Liana Alexandra,
John Allemeier, Christian Banasik, Dennis Bathory- Kitsz, Stephen Betts,
Sandeep Bhagwati, Justin Breame,
Scott Brickman, George Brunner, Robert Carl, Miha Ciglar,
David Claman, Douglas Cohen, Noah Creshevsky,
Leslie de Melcher, Patrick Dorobisz, Moritz Eggert, Karlheinz Essl,
Carlo Forlivesi, David Gamper,
Douglas Geers, Peter Gilbert, Robert Gluck, Daniel Goode, Ramon Gorgoitia,
James Hegarty, Mark Henry, Erik Hinds, Bernand Hughes, David Jaggard, Keith Johnson,
Michael Kinney, John Link, David T. Little, Guy Livingston,
Annea Lockwood, Juan Maria Solare, Charles Mason, James McWilliam,
Luis Menacho, David Mooney,
Michael Murphy, Serban Nichifor, Richard O'Donnell, Maggi Payne,
Mark Petering, Morgan Quaintance,
Giuseppe Rapisarda, Laura Reid & Andrew Hudson, Robert Sazdov,
Jacky Schreiber, Alex Shapiro,
Emma Shiffrin, Allen Strange, Thomas Sutter,
Vladimir Tosic, Eldad Tsabary, Robert Voisey.

Prezinta Liana Alexandra si Serban Nichifor

Intrarea libera

More on the 60x60 Concerts around the world.

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala 54
Centrul de Informatica
Sambata 11 Decembrie 2004, ora 14

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
Editia a VII-a

COMPUTER MUSIC

Intalnire cu compozitorul si informaticianul

Daniel Wojcik

(U.S.A.)

creatorul programului *“MIDImage”*

Directori Artistici
Liana Alexandra
si
Serban Nichifor

Intrarea libera

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the webmaster.

Sound Clip:

Serban Nichifor: ***"Epiphany"*** *for cello and piano (1994) [10:53]*

Serban Nichifor, cello; Liana Alexandra, piano
clip properties: epiphany.wma [1-min.][125 KB]

UNIVERSITATEA NATIONALA DE MUZICA
BUCURESTI
Sala 54
Centrul de Informatica
Sambata 11 Decembrie 2004, ora 14

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
Editia a VII-a

COMPUTER MUSIC

Intalnire cu compozitorul si informaticianul

Daniel Wojcik

(U.S.A.)

creatorul programului
"MIDImage"

Directori Artistici

Liana Alexandra

si

Serban Nichifor

Intrarea libera



ADD

LIANA ALEXANDRA and ȘERBAN NICHIFOR

Liana Alexandra

1. **Sonata** for piano (1993) 10'42"
   Miwako Matsuki
2. **Fantasy** for cello and piano (1994) 12'56"
   Serban Nichifor and Liana Alexandra
3. **Consonances V** for organ solo (1980) 11'
   Ilse Maria Reich

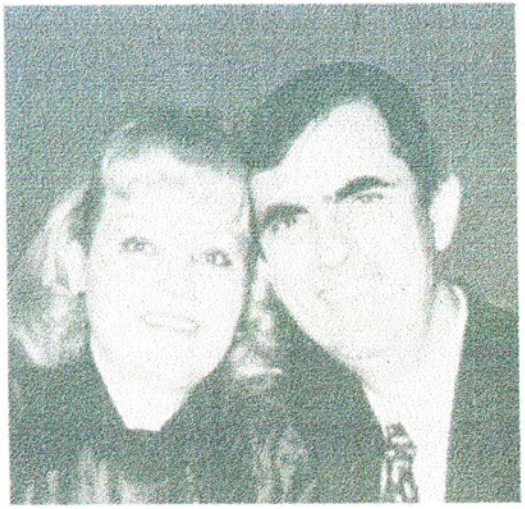
Șerban Nichifor

4. **Hommage à Debussy** for piano (1998) 11'22"
   Scott Tinney
5. **Epiphany** for cello and piano (1994) 10'53"
   Serban Nichifor and Liana Alexandra
6. **Choralis Anamorphoticus** for organ solo (1980) 13'45"
   Florin Chiriacescu

Total playing time: 70'38"

Sound Engineer: Virgil Duțan
UCMR - ADA
072-969437
046-376567 **EUROSTAR** **Made in ROMANIA**
COMPACT disc DIGITAL AUDIO

LIANA ALEXANDRA ȘERBAN NICHIFOR



chamber music

LIANA ALEXANDRA - composer, musicologist. Born at Bucharest in 1947.
Studies: University of Music from Bucharest; USIA Stipendium (1983).
At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), GEMA (Germany), "Frau und Musik" (Germany), of ABI (U.S.A.), Vice-President of the Romania-Israel Association.
Compositions: 7 symphonies, 5 concertos for different instruments and orchestra, 3 operas, 1 ballet, 4 cantatas, chamber music, choral music a.s.o.
Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Dresden, Bilthoven, Amsterdam, Magadino, Beer-Sheva, "Who's Who in the World", Gedock-Mannheim, "Fanny Mendelssohn" - Unna, ISCM Mexico, Bucharest, Tel-Aviv.
Works played and recorded in Romania, Holland, Israel, U.S.A., Belgium, Austria, Germany, Italy, Poland, Spain, Cehia a.s.o.

ŞERBAN NICHIFOR - composer, cellist. Born at Bucharest in 1954.
Studies: University of Music from Bucharest and University of Bucharest (Theology Faculty); USIA Stipendium (1982).
At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), SABAM (Belgium), Vice-President of the Romania-Belgium Association.
Compositions: symphonies, 3 operas, 4 cantatas, 1 oratorium, 1 piano-concerto, chamber, choral and electronic music.
Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Amsterdam, Tours, Evian, Athens, Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong, Leuven, Jihlava, Karlsruhe, Koln, Newtown-Wales.
Works played and recorded in Romania, Belgium, Holland, Austria, Italy, U.S.A., Greece, Spain, France, Germany, England, Poland a.s.o.
CONTACT: Liana Alexandra and Şerban Nichifor
Blvd. Eroilor Sanitari, 41, Parter, Ap. 1
76245 BUCHAREST, ROMANIA

Miwako Matsuki (Japan) is an international pianist, who has played in her country, in Europe, U.S.A. and Australia. She is very sensible and has an excellent technique. Her repertory is an impressive one, with classic and contemporary music. Sonata for piano solo (1993) is dedicated to Miwako Matsuki.

Ilse Maria Reich (Germany) is a very good organist and teacher. She has started her career in Romania and now she continues in Germany. She has had many concerts and recordings in Europe, has taken part at prestigious international festivals and her repertory is a very large one. "Consonances" V (1980) was dedicated to Ilse Maria Reich.

Scott Tinney (U.S.A.) is a remarcable pianist, who is specialized in contemporary music. He plays with much fantasy american and other composers, has had a lot of recitals and concerts in U.S.A and Romania. "Hommage à Debussy" for piano (1998) by Şerban Nichifor is dedicated to the brilliant performer Scott Tinney.

Florin Chiriacescu is organist at the National Orchestra of the Romanian Radio Society and has a great repertory, from ancient to contemporary music. He has had a lot of concerts and recordings in Romania and Europe. The composition "Choralis Anamorphoticus" for organ solo (1982) was dedicated to the excellent soloist Flori Chiriacescu.

DĂRUIRI

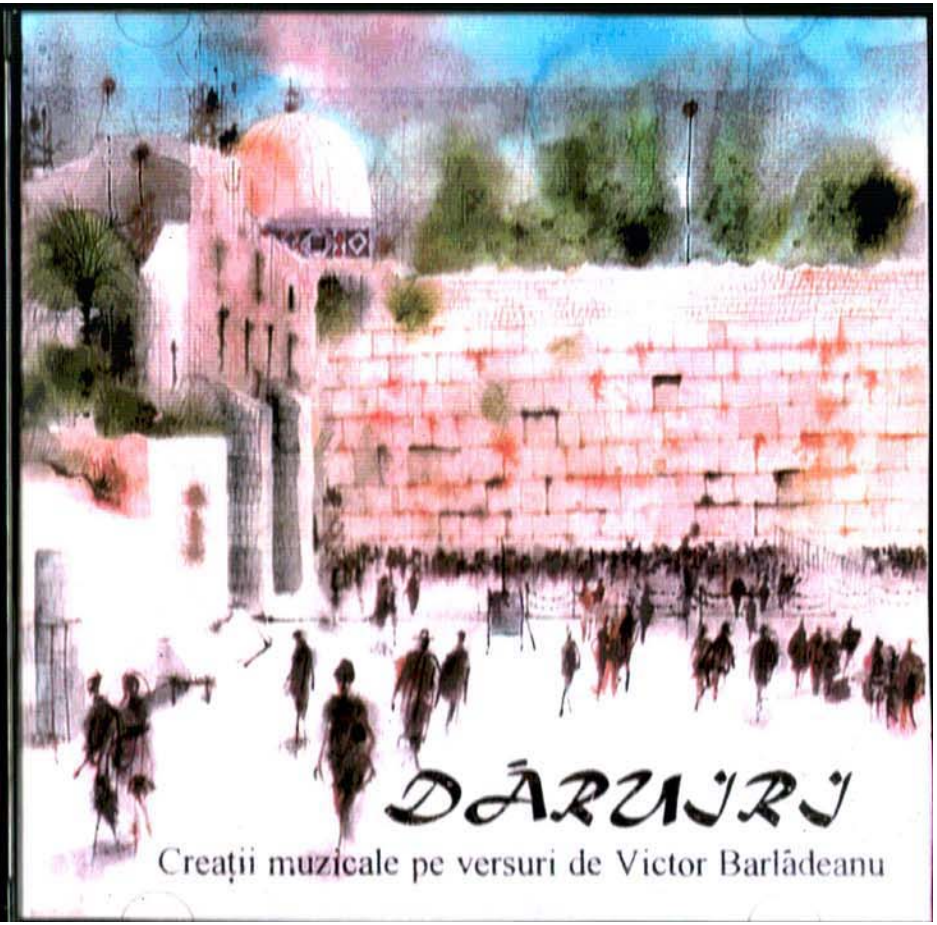
CREATII MUZICALE PE VERSURI DE **VICTOR BÂRLĂDEANU**

1. DĂRUIRI – Victor Bârlădeanu
2. GLASUL – Cantata biblică - Liana Alexandra
3. GALAXIA MEMORIEI – Madrigal dramatic – Doru Popovici
4. REMEMBER – Cantată - ŞerbanNichifor
5. IN MEMORIAM FUNDOIANU – Poem simfonic – Doru Popovici
6. PSALM DESPRE PSALMI – Victor Bârlădeanu – Fundal sonor
   Poemul simfonic Ierusalim – Liana Alexandra
7. CHALLENGER – Poem muzical - Şerban Nichifor

INTERPREŢI

(1-6) Victor Bârlădeanu; (2) Pompei Hărăsteanu – bas, Liana Alexandra – pian, Şerban Nichifor – violoncel; (3) Corul Radio – dirijor Aurel Grigoraş; (4) Corul şi orchestra Filarmonicii Craiova - dirijor Modest Cichirdan, dirijor cor Alex Racu – Solo Claudia Hangiuc; (5) Orchestra simfonică Radio - dirijor Ion Baciu, voce Georgeta Stoleriu; (7) Instrumente electronice Şerban Nichifor – recitatori L. Bălănuţă, M. Ploae, R. Mihăescu, N. Iliescu, F. Medeleni, F. Călinescu, C. Bărbulescu, P. Moraru, Orchestra simfonică Bucureşti – dirijor Florin Totan

CD realizat de STUDIOUL ELECTROSTAR
Maestru de sunet – Florin Duţan

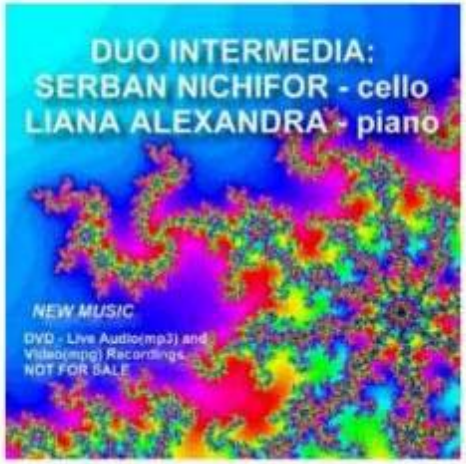



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HAUBOIS TOUS AZIMUTS


LIANA ALEXANDRA ȘERBAN NICHIFOR
chamber music


ADD
LIANA ALEXANDRA and ȘERBAN NICHIFOR
Liana Alexandra
1. Sonata for piano (1955)
Mihaela Marcuș
2. Fantasy for cello and piano (1994)
Serban Nichifor and Liana Alexandra
3. Consonances V for organ solo (1988)
Ilse Maria Resch
Șerban Nichifor
4. Hommage à Debussy for piano (1998)
Scott Trump
5. Epiphany for cello and piano (1995)
Serban Nichifor and Liana Alexandra
6. Choralis Anaxenpholicus for organ solo (1988)
Florin Chiriacescu
Total playing time: 70'38"
Sound Engineer: Virgil Dușan
UCMR - ADA
072-969437
046-376567 EUROSTAR Made in ROMANIA


DUO INTERMEDIA:
SERBAN NICHIFOR - cello
LIANA ALEXANDRA - piano
NEW MUSIC
DVD - Live Audio(mp3) and Video(mpg) Recordings
NOT FOR SALE


Duo INTERMEDIA
Liana Alexandra and Serban Nichifor
Video CD
Music from ROMANIA and BELGIUM: César FRANCK, Jacques LEDUC, Raoul DE SMET, Boudewijn BUCKINX, Liana ALEXANDRA, Serban NICHIFOR


Duo INTERMEDIA
Serban NICHIFOR (cello), Liana ALEXANDRA (piano)
11 September 2005, "George Enescu" Festival
Works by
Antanas KUCINKAS, Ge DE GROOT,
Boudewijn BUCKINX, Doru POPOVICI,
Liana ALEXANDRA, Serban NICHIFOR,
Dwight WINENGER, Brian JENSEN,
Tyler CASTLETON, Mollie SHAFFER,
Lynn SHURTLEFF, Nowell DAYLEY
Video/CD
Live Recording


NATIONAL UNIVERSITY OF MUSIC
BUCHAREST, ROMANIA
NUOVA MUSICA CONSONANTE -
LIVING MUSIC FOUNDATION Inc. (U. S. A.)
ANTHOLOGY (1990 - 2003)
on mp3
Artistic Directors:
LIANA ALEXANDRA
and
SERBAN NICHIFOR

NUOVA MUSICA CONSONANTE ANTHOLOGY
(1990-2003)
on mp3

- 1 -
NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 19-X-2000

HOLLAND

- 1.) TON DE LEEUW - *Apparences* for cello solo (14:34)
- 2.) LOUIS ANDRIESSEN - *La Voce* for cello solo (6:41)
- 3.) JAN VAN VLIJMEN - *Tombeau* for cello solo (19:07)
Serban Nichifor - cello

- 4.) ROB DU BOIS - *Sketch* for cello and piano (7:57)
- 5.) COR DE GROOT - *En Ut* for cello and piano (3:26)
Serban Nichifor - cello and Liana Alexandra - piano
(c) by NMC-LMF (USA), BUMA

- 2 -
NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 28-II-2000

JAPAN

- 1.) MAKOTO SHINOHARA - *Evolution* for cello solo (14:18)
- 2.) SATORU IKEDA - *Sonata* for cello solo (12:42)
- 3.) KEIKI OKASAKA - *Komposition A* for cello solo (13:25)
- 4.) REIKO MOROHASHI - *Preghiera* for cello solo (9:42)
- 5.) KAZU MUNAKATA - *Llueve I* for cello solo (10:50)
Serban Nichifor - cello

- 6.) JOJI YUASA - *Interpenetration* for 2 flutes (6:11)
Adrian Buciu and Toma Dan - flutes

- 7.) YORI-AKI MATSUDAIRA - *Co-Action I and II* for cello and piano (10:55)
- 8.) MICHIO MAMIYA - *Chiran Bushi* and *Ginzuru Bushi* for cello and piano (5:33)
Serban Nichifor - cello and Liana Alexandra - piano
(c) by NMC-LMF (USA), JSCM

- 3 -
NUOVA MUSICA CONSONANTE - BUCHAREST
GOETHE-INSTITUT BUCHAREST
2-XII-1992

GERMANY

- 1.) JOHANN SEBASTIAN BACH - *Aria* for cello and piano (6:17)
- 2.) PAUL HINDEMITH - *Phantasiestück in B-Dur Op.8 Nr.2* for cello and piano (11:51)
- 3.) WOLFGANG RIHM - *Grat* for cello solo (6:03)
- 4.) HEINO BECKER - *Spiel-Zeug Nr.18* for cello and piano (6:09)
- 5.) KARLHEINZ STOCKHAUSEN - *Klavierstück Nr.9* for piano solo (5:10)
- 6.) BERND A. ZIMMERMANN - *Vier kurze Studien* for cello solo (3:11)
- 7.) ANTON WEBERN - *Sonate* for cello and piano (2:08)
- 8.) ANTON WEBERN - *Drei Stücke* for cello and piano (2:03)
- 9.) SIEGRID ERNST - *Sieben Miniaturen nach japanischen Haiku*

for voice, cello and piano (12:05)
Serban Nichifor - cello, Liana Alexandra - piano
and Vladimir Popescu-Deveselu - voice
- 10.) URSULA GORSCH - *Carjo Samlero* - *Drei Duette für zwei Flöten* (4:20)
Nicolae Maxim and Constanta Badaluta - flutes

(c) by NMC-LMF (USA), GEMA

- 4 -

NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (I)

(AMERICAN CENTER - BUCHAREST, 14-X-1992)

- 1.) GEORGE GERSHWIN - *Prelude* for cello and piano (3:04)
- 2.) GEORGE CRUMB - *Dream Images* for piano solo (6:09)
- 3.) GEORGE CRUMB - *Fantasia* for cello solo (3:02)
- 4.) AARON RABUSHKA - *Doina* for cello and piano (4:12)
- 5.) SAMUEL BARBER - *Sonata for cello and piano* (excerpts) (3:00)
- 6.) DAVID KOBLITZ - *Rigor Vitus* for cello, trumpet and piano (1:45)
- 7.) STEPHEN MAYER - *Tom Thumb* for cello, trumpet and piano (2:51)
- 8.) CHARLES IVES - *2 Songs* for cello, trumpet and piano (5:25)
- 9.) BRIAN FENNELLY - *Tesserae II* for cello solo (11:31)
Serban Nichifor - cello, Liana Alexandra - piano
and Ilie Voicu (trumpet)

ISRAEL

(UNMB, 21-IV-1996)

- 10.) PAUL BEN-HAIM - *Canzona* for cello and piano (7:31)
- 11.) JOACHIM STUTSCHEWSCHY - *6 Israelian Dances* for cello and piano (10:05)
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), ASCAP

- 5 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1995-2002)

BELGIUM (I)

- 1.) CESAR FRANCK - *Panis Angelicus* for cello and piano (3:04)
- 2.) EUGENE YSAYE - *Grave* for cello solo (5:08)
- 3.) JACQUES LEDUC - *Trois Pièces* for cello solo (10:34)
- 4.) JACQUES LEDUC - *Elégie* for cello and piano (5:39)
- 5.) ANDRE LAPORTE - *C-isme* for cello solo (5:11)
- 6.) ELIAS GISTELINCK - *Song for Beatrice* for cello and piano (7:04)
- 7.) RAOUL DE SMEY - *Reflexie 1* for cello solo ((3:19)
- 8.) RAOUL DE SMET - *Log boek 1* for cello solo (15:23)
- 9.) RAOUL DE SMET - *Reminiscenties 3* for cello and piano (5:03)
- 10.) RAOUL DE SMET - *Nocturne* for cello and piano (9:10)
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), SABAM

- 6 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1995-2002)

BELGIUM (II)

- 1.) LUCIEN POSMAN - *22* for cello solo (5:48)
- 2.) WALTER HUS - *Cadenza* for cello solo (9:00)
- 3.) BOUDEWIJN BUCKINX - *Naschrift* for cello and piano (4:06)
- 4.) BOUDEWIJN BUCKINX - *In de buurt van Neptunus* for cello and piano (9:08)

- 5.) BOUDEWIJN BUCKINX - *Ex Cello de Coelo* for cello and piano (11:34)
- 6.) BOUDEWIJN BUCKINX - *Concerto for Cello and Orchestra* (20:38)
Serban Nichifor - cello, Liana Alexandra - piano
Arad Symphony Orchestra,
Dorin Frandes - conductor
(c) by NMC-LMF (USA), SABAM

- 7 -

NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (II)

UNMB (6-XII-1999), American Center (16-X-2001)
and Romanian Athenaeum (26-V-2002)

- 1.) CHARLES NORMAN MASON - *The Artist and His Model*
for cello and tape (9:39)
- 2.) DOROTHY HINDMAN - *drowningXnumbers* for cello solo (12:31:)
- 3.) LIANA ALEXANDRA - *Incantations III* for cello and tape (12:10)
- 4.) DWIGHT WINENGER - *Structural Variations on Two Obscure Themes*
for cello solo (8:27)
- 5.) SERBAN NICHIFOR - *Issyhia II* for cello and tape (6:55)
- 6.) AARON RABUSHKA - *Les Strophes d'Orphée* for cello solo (10:08)
- 7.) RODNEY OAKES - *Fantasy for cello and electronics* (9:00)
Serban Nichifor - cello
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- 8 -

NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (III)

UNMB, 8-III-2003 (concert-tr.13-14); 22
and 29-III-2003 (recordings-tr.1-12)

- 1.) SAMUEL WARD (arr.L.A.) - *America the Beautiful* (2:54)
- 2.) SERBAN NICHIFOR - *Amazing Grace Echo* (3:14)
- 3.) LIANA ALEXANDRA - *Welcome Rich* (5:54)
- 4.) LIANA ALEXANDRA - *Good Morning, Sue* (3:07)
- 5.) LUACINE CLARK FOX (arr.L.A.) -*Love one Another* (3:59)
- 6.) SERBAN NICHIFOR - *Four Mormon Songs* (3:06)
- 7.) JOHN J. MCCLELLAN (arr.L.A.) - *Sweet in the Work* (3:15)
- 8.) MORMON FOLKLORE (arr.S.N.) - *The Spirit of God* (2:35)
- 9.) LAURENCE LAYON (arr.L.A.) - *Create an Atmosphere* (1:51)
- 10.) GWEN M. CUNDICK (arr.L.A.) - *A Family is Forever* (2:30)
- 11.) T. CASTETON (arr.S.N.) - *Perfect Love* (3:46)
- 12.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (3:28)
- 13.) S. PETERS (arr.S.N.) - *Fearless Heart* (with voices) (4:04)
- 14.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (with voices) (4:03)
Susan McClellan - flute, Liana Alexandra - piano,Serban Nichifor - cello (1-12),
T. J. Love - soprano, Mary Lubic - mezzo-soprano (13-14)
(c) by DESERET BOOK (USA), NMC-LMF (USA), ASCAP

- 9 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1992-2002)

FRANCE

- 1.) CLAUDE DEBUSSY - *Sonate* for cello and piano (p.I-II) (8:17)
- 2.) FRANCOIS BOUSCH - *Trois Miniatures* for cello solo (6:27)
- 3.) MAURICE RAVEL - *Habanera* for cello and piano (2:54)

VARIA

- 4.) GASPAR CASSADO - *Sonata* for cello solo (12:10)

- 5.) ANTANAS KUCINKAS - *A la Maria* for cello and piano (3:09)
- 6.) PIOTR LACHERT - *Te ne ricordi ?* for cello solo (10:29)
- 7.) MAREK KOPELENT - *Karrak* for cello and piano (7:41)
- 8.) HEITOR VILLA-LOBOS - *Piece* for cello and piano (3:08)
- 9.) PIOTR I. TCHAIKOVSKY - *Pezzo Capriccioso* for cello and piano (6:07)
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), SACEM, SABAM, UCMR-ADA

- 10 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, GENT, ANTWERPEN - 1999-2000)

ROMANIA (I)

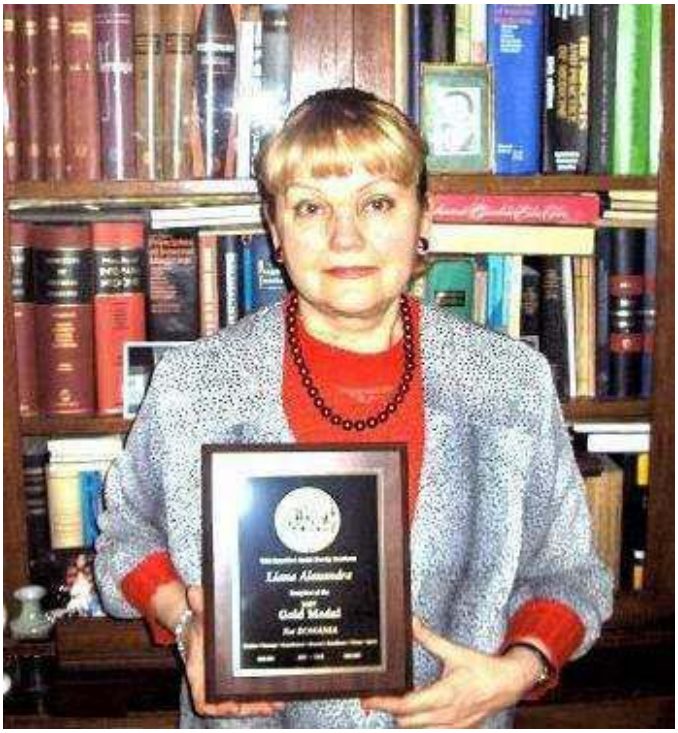
- 1.) LIANA ALEXANDRA - *Fantasia* for cello and piano (12:43)
- 2.) LIANA ALEXANDRA - *Five Sequences* for cello and piano (7:55)
- 3.) ADRIAN POP - *Cadenza* for cello solo (5:30)
- 4.) ADRIAN MOCIULSCHI - *Anamnesis* for cello and piano (2:58)
- 5.) NICOLAE COMAN - *Monodia* for cello solo (5:06)
- 6.) NICOLAE COMAN - *Canto* for cello and piano (2:14)
- 7.) CORNELIU DAN GEORGESCU - *Gemini* for piano solo (4:12)
- 8.) DORU POPOVICI - *In Memoriam Tristan Tzara* for cello and piano (7:07)
- 9.) SERBAN NICHIFOR - *Conceptofonia* for cello and piano (9:42)
- 10.) SERBAN NICHIFOR - *Epifania* for cello and piano (10:43)
Serban Nichifor - cello, Liana Alexandra - piano
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- 11 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, CLUJ, PESCARA, ANTWERPEN - 1996-2002)

ROMANIA (II)

- 1.) LIANA ALEXANDRA - *Chant d'amour de la dame à la licorne*
for soprano, cello and piano (24:23)
- 2.) LIANA ALEXANDRA - *The Voice* for bass, cello and piano (11:24)
- 3.) SERBAN NICHIFOR - *Oration* for soprano,cello and piano(6:16)
- 4.) SERBAN NICHIFOR - *Invocatio* for cello and piano (5:51)
- 5.) SERBAN NICHIFOR - *Amazing Grace Echo*
for cello and piano (3:16)
- 6.) LIANA ALEXANDRA - *Melody* for cello and piano (3:04)
- 7.) LIANA ALEXANDRA - *Jerusalaim Shel Zahav*
for cello and piano (2:51)
- 8.) LIANA ALEXANDRA-SERBAN NICHIFOR - *Improvisation*
***on Byzantine Themes* for cello and piano (3:10)**
Georgeta Stoleriu - soprano, Pompei Harasteanu - bass,
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), UCMR-ADA


FILARMONICA
« GEORGE ENESCU »
Sala mică a Ateneului
Duminică 18 mai 2008, ora 19
VIDEO MUSIC
Recital Duo Intermedia
ȘERBAN NICHIFOR - violoncel
LIANA ALEXANDRA - pian
Vizualizari de
Ryan Geiss, Stephen Malinowski și Lucian Wischik (SUA)
Program
Liana Alexandra - Călătoria Spiritului - p. a.
Interludiu CyberArt:
Variațiuni de Liana Alexandra
Sticky Dances de Serban Nichifor
Șerban Nichifor - Anamorphoses - p. a.
Concert realizat cu sprijinul
Nuova Musica Consonante
Living Music Foundation (SUA)
timpul liber
Bucureşti
SAPTESERI
Flavorade



Liana Alexandra with Gold Medal for Romania 2008
from American Biographical Institute



Liana Alexandra and Serban Nichifor

sueliaser/friendship
lianaalexandra/classic_blue
serbannichifor/classic_blue
novacons2001/classic_blue

New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

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http://iSurvived.org

Email: Contact@iSurvived.org

Midi: http://isurvived.org/SerbanNichifor-music.html

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movies sites:



Video Concerts
Liana Alexandra
Symphony #4
Cristian BRANCUSI - conductor
Romania Radio Orchestra



Video Concerts
Serban Nichifor
Solo Cello
Structural Variations
by Dwight Winenger

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the webmaster.

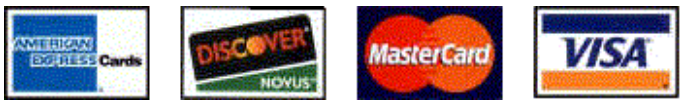
Sound Clip:

Serban Nichifor: ***"Epiphany"*** *for cello and piano (1994) [10:53]*

Serban Nichifor, cello; Liana Alexandra, piano

clip properties: epiphany.wma [1-min.][125 KB]

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Background music is "Morgana Rag"
for Rhodes Piano by Serban Nichifor © 2004
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NMC

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION USA

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

Délégation Wallonie-Bruxelles à Bucarest

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala 54, Joi 9 Noiembrie 2006. Ora 14

MUZICA CONTEMPORANA WALLONIE-BRUXELLES

Conferinta sustinuta de

DANIEL SOTIAUX

Delegat Wallonie-Bruxelles

Coordonarea artistica:
Prof. univ. Dr. Liana ALEXANDRA
Conf. univ. Dr. Serban NICHIFOR

NMC

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION USA

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

Délégation Wallonie-Bruxelles à Bucarest

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala "GEORGE ENESCU" Sambata 9 Decembrie 2006,ora 19

Sub Inaltul Patronaj al Excelentei Sale
Domnului PHILIPPE ROLAND
Ambasadorul Regatului Belgiei

Portret Componistic
JACQUES LEDUC

Interpreteaza

SERBAN SOREANU, OCTAVIAN RATIU,
CORINA BOLOLOI, VINICIU MOROIANU,
MONICA REPANOVICI, IOANA DELIORAN,
BOGDAN DULU, RADU CLIPA,
FLORINA PETRESCU,RODICA MILEA,AMELIA ILIESCU,
ANSAMBLUL DIXTUOR - TEODORA DUCARIU,
SIMONA SINDRESTEAN, CONSTANTIN AMARANDEI,
ION ENACHE, CRISTIAN BORCAN

Coordonarea Artistica
LIANA ALEXANDRA si SERBAN NICHIFOR

FILARMONICA
« GEORGE ENESCU »

Sala mică a Ateneului

NMC

29 ianuarie 2008, ora 19

NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION (USA)

European Conference Of Promoters Of New Music

living music

În stil latino-american...

Cvartetul de chitare "Contrapunctus"

HANELORE MOCANU, GABRIEL BROȘTEANU, CĂLIN GRIGORIU, RADU MICULIȚA

Program

Heitor Villa-Lobos	Aria din Bachianas Brasileiras nr. 5
Jacques Leduc	Tango - p. a. a.
Raoul De Smet	Brabo-Tango - p. a. a.
Paulo Bellinati	Baiao de Gude
Maximo Diego Pujol	Suite Buenos Aires
Kurt Weill/David Webber	Zuhälterbalade - p. a. a.
Boudewijn Buckinx	Tango - p. a. a.
Șerban Nichifor	The Last Tango - p. a. a.
Celso Machado	5 Piezas Populare Brasileiras
Maximo Diego Pujol	5 Piezas Artesanales

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living Lmf in music



INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

DANIEL PEARL WORLD MUSIC DAYS

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Marti 7 Octombrie 2008, ora 15, Mediateca

PROIECT
VISUAL MUSIC MARATHON

Lucrari in prima auditie de:

Gerhard Daurer, Vishal Shah,
Adam Stansbie, Fran Hartnett,
Dennis H. Miller, Stephanie Maxwell,
Michaela Eremiasova, Jean Detheux,
Jean Derome, Freya, Mike Winkelmann,
Chiaki Watanabe, Tristan Perich,
Sylvia Mincewicz, Harvey Goldman,
James Bohn, Eva Toth,
Gyorgy Kurtag Sr., Gyorgy Kurtag, Jr.,
Arie Stavchansky, Per Boland,
Semiconductor-Ruth Jarman & Joseph Gerhardt,
Liana Alexandra, Serban Nichifor

LIANA ALEXANDRA

SINTAXE OMOFONE TONALE (2005)

Editura Universitatii Nationale de Muzica



LIANA ALEXANDRA

ANALIZE POLIFONE TONALE

2006

Duo INTERMEDIA

Liana Alexandra and Serban Nichifor

Video CD

Music from ROMANIA and BELGIUM: César FRANCK, Jacques LEDUC, Raoul DE SMET, Boudewijn BUCKINX, Liana ALEXANDRA, Serban NICHIFOR




Duo INTERMEDIA
Serban NICHIFOR (cello), Liana ALEXANDRA (piano)
11 September 2005, "George Enescu" Festival
Works by
Antanas KUCINKAS, Cor DE GROOT,
Boudewijn BUCKINX, Doru POPOVICI,
Liana ALEXANDRA, Serban NICHIFOR,
Dwight WINENGER, Brian JENSEN,
Tyler CASTLETON, Mollie SHAFFER,
Lynn SHURTLEFF, Newell DAYLEY
Video CD
Live Recording






DUO INTERMEDIA:
SERBAN NICHIFOR - cello
LIANA ALEXANDRA - piano
NEW MUSIC
DVD - Live Audio(mp3) and
Video(mpg) Recordings
NOT FOR SALE

Welcome to the 2007 Visual Music Marathon!

The Marathon received over 300 works from 34 countries for its open call, and we are excited to be able to present the very best of those today. We are also screening works chosen by our two principal guest curators, Bruce Wands of the School of Visual Arts and New York Digital Salon, and Larry Cuba of the Iota Center, plus several "historic" works on 16 mm film. These will be complemented by other pieces from a number of invited guest artists and by live video performances by Brian Knoth and Jeff Mission.

The works on the Marathon represent a vast range of approaches to "visual music," from pieces in which the images and music are directly tied by the sharing of parameters, to those in which the images "interpret" the music (or vice versa), to works where the visuals are edited in tight synchrony with cues in the music. (In her excellent article found elsewhere in this booklet, Maura McDonnell of Trinity College, Dublin, explores the background of visual music in great detail.) All of these approaches can result in interesting and compelling compositions, and we hope that you will find many works of interestamong the 120 pieces presented today.

This event would not have been possible without the efforts of a number of people. I would like to thank Professors Ann Steuernagel and Isabel Meirelles of Northeastern University for assisting in the selection of works from the open call. Thanks also to Sung-Joo Kim, director and programmer of Animpact, Korea, for his programming suggestions. I would also like to thank Cindy Keefer of the Center for Visual Music for her expert advice on the planning and production of the event.

Thanks also to Maureen Ton, who designed all online and print materials for the event, and Arthur Rishi, who provided enormous help with the promotion and production of the show. I would also like to thank Andrew Scott for setting up and maintaining all IT systems for the Marathon and Anthony DeRitis, Chair of the Music Department at Northeastern, for his early and invaluable support. Finally, a nod to Eric Chasalow of Brandeis University, who conceived the original "marathon" concept in conjunction with a music program for the 2000 Cyberarts festival.

With best wishes,
Dennis Miller, Artistic Director
2007 Visual Music Marathon

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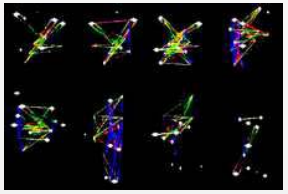
Sean Capone, single frame from *The Plain Silvery Side of This Disc* (2006)

HOUR 5
2pm - 3pm

Continued

VARIATIONS 4, 2006
5:00, World Premiere

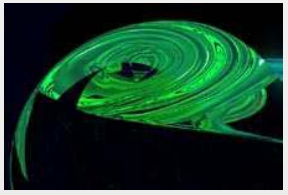
Liana Alexandra
Romania
lianaalexandra@gmail.com
www.geocities.com/lianaalexandra/classic_blue.html



Computer Music with MAM software visualisations.

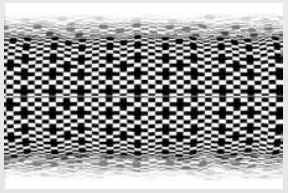
Ocean, 2005
2:00

Geer DuBois
USA
geerdubois@gmail.com
http://geerdubois.com



In waking life my mind processes thought patterns before I can articulate my ideas through speech. Often times, my thoughts loose some of their meaning when I describe them with words. When I have dreams my mind generates thought patterns that have no verbal translation. Because dreams are entirely within my own mind, I can never misrepresent them to myself with words. So what do my dreamscapes look like? The environment in this film is not a representation of my dreams. The piece is an allusion to the far-reaching experiences of the sleeping mind.

1/3 (one over three) vol.1, 2006
7:12, World Premiere



chiaki watanabe, images
Tristan Perich and Sylvia Mincewicz
USA/Japan
chiaki@vusik.net
www.vusik.net/

concept and visuals: chiaki watanabe sound: tristan perich & sylvia mincewicz *1/3* is an audiovisual ensemble with lo-fi and minimalist aesthetics. The ensemble experiments with one-bit as an art expression based on one-bit technology. The emphasis is on using a single bit of information such as one-bit color, one-bit code and a one-bit note. In the title, 1 stands for one bit, 3 stands for the number of audio and visual inputs (one video from a laptop and two sound sources from custom-made electronics and electronic violin effects). *1/3* explores the essence of simplicity as the art of complexity with human - machine interactions. The piece takes live audiovisual media to new limits of depth, dimensions and scale with one-bit expression. *1/3* was premiered in NY June 2006 with support from Experimental TV Center Presentation Fund, the New York State Council on the Arts and media The Foundation.

Another Kind of Blues, 2005
5:05



Immersions
with Emile Tobenfeld
USA
emile@foryourhead.com
www.foryourhead.com

The Immersions Ensemble is an improvising ensemble which balances visuals and music. The musicians perform facing the screen so they can respond to the projected images while the video artist (Emile Tobenfeld -- performing under the stage name Doctor T) responds to the music. Doctor T prepares a largea-mount of visual material on DVD, and improvises with 4 DVD players, 3 video mixers and a percussion controller. The performances are free improvisations for visualist and musicians. *Another Kind of Blues* is an excerpt from an Immer-sions performance that took place on Dec. 17, 2005, at Artists At Large Gallery in Hyde Park, MA. The musicians for this performance were Dean Stiglitz, electro flute; Romana Herboldsheimer, hammered dulcimer; Bob McCloskey, reeds and percussion; and Glynnis (Dragon Woman) Loman, cello. Immersions 2005 is an hour long DVD-R excerpted from three Immersions performances, and available for $15 (ppd. in USA), payment by PayPal.

Sunspot, 2005
2:20

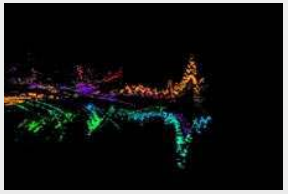


George Stadnik
USA
stadnik@erols.com
www.photonlightguitars.com

Sunspot is a digital lumia composition that evokes and expands upon Liquid lens and laser Lumia experiments I conducted in the 1970's.

HOUR 6
3pm - 4pm

Erev Shel Shoshanim / Kate & Rose's, 2007
5:25, World Premiere



Nathaniel Resnikoff
USA
ned@resnikoff.com
ned.resnikoff.com

Two traditional melodies are arranged and performed by Heathen Creek. The visualization reveals much of the fine structure of the violin solos.

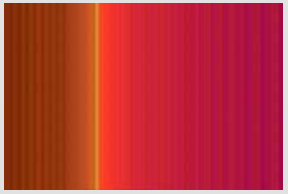
Tunnel Vision, 2006
4:00



Janene Higgins, images
Elliott Sharp
USA
myrakoob@echonyc.com
www.echonyc.com/~myrakoob

A rhythmic reverie between the stations.

Well (live), 2006
7:58



Michael Carter, images
Upside Down Umbrella
USA
michael@sunshine.tc
http://michael.sunshine.tc

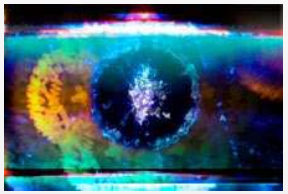
A sound can't be grasped in the hand; a note can't be held between the fingers. But it cannot be disputed that both are real. Music has no substance or material, yet it exists. So convincing is the existence of music that it extends beyond the performer, creating environments and coloring space; Music "sets the tone" and "sets the mood." *Well (live)* came into existence as the result of a performance/collaboration with Upside Down Umbrella. It is the visualiza-tion of one characteristic of music; It is the result of one take. Here, video of the room in which a performance of *Well* is taking place is captured and manipulated. The result is the "mood of the room" made visible - The invisible visualized.

HOUR 6
3pm - 4pm

Continued

Cortex, 2005
9:15

Mike Almond, images
Mathew Adkins
England
m.adkins@hud.ac.uk
mathewadkins.co.uk

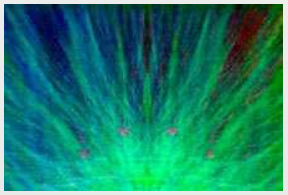


In *Cortex* we first hear the disembodied voice of a 'cyber-innocent' experiencing the rush of entering cyberspace for the first time followed by an initial burst of rhythmic excitement. At this stage the vocal samples are almost unadulterated. As the piece progresses, the 'cyber-innocent' accumulates information, viruses, and other digital detritus floating around cyberspace. This is reflected in the vocal samples becoming more and more distorted. By the end of the piece virtually all sonic traces of the original 'cyber-innocent' have vanished replaced by a newly constructed digital personality...an avatar... and so to the second part of the trilogy. *Cortex* was commissioned by the GRM for the Présences Électronique Festival February 2005.

HOUR 7
4pm - 5pm

INFINITE SONG, 2006
14:40, World Premiere

Serban Nichifor
Romania
serbannichifor@gmail.com
www.geocities.com/serbannichifor/classic_blue.html



Music: Serban NICHIFOR (Romania)
Visualizations with "MilkDrop_104" plug_ins : Ryan GEISS (USA) -
Email: guava@geisswerks.com ;
URL: http://www.geisswerks.com/

Anima, 2006
3:45

Jim Grafsgaard, images
PJ Tracy
USA
jimgrafsgaard@gmail.com
www.mnartists.org/jim_grafsgaard_pj_tracy



A short journey through an imaginary microbial sea. Visuals adapted from a painting by Jim Grafsgaard, composed to music written and performed by P.J. Tracy.

Kyoto Bells, 2006
10:52, World Premiere

Wilfried Jentzsch
Germany
wilfried.jentzsch@t-online.de



This piece is structured by the processed sounds of a small Japanese bell Furin. It begins with a single tone which leads the musical structure more and more dense and finally reaches the noise. The various stages of processed sounds between the single tone and the noise bridge the two components. A square shape which is colored with blue and white structures the visual part geometrically. The energy and the spectra of the sound modify the shape and the lightness of color to transform the square object generating in real time.

Destellos, 2001
5:37

Elsa Justel
Argentina/France
ejustel@club-internet.fr



Destellos (Sparkle) (5'37) (2001) "As in a reverie, the objects separate from their sense to become poetry". The idea of the project is to give life to the sparkle in different materials. Metal, glasses, ice, will travel in time and space by means of computer animation. There is also a play with sensations of fragility and transparence. The music plays the same notions by using recorded sounds of the same materials. In fact, the discourse is lead by the music which guides the development and underlines the sense of colour.

Liaisons, 2005

Jean Detheux, images
Jean Derome
Belgium/Canada
jeand2@mac.com
www.vudici.net



This abstract film, full of rich colours and textures, was created thanks to an inventive use of digital technology. It grew out of an unusual process of interchange between the painter Jean Detheux and the composer Jean Derome. The result is a rare meeting of images and music. What we get is an intense meditation on a world in constant renewal, where every form that emerges is immediately engulfed by the next one. It constitutes a sort of diptych with the film *Rupture*, which follows.

whisper, 1997

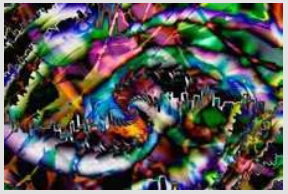
Jim Ellis, images
Aksak Maboul
USA
resonateperception@hotmail.com
www.emsh.calarts.edu/~jim



search bright blinding try to speak apologies thanks ashamed proud one word of many to loved ones to strangers this whisper

Release!, 2007
10:13, World Premiere

Sylvia Pengilly, images
Michael Rhoades
USA
spengilly@charter.net
mrhoades@perceptionfactory.com
webpages.charter.net/spengilly
www.perceptionfactory.com



When Michael Rhoades sent me a .wav file of *Release!* I loved it immediately. It is a joyous rollercoaster ride through an exciting landscape of violently contrasting timbres, dynamics and rhythms with surprises around every corner. I was also highly intrigued by the visual beauty of the composite waveform, which contained shapes I had never seen before, including lines and dots, in addition to the regular spiky shapes. The video was created by extracting segments of the waveform, processing and animating them visually, then synchronizing them with the music they represent. It is, therefore, a very tangible manifestation of "Visual Music."



Serban Nichifor

THE HERMETICISM OF DEBUSSY



Serban Nichifor

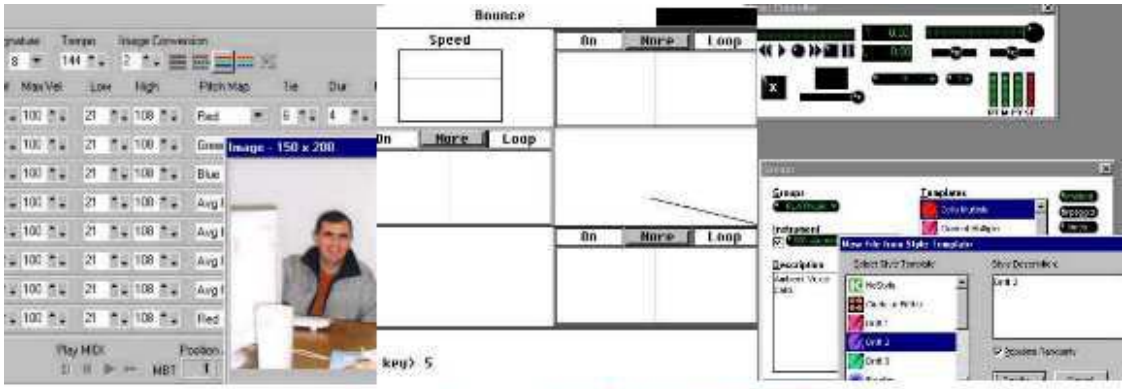
THE HERMETICISM OF DEBUSSY

- Virtual Book -

01.) THE HERMETICISM OF DEBUSSY
(research)

02.) LE MARTYRE DE SAINT-CLAUDE DEBUSSY
(opera)

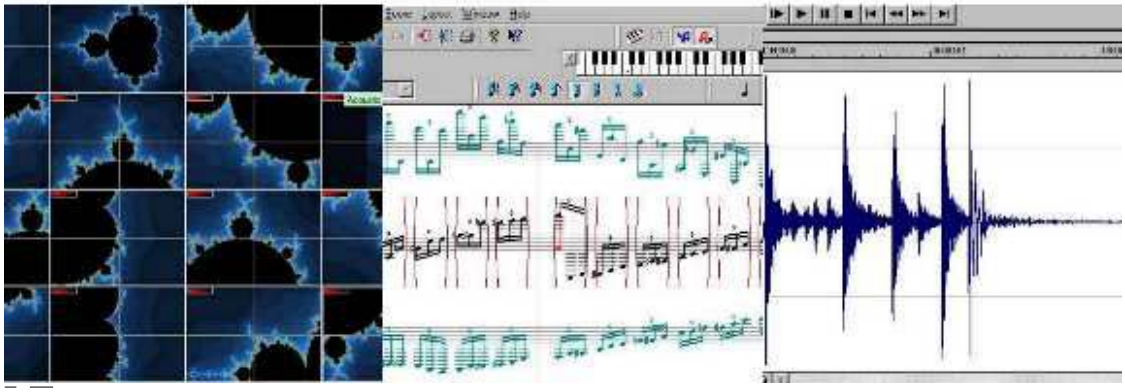
Bucharest (Romania), 2006
(c) by Serban NICHIFOR (SABAM, UCMR-ADA)
ISMN 000.46.37.65.67



Serban NICHIFOR

INTRODUCERE IN COMPUTER MUSIC

INTRODUCTION TO COMPUTER MUSIC



Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.
BARRY SCHRADER
Professor - CALARTS: California Arts School of Music

Dear Serban,
Thank you very much for sending your book. I appreciate it very much.
BEN BIERMAN
Professor - Center for Computer Music at Brooklyn College

Conf. univ. Dr. Serban NICHIFOR

REPERE
INTR-O ANALIZA HOLISTICA A POSTMODERNISMULUI MUZICAL

Synopsis I

UNIVERSITATEA NATIONALA DE MUZICA
BUCURESTI
Octombrie 2006

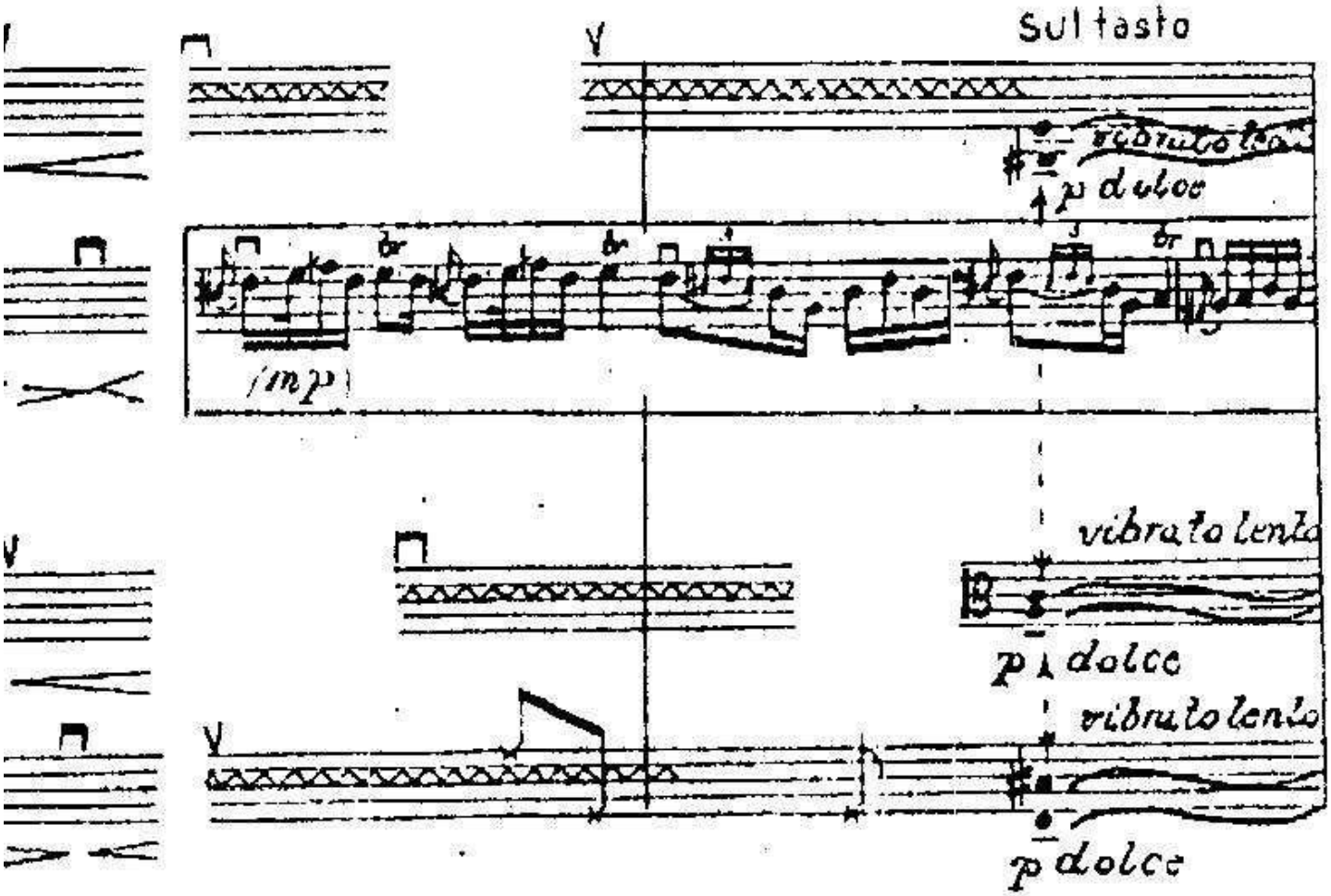
ŞERBAN NICHIFOR

IPOSTAZE ALE MUZICII DE CAMERĂ



CHAMBER MUSIC HYPOSTASIS

UNIVERSITATEA DE MUZICĂ
BUCUREŞTI, 2000



Serban NICHIFOR

INTRODUCERE IN FENOMENOLOGIA CVARTETULUI DE COARDE

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Prof.Dr. Serban NICHIFOR
National University of Music Bucharest

THE IMPORTANCE OF THE CHAMBER MUSIC GENRE IN THE PERSPECTIVE OF THE CULTURAL DEVELOPMENT OF EUROPE
(speech)

- ***SYLLOGISM –***

- ***Major Premise*****: *the complexity of the genre*;**

- ***Premise - min.1*****: *the prestigious baroque, classic, romantic, modern, and postmodern repertory*;**

- ***Premise - min.2*****: *the accessibility of the genre* – a.) in the *public perspective*; b.) in the *economical perspective* (relating to the production, distribution, and consumption of goods and services);**

- ***Premise - min.3*****: the *open configuration of the genre* – a.) relating to the *ensemble structure*; b.) relating to the *interactive live-electronic music* / *live-computer music* / *Internet chamber music experiments* (for example, the "*SoundWIRE*" research project - http://ccrma.stanford.edu/groups/soundwire/);**

- ***Premise - min.4*****: the application in the curriculum of the *new analysis systems* : the *Schenkerian Analysis*, the *Phenomenology-based Analysis*, and the *Computer Analysis software projects* - for example, "*MaMuTh*" (http://flp.cs.tu-berlin.de/MaMuTh/) , and "*Wavesurfer*" (http://www.speech.kth.se/wavesurfer/) – see APPENDIX;**

- ***Premise - min.5*****: the interferences with *complementary musical genres* (*opera, symphonic, choral, vocal, jazz, pop, folk, rock, new age*), with *video productions* (example: *chamber music with real time visualizations – like fractal structures from the Mandelbrot Set)*, and with some *experimental applications* (*therapy, genetic music* , etc.).**

CONCLUSIONS (*"E Pluribus Unum"*)

- ***C.1*** **- The application of a *synchronized european curriculum* in the field of the chamber music course, leading to graduation and to the integration of the students in the so abundant musical activities – in connection with the *intra-* and *extra-european experiences*.**

- ***C.2*** **– The importance of the *contemporary musical styles (in postmodernism – process, minimal, spectral, ambient, new consonant, new age, visual, fractal, genetic, psybient music, etc.)* in the chamber music repertory of the students (ca 33%) – in connection with the traditional repertory (ca 66%), in a feedback process.**

- **C. 3 – *The autonomy of the chamber music professor* (his right of self-government, in connection with the Bologna documents) - particularly interested in developing *an outstanding curriculum* (that integrates *musical instruction/ chamber coaching* with *creative presentation/ selected chamber performances*) in order to produce *distinguished and - in fact ! - innovative musicians for the future*. The educational chamber music program integrates also *master classes* of some important artists.**

- **C.4 – In the *evaluation of the musical performance* the purpose is *"to examine the effects of rating scale instruction on self-evaluation accuracy among student musicians"* (apud Nathan B. Kruse, *"The Effect of Instruction on Sixth Grade Band Students' Abilities to Self-Rate Etude Performance"*,Michigan State University, School of Music, http://www.rider.edu/~vrme/v8n1/vision/VRME_Submission.Kruse.pdf.). *"Results indicated that rating scale instruction was more effective than no rating scale instruction in helping students improve self-rating accuracy (…) Rating scale instruction may not only benefit students' self-evaluation accuracy, but may also be a practice strategy toward improving students' independent musicianship."***

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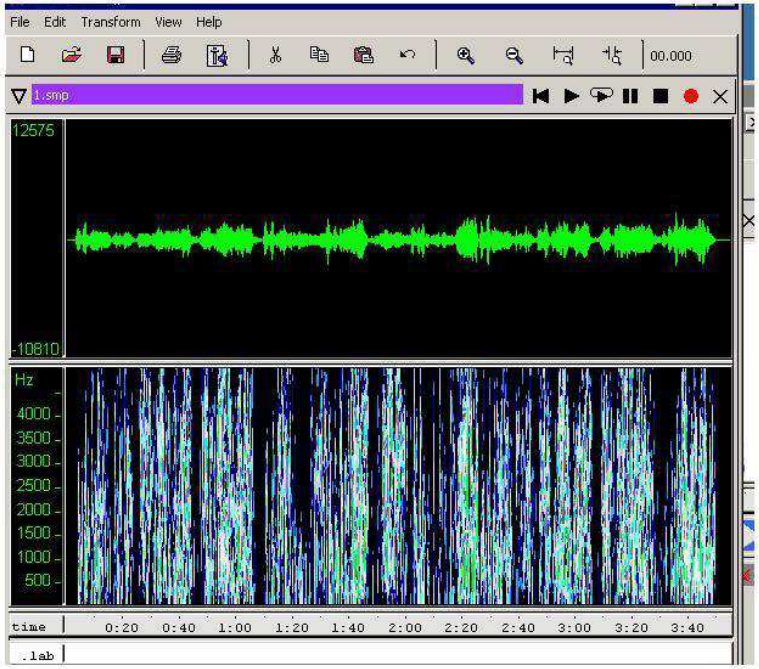
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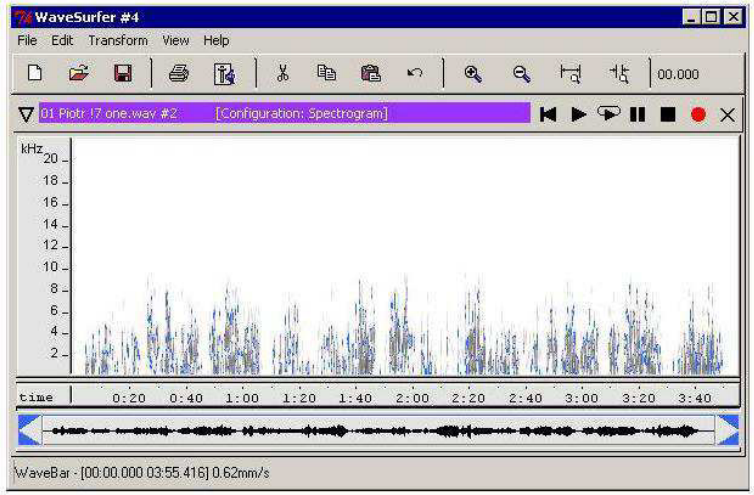
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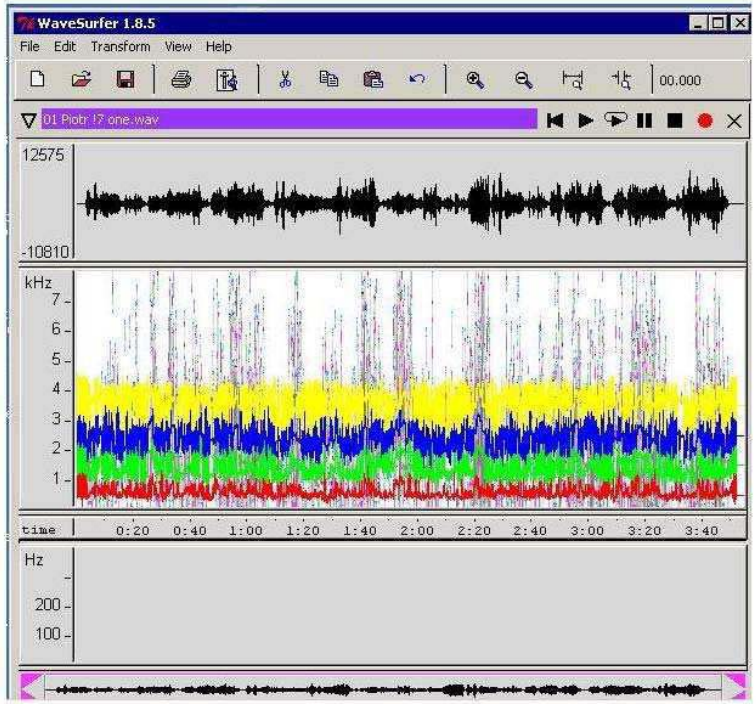
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APPENDIX: Example of Computer Analysis in the Chamber Music Course

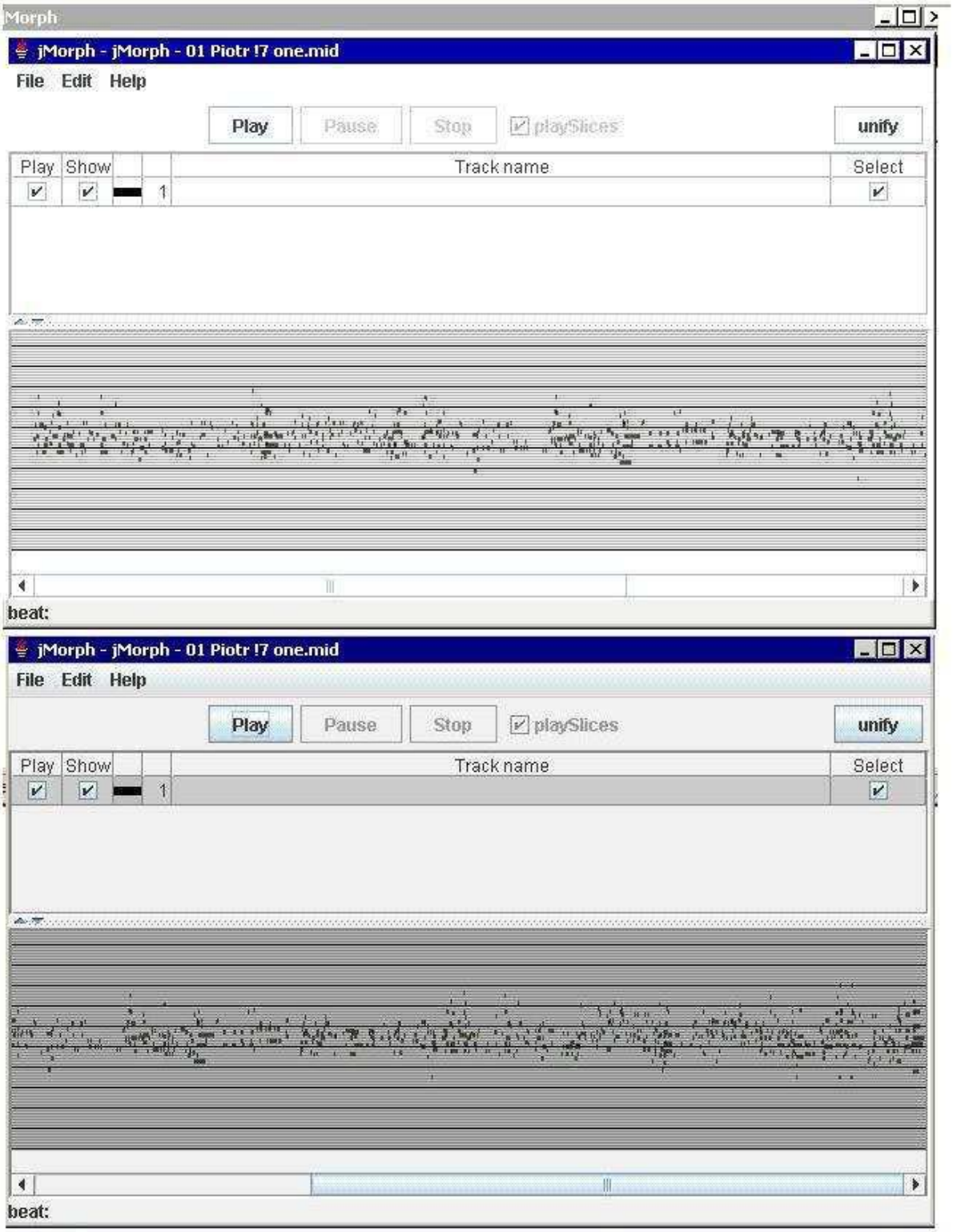




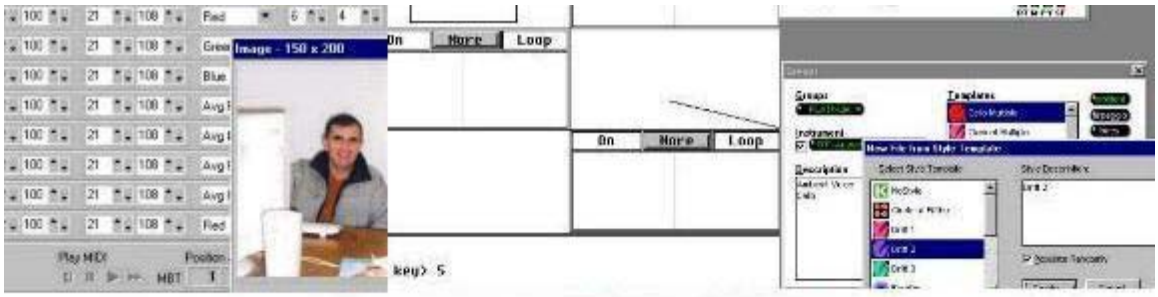
Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis a&b



Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis c



Piotr Lachert - Sonata 17 - part 1
jMorph Software Analysis



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BUCURESTI, ROMANIA - 2006
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UNIVERSITATEA DE MUZICĂ DIN BUCUREȘTI

Conf.univ.Dr. Șerban NICHIFOR

MUSICA CAELESTIS

-Anamorfotica Sacrului in Arta Sunetelor –

(Tratat de muzicologie comparată)

* 2000 *

JOHANN SEBASTIAN BACH

DIE KUNST DER FUGE

THE ART OF FUGUE

BWV 1080 (1750)

Arrangement for Guitar Quartet
Serban NICHIFOR (2006)



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DIE KUNST DER FUGE
THE ART OF FUGUE

Arrangement for Guitar Quartet

Serban Nichifor, 2006



Sala mică a Ateneului
Marți 29 ianuarie 2008, ora 19

În stil latino-american...

Cvartetul de chitare
CONTRAPUNCTUS

HANELORE MOCANU
GABRIEL BROŞTEANU
CĂLIN GRIGORIU
RADU MICULIȚA

Program

Heitor Villa-Lobos - Aria de la Bachianas Brasileiras nr.5
Jacques Leduc - Tango - p. a. a.
Raoul De Smet Brabo - Tango - p. a. a.
Paulo Bellinati - Baiao de Gude
Maximo Diego Pujol - Suite Buenos Aires

Pauză

Kurt Weill/David Webber - Zuhälterbalade - p. a. a.
Boudewijn Buckinx - Tango - p. a. a.
Şerban Nichifor - The Last Tango - p. a. a.
Celso Machado - 5 Piezas Populares Brasileiras
Maximo Diego Pujol - 5 Piezas Artesanales



HANELORE MOCANU, născută în 1984, a studiat la Liceul de artă din Ploieşti, absolvind în 2006 clasa de chitară la Universitatea Naţională de Muzică din Bucureşti. A obţinut premii la olimpiada de muzică din 2000 şi la concursul internaţional „George Georgescu" (1999, 2000, 2001, 2002). În prezent urmează studii de master la UNMB, secţia muzică de cameră şi la Facultatea de comunicare şi relaţii publice în cadrul Şcolii Naţionale de Studii Politice şi Administrative Bucureşti.

GABRIEL BROŞTEANU, născut în 1983 la Craiova, a studiat la liceul de muzică din oraşul natal şi apoi la Universitatea Naţională de Muzică din Bucureşti, secţia chitară. A obţinut premii la olimpiadele naţionale de muzică - ediţiile 1996, 1997, 1998, 1999 - şi la concursurile desfăşurate în 2001 la Bucureşti şi la Tulcea. În prezent urmează studii de master la UNMB.

CĂLIN GRIGORIU, născut în 1981 la Tulcea, este absolvent al secţiei de chitară la Universitatea Naţională de Muzică din Bucureşti (2006), la clasa prof. Ion Mihăiescu. În timpul studiilor a făcut parte din formaţia „Guitareria", iar în prezent urmează studii de master la specializarea muzică de cameră, la clasa conf. univ. dr. Şerban Nichifor şi este membru al cvartetului „Contrapunctus". Chitaristul cântă în diverse formaţii de muzică cultă, dar şi de muzică pop, aplicând tehnici de chitară acustică şi electrică şi îmbinând stilurile clasic, jazz, country, rock, blues.

RADU MICULIȚĂ, născut la Deva, în 1983, este absolvent al secţiei de chitară la Universitatea Naţională de Muzică din Bucureşti. A obţinut Premiul I la festivalul internaţional de la Sinaia (2001), premiul I la concursul „George Georgescu" (1999, 2000) şi Premiul III la concursul „Eduard Pamfil" (2003). A participat la cursuri de măiestrie susţinute de chitariştii Ricardo Gaen, Carlo Marchione, Costas Cotsiolis, Costin Canelis, Joaquin Clerch. În prezent este profesor de chitară şi urmează studii de master la UNMB.


2007/09/13 20:53


2007/09/13 20:55

AMBASSADE
DE
BELGIQUE

Bucarest, le 19 mai 2008

Monsieur le Professeur,

Je viens d'apprendre qu'il a plu à sa Majesté le Roi Albert II, Roi des Belges, de vous élever au rang d'Officier de l'Ordre de la Couronne, ordre national créé en 1897, afin de vous exprimer la reconnaissance de la Belgique pour votre éminente contribution à la recherche musicale et au rapprochement de nos élites culturelles dans le domaine de la musique classique contemporaine notamment, laquelle contribue grandement à la promotion de nos relations bilatérales.

J'aurai le plaisir de vous remettre personnellement votre décoration à l'occasion d'une cérémonie où plusieurs personnalités du monde politique, universitaire et culturel seront également honorées.

Cette cérémonie se tiendra en ma Résidence, probablement pendant la première quinzaine du mois de juillet.

Je vous inviterai, le moment venu, à m'indiquer les quelques amis et collègues que vous souhaiteriez associer à cet événement.

Je vous prie de croire, Monsieur le Professeur, à l'expression de ma très haute considération.

Philippe Roland
Ambassadeur de Belgique en Roumanie



ROYAUME DE BELGIQUE

BREVET

Sur la proposition du Ministre des Affaires étrangères,
il a plu à SA MAJESTE LE ROI ALBERT II,
en reconnaissance des services rendus,
de conférer par arrêté royal du 29 avril 2008,
la décoration d'

OFFICIER
DE L'ORDRE DE LA COURONNE

à Monsieur Şerban NICHIFOR,
de nationalité roumaine,
Professeur à l'Université de Musique de Bucarest,
compositeur.

Le Ministre
des Affaires étrangères,

Karel DE GUCHT



Liana Alexandra MORARU





Serban NICHIFOR





The
American Biographical Institute

does hereby recognize that

Liana Alexandra-Moraru

has been appointed a Founding Member of distinguished standing and has been conferred with an honorary appointment to the

International Women's Review Board

2008

Founding Member

Janet M. Evans
ABI President

Anna Howland
Founding Member-in-Residence

This Edict

Hereby Inaugurates and Recognizes

Prof. Dr. Liana Alexandra-Moraru

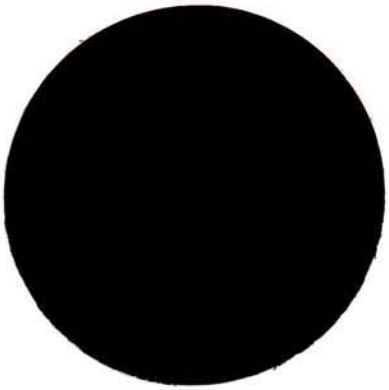
as a

Sovereign Ambassador

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Order of American Ambassadors

Selected on the basis of outstanding achievement, and continuous display of honor, dedication and influence to all.



General Ambassador

Order Registrar

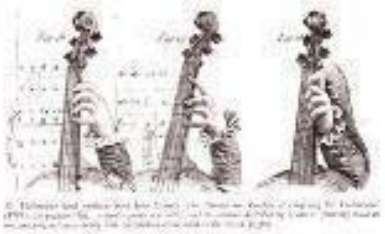
Date

July 23, 2008














Dr. SERBAN NICHIFOR

POSTMODERN CELLO MUSIC

PROIECTII POSTMODERNE IN REPERTORIUL VIOLONCELISTIC

- Virtual Book -

Bucharest, Romania - 2006

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Ateneul Român

Joi 2 noiembrie 2006, ora 19
Vineri 3 noiembrie 2006, ora 19

Orchestra simfonică a Filarmonicii "George Enescu"

Dirijor

CRISTIAN MANDEAL

Solist

ANDREI LICAREȚ

Program

Liana Alexandra	**Tarantella - p. a. a.**
Chopin	**Concertul nr 1 pentru pian și orchestră**
Rahmaninov	**Simfonia nr. 2**

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Susan McClellan, Liana Alexandra, Serban Nichifor

This Edict

Hereby Inaugurates and Recognizes

Prof. Dr. Liana Alexandra-Moraru

as a

Sovereign Ambassador

of the

Order of American Ambassadors

Selected on the basis of outstanding achievement, and continuous display of honor, dedication and influence to all.

AMERICAN BIOGRAPHICAL INSTITUTE abi Established 1967

General Ambassador

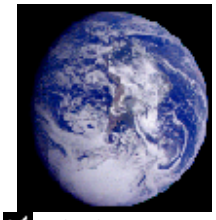
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Date

July 23, 2008

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[Concert Announcements] [Links to Announcements] [Member news]
[Undated announcements] [Undated Part II] [**NEW!** Letters to the Editor]
[**Hard-copy synopses**] **Latest issue: Vol.20 No.2**
R. Murray Schafer issue [Unsolicited Testimonials]

Living Music Journal...

Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1.

The Music of

H. Leslie Adams

News Update--

(**Thursday, July 31, 2008**)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. and James Abbington. Chicago: GIA Publications, 2008.

==========

"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
/www.amazon.com
cdbaby.com

MP3 Download:
www.greatindie.com

_____
www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com

MP3 Download: /www.greatindie.com

_____
www.amazon.com

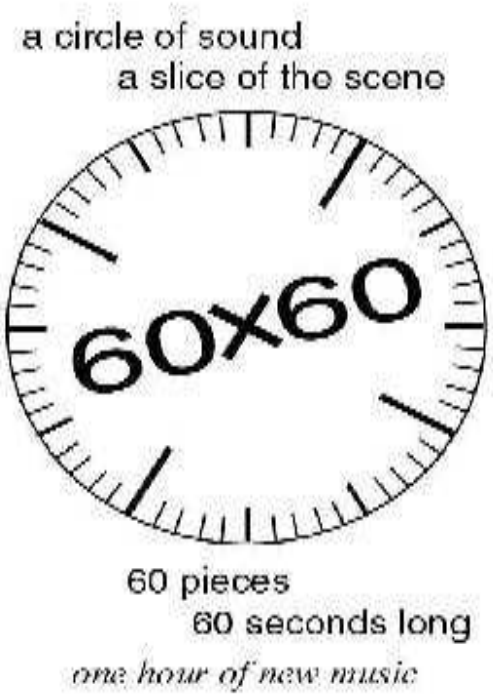
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HOMEPAGE: www.hleslieadams.com

community.webtv.net/

2.

Vox Novus & LMf



Max Shea, Martian Gardens
WMUA 91.1 FM
www.WMUA.org

Chris Pasles of the LA Times writes abo
Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag
written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta
Brian Allen
Dwight Ashley
Jeremy Baguyos
Marita Bolles
Nils Bultman
Nicolas Buron
Christopher Cook
David Cubberly
Lucio Cuellar
Brad Decker
Ian Dicke
Greg Dixon
Mark Eden
Monroe Golden
Arthur Gottschalk
Richard Hall
James Hegarty
Stuart Hinds
Lynn Job
Cory Kasprzyk
Michael Khoury
Gary Knudson
HyeKyung Lee
Patrick Liddell
Stan Link
Don Malone
Charles Norman Mason
Deborah Monroe
Sean O'Neill
Thomas Park
Colin Pool
Carmel Raz
Steven Ricks
John Ross
Stephen Rush
Bill Ryan
David Sartor
Brian Schorn
Mozhgan Shahidi
Rachel Slusarczyk
Alex Templ
Balie Todd
Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman
David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson
Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

==========

2003 Project premiered:
New York City Premier
UNDER St. Marks
94 Saint Marks Place, between 1st Avenue and Avenue A
basement space, East Village, Manhattan, New York

Composers and their works:

1. Hiromi Abe *Guess 01*
2. Aaron Acosta *Traffic Under 60*
3. Norman Adams *Partial precept*
4. John Allemeier *Skrit*
5. Nery Pedro Bauer *Junior Machine #01*
6. Vladimir Beluntsov *A minute weight*
7. Charles Berry *Passing Gas*
8. Scot Brickman *Signature: Peace*
9. George Brunner *Radio Play*
10. David Campbell *The Sputnik Diary*
11. Eliot Carson *love hurts*
12. David Claman *Loomings*
13. Andy Cohen *rim at x (rat mix)*
14. Douglas Cohen *Welcome*
15. Noah Creshevsky *Try*
16. Stephen Decesare *Moondance*
17. Derek Devore *System Activated*
18. Michael Edgerton *A Little Watter, man*
19. Daniel Eichenbaum *Car Accident*
20. Mikado Endo *Where am I?*
21. Elaine Fine *Imagine Happiness*
22. Wesley Fuller *Aegean blue*
23. Matias Giuliani *Un Siglo, un minuto*
24. Gerado Perez Giusti *Mini-A-Tura*
25. Gordon Green *Birds*
26. David Hahn *Goo Mee*
27. James Hegarty *Reset: 59.5*
28. Norbert Herber *Trak News Agency*
29. David Evan Jones *Writing Out Loud*
30. Michael Kinney *One Minute of listening pleasure*
33. Tom Lopez *Moth*
34. Eric Lyon *Molten Statues*
35. Eugene Marlow *48 Rows in One Minute*
36. David Evan Mooney *Ducks in Motion*
37. Samy Mousa *Papa*
38. Marco Oppedisano *The End is Near*
39. Terry Winter Owens *Disclavier-Das Klavier*
40. Maggi Payne *60 Spin*
41. Mark Petering *Life Cycle*
42. Gene Pritsker *Junk Fragment*
43. Aaron Rogier *Going*
44. James Romig *Fragment*
45. Josh Ronsen *brkekexkoaxkoax*
46. Marianna Rosett *Two-Part Invention*
47. Philip Schuellser *Peptyde Hallucinatione*
48. Coa Schwab *Miniature 01*
49. Eric Schwartz *the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena*
50. Andrew Shapiro *Coda Piece*
51. Judith Shatin *Glimmerings*
52. Juan Solare *nice noise*
53. Allen Strange *shadow boxer*
54. Benjamin Thigpen *nous n'avons qu'un espair au monde*
55. Eldad Tsabary *Lost-Salvage-Divined*

31. Mary Jane Leach *Dido Remembered*
32. Stan Link *Cavatina from an Imaginary Opera*
56. Michael Vernusky *The Singularity*
57. John Villec *Glassbur*
58. Robert Voisey *ripples in sand*
59. Christopher McWard *Dance, Truman, Dance.*
60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

==========

"Love Rejoices: Songs of H. Leslie Adams"
[2nd ed.; Darryl Taylor, tenor]
www.amazon.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.amazon.com

==========

HOMEPAGE: www.hleslieadams.com

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africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- Maestro Aurelio de la Vega presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

• Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics
April 29, 2006
8:00 PM
Rosalie & Alva's Performance Gallery
1417 W. 8th Street
San Pedro, CA 90732
Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

Subito Music Corporation
60 Depot Street
Verona, NJ 07044
tel: (973) 857-3440
fax: (973) 857-3442
www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR

Song of Mars by Dr. Serban Nichifor

(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You (on MIDI file) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR

Update: February 1, 2004:

Dear Maestro WINENGER,
I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!
The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.
Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the webmaster

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• Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

• Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.
With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkmann (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003
- 18.00 Uhr -

Juliane Klein (Berlin)
- in Kooperation mit Oh-Ton Oldenburg -
30.5.2003
- 18.00 Uhr -

Daniel Rothman (LA/USA)
Gast: David Smeyers (Klarinette)
- in Kooperation mit Radio Bremen -
6.6.2003
- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003
- 18.00 Uhr -

Peter Schleuning (Oldenburg)
Schleunings Flvtenzirkus.
F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003
- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt (Chile/Oldenburg)
- Vortrag in Anwesenheit des Komponisten -
Gast: Ljuba Markova (Klavier)
4.7.2003
- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)
und
-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)
Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira
Oldenburgisches Staatstheater, Kleines Haus
Erindira
Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez
Musikalische Leitung: Eric Solin
Regie: Mascha Pvrzgen
Ausstattung: Cordelia Matthes

Erindira: Anja Metzger
Grossmutter: Christina Ascher
Ulysses: Paul Brady
(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung
Tel.: 0441 / 2225 111
Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere
Do., 21.11.2002, 20:00
Mi., 04.12.2002, 20:00
Mi., 11.12.2002, 20:00
Sa., 21.12.2002, 20:00
So., 12.01.2003, 20:00
Sa., 18.01.2003, 20:00
Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.
weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez
B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdnge fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verdndert sich stdndig wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.
Premiere

16.11.2002
20.00 Uhr
Kleines Haus

- **David Manson**'s Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

- **Vivian Adelberg Rudow**'s full orchestra music SPIRIT OF AMERICA was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a FREE River Concert Series at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of SPIRIT OF AMERICA.

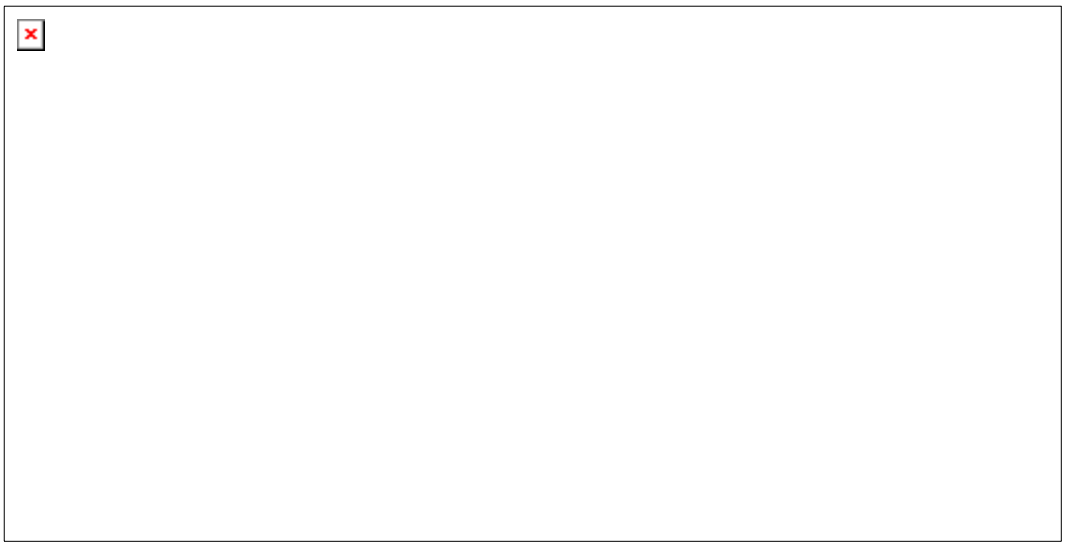
The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

- **Liana Alexandra**'s paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

-



Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08

- The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

YouTube

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

- Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.

- In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

- Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.

- The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.

- In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.

- **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"
- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
- Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
- Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
- Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
- Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)

- **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- ***H7yx a*** for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- ***Only Four*** for solo cello by Charles Knox (Atlanta)
- ***After Hours*** for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- ***Structural Variations on Two Obscure Themes*** for solo cello by Dwight Winenger (California)
- ***The Ninth Wave*** for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- ***Lavender Slumber*** for solo cello by Andy Delikat (Birmingham)
- ***Waltzes for Capone*** for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today
Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER
News staff writer

Artburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's *"The Ninth Wave,"*** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor**'s ***"Hyxía"*** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bloops and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative ***"Waltzes for Capone,"*** for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose ***Structural Variations on Two Obscure Themes*** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthy by The SoundArt Foundation, Inc.

  William Hellerman, Editor
  P.O. Box 900
  Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area.
Subscribe for $15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** http://otmusical.com. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,
Mirta Mulhare

Member, Living Music

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c/o Dr. Charles Norman Mason

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Birmingham-Southern College
Birmingham AL 35254 USA
cmason@bsc.edu

LIVING MUSIC is published two times each year (September 30 and March 30). The deadlines for submissions for performance notification, competitions, and advertisements are four weeks before each date of publication or thereabouts. Advertising rates are $15 per column inch.

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Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) **Extremes.MID** was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Livng Music at dwight@dwightwinenger.net
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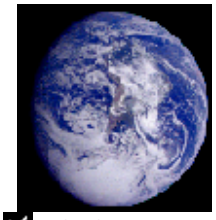
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- "What Is Art Music?" by Orlando Jacinto Garcia--
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- "Nationalismo y universalismo" by Aurelio de la Vega
- "Boola Boola Revisited" by Orlando Jacinto Garcia

Boola Boola Revisited

by Orlando Jacinto García

*This article is reprinted from the June, 2001, issue of **21st Century Music** by permission of the author and copyright proprietor.*

Slightly more than 15 years ago, soon after finishing my doctoral studies, I had the great fortune of studying with Morton Feldman for 3 intensive weeks. These sessions proved to have a great impact on my career as a composer and pedagogue and I was fortunate to be able to count Morty as a friend as a result of those three weeks. One day not long after his death in 1987, I came across an article he had written entitled "Boola Boola" published in a collection of his essays by Berlinger Press, in which he strongly criticized academia. At first this

seemed a bit contradictory; he was after all a Professor of Composition at SUNY Buffalo when I met him. However the article written much earlier was still consistent with the criticisms he continued making even after he was in academia. Given my own continual strong criticisms of the composition world in the US (which consists of large numbers of people involved with academia), I have been challenged by several colleagues to write a short article expressing my concerns at the end of the 20th century. The following is a summary of these concerns.

As we reach the millennium, unbeknownst to many of the participants, we find the Art music world in the US in a state of disarray and chaos, mired in a mediocrity few eras have known. Perhaps we the composers/teachers are at fault; the victim of our efficient technology where all kinds of information is made available to everyone with an immediacy not known before. We will try to teach almost anyone just about anything (after all who needs talent when you have technology). Unfortunately, the result has been that those without talent, musicianship, musicality, or imagination, have been invited to join and subsequently invaded our ranks. This situation is the accumulation of decades of work by the composer mills around the country propagating and justifying faculty teaching positions at the expense of quality while at the same time graduating mediocrity . This situation has reached a point where the majority of the 20,000-30,000 so-called composers of Art music in the US (figures compiled by the American Music Center); many of whom have or have had some affiliation with a university, are "successfully disseminating" their technically barren, unimaginative works throughout the university systems of our country and to some extent even parts of the rest of the "world".

I use the term "successfully disseminating" in quotes because a large percentage of my colleagues don't live in the real world and, as such, successful dissemination is a relative term. Unknown to many of my colleagues, a performance by the university choir or the faculty pianist at their or another university does not generally constitute a performance in the real world, pedagogical relevance notwithstanding. Concerts where the audience consists of composers listening to composers is not the real world. Concerts where the audience consists of music students listening to composers is not the real world. Concerts where students are performing these works, generally, is not the real world. Unfortunately, due to the overwhelming numbers of mediocre composers pushing their wares, any university performance can and is considered successful dissemination by my colleagues since much of this music would rarely, if ever, be performed outside of the university system. Please note that by this I am certainly not implying that music needs to be dumbied down to exist outside of academia, but more on this later.

When I read the bios of many of the so called relatively successful university composers in the US, they are chock full of citations about performances at this university or that university. In short, the Art music scene in the US has been brought down to amateur standing by

the university composer.

The university has become the triple A ball, the NCAA of the Art music world and the composer organizations and their conferences most often basically provide the tournament or world series. Unfortunately (or fortunately, depending on your perspective), most composers never leave the minor leagues. The alternative to being presented at these events for many is not writing and/or receiving performances. In some ways this may be preferable given what I am hearing around the country.

The so called post-modern culture we live in where synthesis, a look at the past, a plethora of styles, points of view, aesthetics, etc. are all viable, has also been another catalyst for the opening of a Pandora's box of mediocrity. There is no better place where this is evident than in the conferences/festivals of so called Art music (whether it be acoustic or electro-acoustic or both) around the country where out of more than 100 "curated works" that are being performed you are fortunate if you hear 1 or 2 with anything to say. Most of the works consist of a "gray" blend of aesthetics with each composers presenting his or her "mix". Professional, high quality soloists and ensembles who do live in the real world, do not become interested in someone's works because those works were played at numerous university conferences.

They often become interested because the music has something to say (regardless of aesthetics or style). Of course all of the composers that I am discussing in this article will assume that they have something to say and that I am addressing someone else. If your music is not traveling among the professional world, whether it be Festivals abroad or professional first rate ensembles in the US (and I don't mean the wind ensemble at a university in Texas or the hand bell choir at some school in Maine) then I am talking about you. This is not to say that a composer's music should not be heard at a university. Many of us are pedagogues and, as such, students should be exposed to our work. Nevertheless, with extremely few exceptions, if that is where the majority of a composer's works are being performed, then something is wrong.

In the age of government cut backs, anti-quality, anti-substance (whether it be in education, the arts, or elsewhere), many of my university colleagues are on the pseudo-ethno, pseudo-jazz, pseudo-Mozart, pseudo-Strauss populist bandwagon. Let's write a music that will sell to the new NEA or its eventual new version, regardless of substance, imagination, or craft. Pretty melodies are back. Let's reach out to the condo-commandos at the retirement home; they do so love nice chamber music. Let's see what we can appropriate from another culture-probably Hispanic, Asian, or Native American folk music since these seem to be a big hit today. How about recent popular culture? The 50's, 60's, and 70's are quite in vogue today. Let's extract some tunes/quotes from the Pop Icons, TV shows, etc. of the time and

try to add a few "twists."

Recently at a national festival one of my colleagues whose music does travel, exclaimed to me while listening to piece after piece of mediocre "gray" conglomeration of aesthetics, "haven't any of these composers ever heard of Stravinsky, Varese, Webern, or Cage." I briefly replied, "If they have (and who knows), in these composers' minds those aesthetics won't fly today, that music is not "catchy" or "pretty" enough, so why should it be considered?" Of course there is and has been the other side of the coin. The ultra pseudo-sophisticated technology, pseudo-ultra abstraction folks listening to their own and their colleagues works since no one else will. Finding solace in their schematics, diagrams, algorithms, software and hardware, rather than in their music. Fortunately (or unfortunately, depending on your point of view), to some extent the post-modern aesthetic climate has more or less diminished their relevance (except amongst themselves) although one never knows when the next "New pseudo-ultra abstraction" movement will flare up.

But let's be honest, an individual with some real imagination and craft can create a work of Art whether it be by using total serialization, chance procedures, minimalism, a neo-Strauss, neo-ethnic, avante-garde jazz aesthetic or whatever. The problem is not necessarily in the style or procedure, but rather by the fact that many composers feel that the style or procedure that they employ validates what they do, whether what they create in that style has anything to say musically. How many times can people write works based on 4'33" or Pierrot Lunaire? Not many, given that the original version just about said it all, conceptually and otherwise.

What is lacking in American Art Music? Auto criticism. It doesn't exist. Why? Because a great many of the composers that I am citing have been brought up in a period of time where you're okay and I'm okay and everything is great. We are all just great artists. We can all do whatever we want, no matter how bad. None of these composers ever ask themselves if what they do has any merit or benefit. Some basically just did what they had to do to finish graduate school and once they got out, kept doing it. For others it was rebel against what they were doing in graduate school, now that post-modern times are here, let's let it all go and Rock and Roll no matter how bad the result may be. Others were having post-modernist fun by letting it go before they graduated. How many of my colleagues and their students have ever tried to detach themselves from their work objectively and rigorously critique it? Few at best and as a result we are all suffering.

To add to the confusion in post-modern times, a tango, a rock tune, and a Mozart symphony are all the same. Music is Music everyone says (I'm okay, you're okay). Very few stopped to consider that Art music may be different due to something other than stylistic considerations. People stopped asking themselves what is Art (not an easy question) and decided to take the easy route and say it's all the

same. The Beatles, the Rolling Stones, Rap tunes, Hip Hop, Stravinsky, Wynton Marsalis, Cage, Hootie and the Blowfish, the Art Ensemble of Chicago-it's all the same. Let's all just write nice tunes. Well friends, I am afraid that it is not all the same. Art music has always been more abstract and challenging than functional music. It is not entertainment, although many would like to market it as such, and those that can't take this fact should get out of the business and focus on writing arrangements for the Boston Pops (if they have the chops). Just like Michael Crichton is not James Joyce, neither is listening to Madonna like listening to Webern, and we as educators are guilty of not dealing with this and/or challenging our students and ourselves with these notions. Is it better?

Are apples better than oranges? Probably not, but how many of my colleagues have discussed these questions with the faculty teaching music appreciation at their university? From the papers and presentations I hear around the country relative to this issue, not many. Elvis and Varese it's all the same. Morty would have loved it (in fact Morty would have said we need more lame uneducated composers like the mediocre majority that exist today so his work would stand out even more).

So, as we head for the twenty first Century, what is in store? More mediocrity I am afraid. Until composers find a way to be auto critical and universities find a way to limit the number of student composers they take in and graduate (and base this on quality and not numbers), I am afraid that the current state will continue. The word "composer" in the twenty first century will not mean very much given the current trend (not that it means much today). There just is not enough of a need for 20,000-30,000 composers of Art music in the US, especially when the majority have nothing to say and the US as a country is not interested in supporting the Arts. It will take a truly concerted effort by teachers to really think about quality and, if they can, overcome their own shortcomings.

The greatest thing I received from the composers that had an impact on my own musical consciousness was the importance of self-criticism and the great responsibility that the creation of Art brings with it. Hopefully, this trend will "flare up" somewhere in the future. **[LMJ]**

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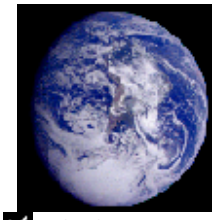
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The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

Musical composition – an ineffable act between fantasy and arithmetical and geometrical rigor

by Dr.Liana Alexandra
Biographical materials concerning Dr. Alexandra are available online:
http://romania-on-line.net/whoswho/AlexandraLiana.htm

http://romania-on-line.net/general/duointermedia.htm

Résumé

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Motto:
"We can reduce all to numbers, including Beethoven's music. But we do not hear numbers, we hear music".
Pierre Schaeffer

Chapter 1

Link between music and mathematical sciences – always present and proved since Antiquity

The topic of the relation between music (the art of sounds) and exact sciences is more and more complex in the light of the achievement of 20th century music. Today, the new computer technique and the electronic devices are intensely present both in the composition act and in the interpretation and the understanding of the works of art. Until reaching this level, music had always relations with the sciences, which were present at an organic level. The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

The music-mathematical sciences relationship was present early in Antiquity and was emphasized by a large number of Greek authors: Pythagoras of Samos (centuries 4-5 BC), Aristoxenos of Tarentum (4th century BC), Plato (centuries 4-5 BC), Aristotle (4th century BC), Vitruvius Pollio (1st century BC). During the Middle Ages, the art of sounds was considered an important subject in education, next to the

other sciences of the Quadrivium: arithmetic, geometry, music and astronomy. Severinus Boethius (475-524 AC), Leonardo Fibonacci (centuries 12-13), Gioseffo Zarlino (1517-1590), René Descartes (Cartesius) (1596-1650), Jean Philippe Rameau (1683-1764), Herman con Helmholz (1821-1892) are some of the significant authors for Middle Age, Renaissance and Modern times, who conducted research on the everpresent connection between music and mathematics, as it was known from philosophy and from artistic output. Gottfried Wilhelm Leibniz (1646-1716) wrote: “music is an exercise of covert arithmetic and the one who devotes himself to it is not aware of the fact that he is handling numbers.”

From the above-mentioned authors I kept the following assertions, which I considered the most significant:

a) From Pythagoras – the Pythagorean concept of acoustics and the theory of figured numbers (triangular numbers, square and rectangle numbers, applicable in modal structures)

b) From Plato – his discoveries of “the golden ratio” and on the heterophonic mode (this acoustic mode is constructed on the proportions of the numbers 2, 3, 4, 9, 8, 27 and represents the harmony of the universe)

c) From Aristotle – the philosophical implications on the relation music-mathematics (through the classification he proposes inside the sciences: theoretical sciences, practical sciences and poetical sciences). Music, together with poetry and architecture is in the poetical sciences group.

d) Aristoxenos of Tarentum (considered the greatest musician of Antiquity) was also interested in the relation between the art of sounds and mathematics in his studies on acoustics, researching micro-intervals.

e) From Vitruvius Pollio I took the idea of symmetry of form, his theory of the tetrachords (diatonic, chromatic and enharmonic tetrachords), the relationship between theatrical acoustical ceramic and the tetrachords systems.

f) Leonardo Fibonacci left mankind an interesting arithmetic equivalent of the “golden ratio” in the law of organic growth and the law of Fibonacci series.

g) Gioseffo Zarlino, important theoretician from the Renaissance, was preoccupied by the acoustic non-tempered standards and by the definition of the major and minor scales.

h) Acoustical studies were made by René Descartes

(Cartesius) too, who looked on music aesthetics in concordance with acoustics and music psychology.

i) Jean Philippe Rameau, an important theoretician, was considered the founder of classical harmony concepts

j) The relationship between music and mathematical sciences was studied by Hermann von Helmholz too, who focused on the theory of physiology and acoustics of music; in his opinion the musical "harmony" (the consonances) creates continuous excitations and the dissonances discontinue excitations.

The evolution of this strong connection between music and science and its particularity according to historical periods is the result of continuous research, which in the 20th century developed into several aspects connected to the investigation of the artistic conception act, to the understanding of the works of art, to modern analytic methods. In the 20th century there were some artistic styles which emphasized this connection (perhaps, some times, not in favor of the lyric expression of the artistic message): 12 tone music, serial music, atonal music, stochastic music, random music, minimal music, repetitive music etc. Musical instruments developed very much, according to the technical and scientific evolution, next to the traditional sources using electronic devices and computers. From the aesthetics point of view, semiotic and semantic theories determined the development of quite an industry of explanations of the role of graphic sign and of the sound signal, explanations that are interesting to some extent, but which cannot get inside the profound mechanism of artistic creation and cannot establish precise rules of how to compose. The relationship between music and the exact sciences must not have a forced effect, coming from outside human creativity. In this line, I express some reserve towards those styles and those composers which have no talent to create a lyric expression and which transforms the art of sounds into a master craft of mixing uninteresting frequencies and rhythmic impulses, without coming to something expressive and clearly constructed.

I see expressiveness and the national character of the music as being two essential and eternal coordinates of any work of art, regardless the historic moment when it was created. In my opinion, the presence of rigor in the construction of music is capable on generating beautiful music even in this century, when technology competes with the sentiment; so the rigor of construction is not a characteristic of the ugly and anti-human music only. In fact, from another angle, my interest is directed toward a plea for the presence of consonance in music, this being not an old-fashioned concept, but an essential way of expressing the harmony, the beautiful, the light, the most beautiful arithmetic relations which human intelligence can produce, of expressing the human soul and spirit.

Chapter 2

The magical squares and their presence in music

A. Definition of the magical square

We call “magical square” a square of numbers where there are n2 numbers, aligned consecutively or not, so the sum of the numbers placed on each of the two diagonal lines is equal to the sum of the numbers on each column or row. This constant sum is named ”the magical number” of the square.

B. History of the magic square

Astrologists of Antiquity, for instance the Chinese, in the 7th century BC, then the Arabs, were building talismans to which they were giving magical powers. These squares were popular in Europe in the Renaissance – for instance Albrecht Dürer, in his painting The Melancholy, painted a magic square with the magic number 34. In the same period (14th century) the Greek mathematician, Manuel Moscopoulos wrote about the magical squares, which he named arithmetic squares (“tetragonon arithmon”). He was first to present a general method of building a square of odd squares and double even squares. The issue of magical squares, seen as arithmetic fun, became a delight during those times, being of interest to great mathematicians like Euler or like Benjamin Franklin. Magical squares remain an attractive domain until our day, without the magical attribute, of course.

C. Rules of making magical squares

The odd magical squares may be made following the method of Bachet de Méziriac, who published in 1612 the book “Nice and delightful problems which may be solved by numbers”, or following the method of Philippe de la Hire (1700).

D. Applications in music of the odd magical squares

Those arithmetic squares can be used in music, their numeral equivalence creating very interesting modal systems, frequently used by composers, during the centuries.

If we connect an interval to each figure, in ascendant order, starting with the semitone, we can trace the following parallelism:

1	=	Minor 2nd		6	=	Augmented 4th
2	=	Major 2nd		7	=	Perfect 5th
3	=	Minor 3rd		8	=	Minor 6th
4	=	Major 3rd		9	=	Major 6th
5	=	Perfect 4th		10	=	Minor 7th
				11	=	Major 7th

In this chapter, I presented a demonstration of modes applicable to the arithmetic squares of the 3,5,7,9 order and to the square named "hypermagical square", from which results constant rules of forming chords:

1) The reading of the figures in rows gets the intervallic sum of the 2 diagonal lines.

2) The reading of the figures in columns gets the result of the substraction of the 2 diagonal lines

3) Both the chords in rows and in lines are disposed symmetrically

4) There is a symmetry also in the plan of the modal structures

5) Each arithmetic square presents 2 intervallic constants of the 2 diagonal lines, by which the whole modal system may be built, which will have as symmetrical axes the numeric correspondence given by its "magical sum."

6) The system may be repeated indefinitely and is applicable also to arithmetic squares made of random figures

Making a numeric equivalence in the plan of durations too, there will often appear rhythmic imitation structures, both when reading rows and columns.

Example:

The square of the 5th order used for rhythmic structures, with the basic value of the 16th note.

3	16	9	22	15
20	8	21	14	2
7	25	13	1	19
24	12	5	18	6
11	4	17	10	23



Horizontal reading (rows)

Vertical reading (columns)



Chapter 3

The relationship between musical forms and geometric forms

"In art everything is made up after three fundamental geometrical forms: sphere, cube, and cylinder. You have to learn to draw those very simple forms, and afterwards you can draw whatever you want."

Paul Cézanne

The music-mathematical sciences relationship has always been present and proved since Antiquity not only in acoustics but also in the field of musical architecture. Making musical forms often has to do with geometrical forms. It was not incidentally said that music is an architecture which evolves in time. This relation may be seen and proved from various angles, which seems to have been fundamental during the ages.

A. The relation between the five solids of Plato and musical form

The five convex regular solids (three-dimensional geometrical shapes) are: the tetrahedron, the hexahedron (the cube), the octahedron, the dodecahedron

and the icosahedron. What can be the link between the shape of a musical construction (form) and those Plato solids? It exists organically, can be proven, and one can show the close connection between space geometrical thinking and musical creative thinking. It is a known fact that in the art of sounds there are few fundamental construction schemes, which have generated over the centuries various specific forms and genres like

A (single-part form)

AB (binary form)

ABA (the ternary form)

AAB or ABB (bar-form)

ABACABA (rondo-form)

If we associate the above-mentioned regular tetrahedrons with the reading of a mathematic Hamiltonian circuit, we will have succeeded in discovering the presence of musical construction schemes used in all styles. The basic circuit imagined by Hamilton on a regular polyhedron is the one which forms a closed circuit, along the edges, passing only once through each peak.

1) If this circuit is made along the edges of a hexahedron (cube), having the coordinates A, B and C, the road to be taken is ABACABA, which is the classical rondo-form.

2) Following the same principle, the relationship between a tetrahedron and musical architecture generates the scheme ABA or AAB (bar-form)

3) Reading by the same rules, an octahedron develops the following musical pattern: ABBBA or ABCBA.

4) The relationship between musical form and the dodecahedron (considered the measure of the Universe) is a unit: A.

5) The icosahedron, consisting of 20 equilateral triangles will suggest a mono-part form also, replicable to infinity: A.

Concluding, we may observe that:

a) the octahedron and the hexahedron are 2 Plato solids which generate musical forms of the same family (ABCBA or ABACABA)

b) the icosahedron and the dodecahedron give the same musical pattern (A)

c) the tetrahedron has a unique form (AAB or ABB)

B. The relation of symmetry present in sounds architecture

Symmetry is an essential coordinate in composition and a rigorous geometric concept. Both in geometry and music there are several types of symmetry:

1) Bilateral symmetry (plane symmetry) – which exists in music in palindrome canons in which the melody which imitates is the recurrence of the first melody. Many composers, among them Joseph Haydn, Johann Sebastian Bach, Ludwig van Beethoven, Paul Hindemith, Arnold Schönberg, Alban Berg etc., used this kind of schemes for obtaining effects in counterpoint.

2) Translational symmetry. This can be of two kinds:

a) rhythmical translation symmetry

b) cylindrical translation symmetry

Both types are used in music, in various composition processes. For instance, rhythmical translational symmetry (of infinite ratio) can be frequently found in all repetitive music, and cylindrical translational symmetry (of finite ratio) is present in the typology model – sequence –cadenza.

3) Plane rotating symmetry. This can be of two kinds:

c) rotating cyclic symmetry (rotation without reflection)

d) rotating dihedral symmetry (with reflection)

The rotating cyclic symmetry has equivalence in musical composition in the articulation of the architecture, a characteristic example being the exposition of the fugue. The musical equivalent of the dihedral rotation may be considered the palindrome type structures, transposed n times.

4) Rotating symmetry in space. This can be of three kinds:

e) symmetry made of a rotation in plane and an orthogonal translation in plane

f) symmetry made of a rotation in plane accompanied by dilatation

g) symmetry made of a rotation, a translation and a dilatation

All these kinds of rotating symmetries are frequently used in the musical creation process. The Theme and variations form clearly belongs to the

typology of rotating symmetry with translation and dilatation in space because the periodic replay of an initial theme asks for a cyclic re-evaluation, and its more and more ornamented shape suggests a dilatation of this symmetry.

C. Structural rhythm – dynamic symmetry – logarithmic spiral

In musical scores, rhythm is present both as a succession of equal or different values and as a succession of structures, which ends uniformly or asymmetrical in the fields of an architectural configuration. Musical forms in their articulation, both at the micro-structural and macro-structural levels, present somewhat interior symmetries, which by their continuous projection during the piece suggests the existence of a logarithmical spiral. Structural cadenzas in musical language may be grouped on binary or ternary periodicity bases, which are present both at the level of primary configurations and at the level of large surfaces. The archetype of construction model-sequence-cadenza is also a translation of the logarithmical spiral from geometry to the art of sounds. The structural binary and ternary rhythms present in music, generated some typologies of architectural organic articulation such as the verse-rhythm relationship established early in Antiquity two large groups of rhythms: dissyllabic and trisyllabic.

Therefore, the structural binary rhythms may have their roots in the antic rhythms of spondees (❑❑) and pyrrhic (𝅘𝅥𝅘𝅥), and the structural ternary rhythms in the antic rhythms of the dactyls (❑𝅘𝅥𝅘𝅥), anapests (𝅘𝅥𝅘𝅥❑) and amphibrach (𝅘𝅥❑𝅘𝅥). Also, the rhythms molos (❑❑❑) and tribrachic (𝅘𝅥𝅘𝅥𝅘𝅥) may be found in music, but their uniformity converge more towards static cadenzas. The rhythm anapest (𝅘𝅥𝅘𝅥❑) presents 2 short values and a third long value. This sequence is identical to the architectonic form AAB which I mentioned before regarding the relationship between Platonic solids and musical architecture and regarding the typology model-sequence-cadenza. Cornel Ailincăi, in his book “Introduction to the grammar of the visual language” concludes: „If we think of rhythm in the most general meaning, its existence requires a continuous, uninterrupted movement of extension (the Greek word ***rhythmos*** comes from ***reo*** – to flow), but at the same time requires a division of the infinite extension in periods to be repeated by a rule. Therefore, rhythm is different from ordinary movement by a succession of phases whose discontinuity ensures the reconstruction of the movement”.

Chapter 4

The relation between the mosaic and musical architecture

Geometrically, the mosaic is built up of pre-defined elements, like squares, rhombs or triangles. Inside the mosaic one can make original shapes, using

various combinations of the above mentioned elements. Mosaic has been frequently used since Antiquity in the decorative arts, using its fundamental elements which made an homogeneous field paved with squares, equilateral triangles and hexagons. The Romans, the Persians, the Chinese, and the Japanese were masters of ornamentation, and they made all kinds of mosaic surfaces, using repeated elements.

The mosaic may be used in music architecture, at the micro-structural level, as well as at the macro-structural level. It can be found, for instance, in the technique of collage where music entities apparently dissimilar may give, together, a nice ensemble impression. We can take Gustav Mahler's symphonies as a characteristic example of this. Also, we can easily disclose mosaic in the juxtaposing of micro-forms, differently repeated in two dimensions. For this, the typical example is the passacaglia form. Here we meet the phenomenon of figure – background, where the perception discovers two simultaneous aspects of the same image. One is the background, the rhythm and the melody of the passacaglia, which remains unchanged, which forms the homogeneous pavement, and the other is the figure, built up of different polyphonic variations, laid over the background.

The ostinato form (which may have found its equivalent in mosaic decoration) is frequently found in music. Among the famous examples there are the 32nd C minor Beethoven variations, the 4th Hindemith string quartet op. 32 (last movement), the 3rd Bartok quartet (first movement), J. S. Bach's Crucifixus from the D minor Mass, D. Buxtehude's E minor Ciaccona for solo organ, M. Reger's Introduction, Passacaglia and Fugue for 2 pianos op. 96, J. Brahms' Variations on a Haydn theme op 56a (last movement) and his 4th Symphony (last movement), I. Strawinski's Psalms symphony, A. Webern's Passacaglia op. 1 for orchestra, A. Honegger's Pacific 231 etc.

Chapter 5

A. The notation of the "parlando rubato" sections used in my own compositions

Around 1977-78, when I elaborated Incantations I and II, inspired by manuscripts of Filothei Sin Agăi Jipei, which I analyzed, focusing on their rhythmic and temporal aspect, I was more and more preoccupied with finding a more rigorous way of writing what we call "parlando rubato". It may seem strange to want to write exactly a "parlando rubato" music, but I wanted to create a type of music consisting of rhythmical configurations at the micro-structural level, to be used by each of the interpreters, so that each concert variant is as close to my psychological tempo and, especially, to the refined waves I imagined in the creational process. I used the first attempts of this kind in the cycle Incantations, and after I introduced that writing with consistency in all slow tempo music that followed (3rd, 4th, 5th and 6th Symphonies, the Concerto for flute, viola and chamber orchestra, opera The Snow Queen, ballet The Little Mermaid, the Concerto for strings etc.), this writing is nowadays a constant method of imagining rhythmic rows for various texts or polyphonic

layers (some technique may be applied also in homophonic music).

Starting from the well-known Fibonacci series (1, 2, 3, 5, 8, 13, 21 etc.), including its translations (like 1, 3, 4, 7, 11, 18, 29, 47 or 0, 2, 2, 4, 6, 10, 16, 26, 42, 60 etc. or 0, 3, 3, 6, 9, 15, 24, 39 etc. or 1, 4, 5, 9, 14, 23, 37) I started to imagine various non-demoting series applied to a time unit (for example the quarter note) and to its equal divisions in 2, 3, 4, 5, 6. Those rhythmic structures resulting from the use of non-demoting, above-mentioned partitions present some constant characteristics:

1. Each configuration has a certain phrasing, both at the micro-structural and macro-structural levels, given by the sum of the terms used in those series

2. The usage of simultaneous series (Fibonacci's series translations) may give the same pattern on the vertical plane (regardless of the subdivision of the main unit), if sum of the terms is the same

Example: the superposing of the series 3, 2, 3, 1, 3, 2, 3, 1 … and 1, 3, 1, 4, 1, 3, 14, …

3+2+3+1=9
1+3+1+4=9

3. It becomes clear that by applying Fibonacci series to 5, 6, 7 etc., equal impulses subdivisions of the main value, the result is rhythmic structures with refined waving, which are not always very strict (especially if they are used in combinations, like quintuplet and sextuplet); but if they are written in this technique, they may become a pattern to which each interpretation is close, with no major difference from the initial structure had in mind by the composer.

4. The Fibonacci series is the most pure type of the two-beat accumulational series, but the infinite reproduction of the initial series is the Pascal triangle, the richest diagram in algebric and geometric properties. This diagram includes figurative numbers series – triangular, tetrahedric, pentagonal etc., often present in the rhythmic configuration of musical pieces.

B. The notation of some rhythmic structures based on the accumulational series of triangular numbers.

The series of the triangular numbers is 1, 3, 6, 10, 15, 21, 36, 45 etc. From their various combinations (taken in row or by one, two or several leaps), by their application to various basic time units or to subdivisions of these units, by their use in various partitions of non-demoting series, one can creat endless rhythmic combinations. These rhythmic structures always have the same

invariable, which is the sum of the terms used in the numeric loops gives always the periodicity of the rhythmic figures at the micro-structural or macro-structural level. This phenomenon may be the explanation of the frequent assertion of the musicologists that “micro-structure generates macro-structure.”

Example:

The periodicity is of 20 impulses (1+3+6+10=20)

Example of notation of rhythmic structures based on Fibonacci series numbers:



Liana Alexandra – 3rd Symphony, Editura muzicala, 1985, 2nd movement, page 69.

Chapter 6

Epilogue

The complex relations between the art of sounds and mathematic sciences which I tried to investigate in this study and to demonstrate in musical examples, with which creative thinking operates frequently, may define, to a certain extent, the rational aspect of artistic creation. But in addition to these investigations and demonstrations there must always be inspiration, the ineffable aspect of human creativity, which constantly provides connexions and original ways of expressing the beautiful in art. Together with the intellect, inspiration is that which gives aesthetic value to a work of art. When inspiration is not present, one may produce abstract schemes, inventive charts,

and scholarly written explanations, but these totally lacking that warmth specific to any creative act.

In order to emphasize these assertions, I cited in the final part of my study some words of wisdom written by great individuals in the history of mankind, which stress the aesthetic dimension of the work of art, without which no final product of human fantasy, harmoniously knitted with brainpower, may exist. These words were written by Democritus, Heracles, Simylus, Plato, Pascal, Michelangelo, Shakespeare, J. J. Rousseau, Nicolae Iorga, Barbu Ştefănescu Delavrancea, Tudor Vianu, Arthur Honegger, Anton Webern, George Enescu, Abraham Moles, P. A. Michelis and Confucius. For this résumé I have chosen fragments from the ideas of Arthur Honegger, George Enescu and Confucius.

Arthur Honegger:

"Writing music is like putting a ladder without fixing it. With no scaffolding, a building in construction may stay in place only by a miracle, a miracle of the internal logic, of an inner sense of proportion. I am in the same time the architect and the spectator of my works; I work and I analyze my work…"

George Enescu:

"It is true that music is related with mathematics. But the great composers were no mathematicians; or, if you like better, they were, but in an unconscious way. Bach, with his genius, sensed the superior connection between the fragments of his works. His pieces may disclose mathematical ratio and proportions, but Bach himself has not created them by logical, deductive thinking. The composer is a mathematician, or more precisely, the mathematical spirit dominates him like the profound intelligence".

Confucius:

"If you want to know if a country is well governed, you have only to listen to its music."

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Giuleanu, Victor. Tratat de teoria muzicii (Music theory treatise). Editura muzicală, Bucureşti, 1986.

Giuleanu, Victor. Ritmul muzical (Musical rhythm). Editura muzicală, Bucureşti, 1968, 1969.

Ghica, Mattila. Estetica şi teoria artei (Aesthetics and the theory of art). Editura Ştiințifică şi Enciclopedică, Bucureşti, 1981.

Georgescu, Corneliu Dan. Semnale de bucium (Bucium signals). Editura muzicală, Bucureşti, 1987.

Gardner, Martin. Amuzamente matematice (Mathematical amusements). Editura Ştiințifică, Bucureşti, 1988.

Helmholz, Hermann von. Despre semzațiile de ton (On the sensations of the tone). Braunschweig, 1863.

Joja, Athanasie. Istoria gândirii antice (History of the thinking in Antiquity). Editura Ştiințifică şi Enciclopedică, Bucureşti, 1982.

XXX. Maxime şi cugetări (Expressions of wisdom). Editura tineretului, Bucureşti, 1968.

Matei, Dumitru. Originile artei (The origins of art). Editura Meridiane, Bucureşti, 1968.

Messiaen, Olivier. Technique de mon langage musical (The technique of my musical language). Paris, Leduc, 1944.

Michelis, P. A. Estetica arhitecturii (The aesthetics of architecture).

Editura Meridiane, Bucureşti, 1982.

Moutsopoulos, Evanghelos. La musique dans l'oeuvre de Platon (Music in Plato's writings). Paris, 1959.

Moles, Abraham. Creația artistică şi mecanismele spiritului (The artistic creation and the mechanisms of the spirit). Estetică, informare, programare. Editura ştiințifică, Bucureşti, 1972.

Moles, Abraham. Artă şi ordinator (Art and computer). Editura Meridiane, Bucureşti, 1970.

Platon. Opere (Oeuvres). Editura ştiințifică şi enciclopedică, Bucureşti, 1976.

Pohonțu, Eugen. Inițiere în artele plastice (Initiation in visual arts). Editura Albatros, Bucureşti, 1980.

Radian, H. R. Cartea proporțiilor (The book of proportions). Editura Meridiane, Bucureşti, 1981.

Roman, Tiberiu. Simetria (The symmetry). Editura tehnică, Bucureşti, 1963.

Read, H. Originile formei în artă (The origins of the form in art). Editura Univers, Bucureşti, 1971.

Stancovici, Virgil. Logica limbajelor (The logic of the languages). Editura Ştiințifică, Bucureşti, 1972.

Schillinger, Joseph. The mathematic basis of the arts. Philosophical Library, New York, 1948.

Vianu, Tudor. Estetica (The aesthetics). Editura Minerva, Bucureşti, 1968.

Toduță, Sigismund. Formele muzicale ale barocului în operele lui Johann Sebastian Bach (The forms of the baroque music in

Johann Sebastian Bach's music), vol. I-III. Editura muzicală, Bucureşti, 1969, 1973, 1978.

Vitruvio Pollio. Despre arhitectură (On architecture). Editura Academiei, Bucureşti, 1964.

Webern, Anton. Calea spre muzica nouă (The way towards new music). Editura muzicală, Bucureşti, 1988.

NB: Titles of the books of Romanian authors were translated for the understanding of English-speaking public. The books were printed in

Romanian.

Letters to the Editor:
We invite our readers to comment concerning the above **Feature Article**:
Unless otherwise requested, their comments may be published here.

Index to **Quick-reference links** for:

NEW! Current Feature Articles

Date-sensitive Part I

Date-sensitive Part II

Member news

Undated announcements

NEW! Letters to the Editor

Back-issue synopses

This page created 12/05/04 and last [illegible] 06/28/06

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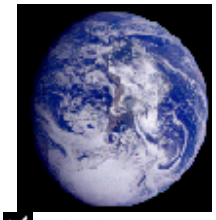
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00009222

the *LIVING MUSIC* foundation, inc.

m u s i c b y l i v i n g a r t i s t s



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- Membership
- Living Music Journal
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- Concerts
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-- *Living Artist Recordings* --

[**NEW!** Current Feature Articles] [Opportunities Part I] [Opportunities Part II]
[Concert Announcements] [Links to Announcements] [Member news]
[Undated announcements] [Undated Part II] [**NEW!** Letters to the Editor]
[**Hard-copy synopses**] **Latest issue: Vol.20 No.2**
R. Murray Schafer issue [Unsolicited Testimonials]

Living Music Journal...

Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1.

The Music of

H. Leslie Adams

News Update--

(**Thursday, July 31, 2008**)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. and James Abbington. Chicago: GIA Publications, 2008.

==========

"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
/www.amazon.com
cdbaby.com

MP3 Download:
www.greatindie.com

_____
www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com

MP3 Download: /www.greatindie.com

_____
www.amazon.com

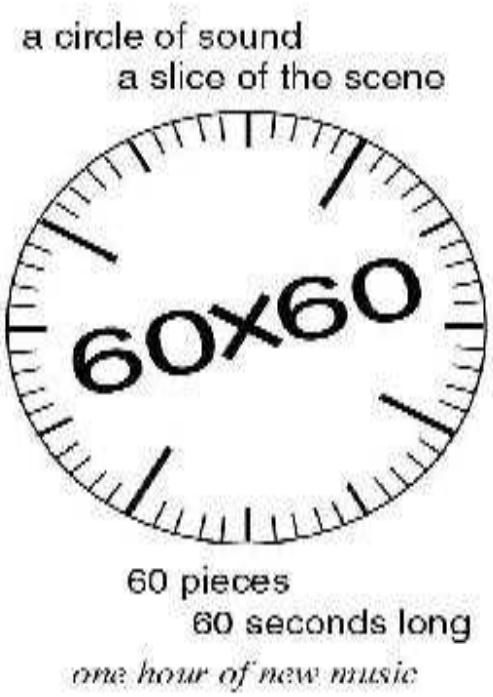
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HOMEPAGE: www.hleslieadams.com

community.webtv.net/

2.

Vox Novus & LMf



Max Shea, Martian Gardens
WMUA 91.1 FM
www.WMUA.org

Chris Pasles of the LA Times writes abo
Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag
written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta
Brian Allen
Dwight Ashley
Jeremy Baguyos
Marita Bolles
Nils Bultman
Nicolas Buron
Christopher Cook
David Cubberly
Lucio Cuellar
Brad Decker
Ian Dicke
Greg Dixon
Mark Eden
Monroe Golden
Arthur Gottschalk
Richard Hall
James Hegarty
Stuart Hinds
Lynn Job
Cory Kasprzyk
Michael Khoury
Gary Knudson
HyeKyung Lee
Patrick Liddell
Stan Link
Don Malone
Charles Norman Mason
Deborah Monroe
Sean O'Neill
Thomas Park
Colin Pool
Carmel Raz
Steven Ricks
John Ross
Stephen Rush
Bill Ryan
David Sartor
Brian Schorn
Mozhgan Shahidi
Rachel Slusarczyk
Alex Templ
Balie Todd
Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman
David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson
Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

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2003 Project premiered:
New York City Premier
UNDER St. Marks
94 Saint Marks Place, between 1st Avenue and Avenue A
basement space, East Village, Manhattan, New York

Composers and their works:

1. Hiromi Abe *Guess 01*
2. Aaron Acosta *Traffic Under 60*
3. Norman Adams *Partial precept*
4. John Allemeier *Skrit*
5. Nery Pedro Bauer *Junior Machine #01*
6. Vladimir Beluntsov *A minute weight*
7. Charles Berry *Passing Gas*
8. Scot Brickman *Signature: Peace*
9. George Brunner *Radio Play*
10. David Campbell *The Sputnik Diary*
11. Eliot Carson *love hurts*
12. David Claman *Loomings*
13. Andy Cohen *rim at x (rat mix)*
14. Douglas Cohen *Welcome*
15. Noah Creshevsky *Try*
16. Stephen Decesare *Moondance*
17. Derek Devore *System Activated*
18. Michael Edgerton *A Little Watter, man*
19. Daniel Eichenbaum *Car Accident*
20. Mikado Endo *Where am I?*
21. Elaine Fine *Imagine Happiness*
22. Wesley Fuller *Aegean blue*
23. Matias Giuliani *Un Siglo, un minuto*
24. Gerado Perez Giusti *Mini-A-Tura*
25. Gordon Green *Birds*
26. David Hahn *Goo Mee*
27. James Hegarty *Reset: 59.5*
28. Norbert Herber *Trak News Agency*
29. David Evan Jones *Writing Out Loud*
30. Michael Kinney *One Minute of listening pleasure*
33. Tom Lopez *Moth*
34. Eric Lyon *Molten Statues*
35. Eugene Marlow *48 Rows in One Minute*
36. David Evan Mooney *Ducks in Motion*
37. Samy Mousa *Papa*
38. Marco Oppedisano *The End is Near*
39. Terry Winter Owens *Disclavier-Das Klavier*
40. Maggi Payne *60 Spin*
41. Mark Petering *Life Cycle*
42. Gene Pritsker *Junk Fragment*
43. Aaron Rogier *Going*
44. James Romig *Fragment*
45. Josh Ronsen *brkekexkoaxkoax*
46. Marianna Rosett *Two-Part Invention*
47. Philip Schuellser *Peptyde Hallucinatione*
48. Coa Schwab *Miniature 01*
49. Eric Schwartz *the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena*
50. Andrew Shapiro *Coda Piece*
51. Judith Shatin *Glimmerings*
52. Juan Solare *nice noise*
53. Allen Strange *shadow boxer*
54. Benjamin Thigpen *nous n'avons qu'un espair au monde*
55. Eldad Tsabary *Lost-Salvage-Divined*

31. Mary Jane Leach *Dido Remembered*
32. Stan Link *Cavatina from an Imaginary Opera*
56. Michael Vernusky *The Singularity*
57. John Villec *Glassbur*
58. Robert Voisey *ripples in sand*
59. Christopher McWard *Dance, Truman, Dance.*
60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

==========

"Love Rejoices: Songs of H. Leslie Adams"
[2nd ed.; Darryl Taylor, tenor]
www.amazon.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.amazon.com

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HOMEPAGE: www.hleslieadams.com

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africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- Maestro Aurelio de la Vega presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

• Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics
April 29, 2006
8:00 PM
Rosalie & Alva's Performance Gallery
1417 W. 8th Street
San Pedro, CA 90732
Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

Subito Music Corporation
60 Depot Street
Verona, NJ 07044
tel: (973) 857-3440
fax: (973) 857-3442
www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR

Song of Mars by Dr. Serban Nichifor

(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You (on MIDI file) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR

Update: February 1, 2004:

Dear Maestro WINENGER,
I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!
The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.
Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the webmaster

---

• Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

• Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.
With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkmann (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003
- 18.00 Uhr -

Juliane Klein (Berlin)
- in Kooperation mit Oh-Ton Oldenburg -
30.5.2003
- 18.00 Uhr -

Daniel Rothman (LA/USA)
Gast: David Smeyers (Klarinette)
- in Kooperation mit Radio Bremen -
6.6.2003
- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003
- 18.00 Uhr -

Peter Schleuning (Oldenburg)
Schleunings Flvtenzirkus.
F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003
- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt (Chile/Oldenburg)
- Vortrag in Anwesenheit des Komponisten -
Gast: Ljuba Markova (Klavier)
4.7.2003
- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)
und
-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)
Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira
Oldenburgisches Staatstheater, Kleines Haus
Erindira
Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez
Musikalische Leitung: Eric Solin
Regie: Mascha Pvrzgen
Ausstattung: Cordelia Matthes

Erindira: Anja Metzger
Grossmutter: Christina Ascher
Ulysses: Paul Brady
(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung
Tel.: 0441 / 2225 111
Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere
Do., 21.11.2002, 20:00
Mi., 04.12.2002, 20:00
Mi., 11.12.2002, 20:00
Sa., 21.12.2002, 20:00
So., 12.01.2003, 20:00
Sa., 18.01.2003, 20:00
Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.
weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez
B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdnge fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verdndert sich stdndig wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.
Premiere

16.11.2002
20.00 Uhr
Kleines Haus

- **David Manson**'s Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

- **Vivian Adelberg Rudow**'s full orchestra music SPIRIT OF AMERICA was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a FREE River Concert Series at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of SPIRIT OF AMERICA.

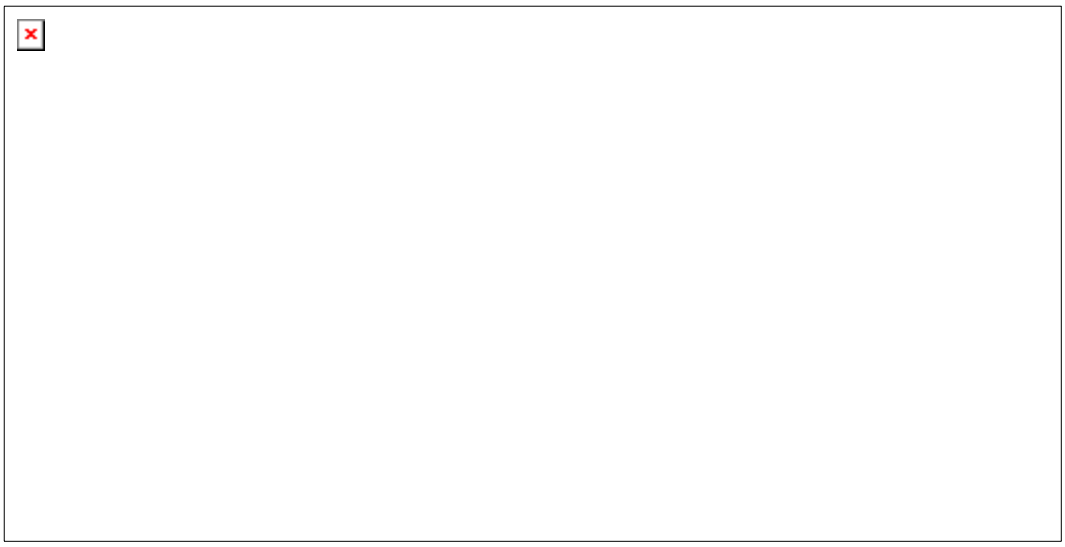
The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

- **Liana Alexandra**'s paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

-



Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08

- The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

YouTube

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

- Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.

- In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

- Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.

- The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.

- In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.

- **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"
- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
- Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
- Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
- Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
- Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)

- **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- ***H7yx a*** for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- ***Only Four*** for solo cello by Charles Knox (Atlanta)
- ***After Hours*** for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- ***Structural Variations on Two Obscure Themes*** for solo cello by Dwight Winenger (California)
- ***The Ninth Wave*** for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- ***Lavender Slumber*** for solo cello by Andy Delikat (Birmingham)
- ***Waltzes for Capone*** for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today
Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER
News staff writer

Artburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's *"The Ninth Wave,"*** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor**'s ***"Hyxía"*** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bloops and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative ***"Waltzes for Capone,"*** for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose ***Structural Variations on Two Obscure Themes*** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthy by The SoundArt Foundation, Inc.

  William Hellerman, Editor
  P.O. Box 900
  Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area.
Subscribe for $15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** http://otmusical.com. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,
Mirta Mulhare

Member, Living Music

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Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) **Extremes.MID** was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Livng Music at dwight@dwightwinenger.net
- or overland...

Other snail mail addresses:

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[**Hard-copy synopses**] **Latest issue: Vol.20 No.2**
R. Murray Schafer issue [Unsolicited Testimonials]

Living Music Journal...

Late-breaking Music News...

special edition

Concert Announcements

The following date-sensitive Concert announcements arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

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8. The **60x60 Canadian Mix** launches this weekend!
   An alternate 60x60 mix of Canadian composers lead by **Eldad Tsabary** is debuting this weekend in **Toronto and Halifax, Canada**

   "60x60 was initiated in 2003 and his since grown into one of the planet's most coveted contemporary music events.... its success can be explained by the sheer wealth of different approaches on display and its capacity of organically integrating them underneath the roof of "New music". It is important to note that there is not one definitive version of the piece, as different regional mixes cohabitate with the all-encompassing international mix.

   - 60x60: Wellington welcomes New Music's fastest-ticking clock By Tobias Fischer, published 2008-09-01

   Saturday **October 4th** 4:00 AM,
   Nuit Blanche, Walter Hall, Edward Johnson Building,
   University of Toronto
   Toronto, Canada
   www.utoronto.ca/tmu_dpatr/DejaPresqueJamais.pdf

   and

   Sunday **October 5th** 7:30 PM,
   Oscillations,
   Saint Mary's University Art Gallery,

Halifax NS
www.oscillationsfestival.ca

Canadian composers included in 60x60 (Canadian mix)
Asoma, Zorina Bacchus, Adam Basanta, Sandeep Bhagwati, Adrian Borza, Christian Calon, David Campbell, Matt Campbell, Raylene Campbell, CDZabu, Gustav Ciamaga, Patrick Sébastien Coulombe, Ian Crutchley, Dancers, Leslie de Melcher, Debashis Sinha, Richard Désilets, Francis Dhomont, Nicolas Dion, Patricia L. Dirks, Carey Dodge, The Dry Heeves, Troy Ducharme, Jean-Michel Dumas, Philippe-Aubert Gauthier, François Girouard, Philip Gosselin, Martin Gotfrit, Tim Hecker, Bryan Jacobs, Bentley Jarvis, Yota Kobayashi, Shaw-han Liem (I am Robot and Proud), Sylvi macCormac, Florence Masson, David McCallum, Andra McCartney, Diana McIntosh, Dustin Molicki, Steven Naylor, Raphaël Néron-Baribeau, David Ogborn, John Oliver, Sean O'Neill, David Parfit, Lia Pas, Sarah Peebles, Scott Peterson, Michael Pinsonneault, Ambrose Pottie, Hélène Prévost, Jean Routhier, Frederick Schipizky, Zuzana Sevcikova, Laurence Stevenson, Nancy Tobin, Roxanne Turcotte, Steve Wadhams, Matthew Wood, Kamen Zenov.

VoxNovus mailing list
VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo

9. # Uncommon Voices!

Music by composers from the Americas and the World

Ten free admission concerts featuring the North/South Chamber Orchestra and distinguished guest artists

at ***Christ & St Stephen's Church*** (120 W 69th St & #8211; New York City)

29th Season (1980-2009)

www.northsouthmusic.org

NORTH/SOUTH CONSONANCE Inc. is pleased to announce plans for its 2008-09 concert series featuring music by composers from Asia, Europe and the Americas.

The upcoming season will mark the 29th consecutive year of activities by this non-profit organization devoted to the promotion, performance and recording of music by living composers.

Ten free-admission events will be presented at the auditorium of Christ and St. Stephen's Church (120 West 69th St) in New York City. The

concerts will feature the acclaimed North/South Chamber Orchestra and distinguished soloists including **Patricia Caicedo and Stela Brandao, sopranos; Mioi Takeda, violin; John Pickford Richards, viola; the Basso Moderno Duo; Munir Beken, Turkish ud; Lisa Hansen, flute; Setsuk o Akizawa, oboe; David Krakauer and Richard Goldsmith, clarinet; Susan Jolle s, harp; Helen Lin, piano; and pianist/conductor Max Lifchitz.**

Recent works by three generations of composers representing diverse aesthetic orientations and hailing from throughout the **US, Argentina, Brazil, China, Colombia, Greece, Italy, Israel, Japan, Korea, Mexico, Spain, Turkey and Venezuela** will be performed.

They include: **Ofer Ben-Amots, Brian Banks, Dwight B anks, Elizabeth Bell, Munir Beken, Richard Brooks, Canary Burton, Patrick Ca stillo, Jordi Cervello, Carson Cooman, Stephen Feigenbaum, Bernardo Feldman, Daniel Haldar, Lee Hoiby, Nikolas Allen Jeleniauskas, Dennis Kam, Yoshihiro Kanno, Daniel Kessner, Leo Kraft, Max Lifchitz, Tudor Dominik Maican, Patri cia Morehead, David Patterson, Andrea Reinkemeyer, Ned Rorem, Ma nuel Sosa, Gabriele Vanoni, Rain Worthington, & Stephen Yip.**

Many of the featured composers will be present at the concerts to introduce their music and meet with the public. They will wor k closely with the musician members of the North/South Consonance Ensemble to insure befitting performance of their works.

NORTH/SOUTH CONSONANCE's 2008-09 season is made possible in part with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs. Additional support for these free admission events is being provided the American Federation of Musicians (Local 802); the Alice M. Ditson Fund at Columbia University; and many generous individual donors.

For more information about this exciting concert series please visit www.northsouthmusic.org

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10. 60x60 Broadcasts:

The new double album release of the 60x60 project is being aired regularly on **WMUA, WKCR, and WOBC.**

Our oldest supporter, **Max Shea** with his radio program, "Martian Gardens" has been playing selections of the 60x60 for the past 4 years. He has been playing one or more selections on his

show airing on: **WMUA FM 91.1 Amherst, Massachusetts.** with web simulcast at: /www.wmua.org MARTIAN GARDENS is on **Sundays 21:00-24:00 Eastern Standard Time** online playlists can be found at: weblogs/martian

Next is **Anne Cammon's "Art Waves,"** a literary radio program, featuring poetry, fiction, radio drama, and experimental literature. Miss Cammon uses the 60x60 project as refreshing interludes between the literary works.

"Art Waves" airs on **Fridays 9:00-10:00 pm Eastern standard time.** Tune in at **89.9 FM** or listen on-line at /www.wkcr.org. Feel free to learn more about WKCR shows at www.wkcr.org/wkcrarts

Anne Cammon's show airs about **once a month**, including this Friday October 5th which features another exciting literary journey combining music and the spoken word. With sizzling works by Palestinian-American poet **Natalie Handal**, portraits of Bombay and New York City by poet **Jeet Thayil**, a novel-excerpt on the life of a junior cartographer by **Reif Larson**, and text-sound adaptation of poems from Anne's collection India Songs, by composer **Robert Voisey**. Not including works from the 60x60 (2004-2005) CD.

Most recently 60x60 has been airing on **Tom Lopez's "Foldover"** airing every **Monday from 3:00-4:00 pm (Eastern Standard Time) on WOBC 91.5 FM in Oberlin, Ohio** (just outside of Cleveland). The show can also be heard over the Internet at: www.wobc.org Last Monday he featured 25 works from the 60x60 project. A web site with information about FOLDOVER can be found at: www.timara.oberlin.edu It includes playlists and information on how to find recordings of the music.

I hope you are in the area to tune in to one of these programs or have the time to listen to their simulcast over the World Wide Web.

_____

VoxNovus mailing list:
VoxNovus@voxnovus.com
listinfo/voxnovus

Composers featured in 60x60 **(2006 / International Mix)** include:

Aaron Acosta	David Fenech	Serban Nichifor
Liana Alexandra	Monroe Golden	Rodney Oakes
John Allemeier	David Gunn	Ronald Parks
Dwight Ashley	David Hahn	Maggi Payne
Marc Barreca	Erdem Helvacioglu	Samuel Pluta
Dennis Bathory-Kitsz	Tony Higgins	David Shannon
Gina Biver	Stuart Hinds	Alan Shockley
James Bohn	Lynn Job	Scott Smallwood
Marita Bolles	Julian Jonker	Laurie Spiegel
Ann Cantelow	Yasushi Kamata	Asha Srinivasan
Nicolas Chausseau	Nicole Kim	Alex Temple
Andrew Cole	Joan La Barbara	Balie Todd
Christopher Cook	Stan Link	Eldad Tsabary

Cindy Cox
Antonino Cuscina
Robert Dick
Ian Dicke
Greg Dixon
Aaron Drake
Ivan Elezovic
Don Malone
Dylan Mattingly
Maurilio Cacciatore
Andra McCartney
Anastasio Mitropoulos
Annele Nederberg
David Newby
Kubilay Uner
Mark Vernon
Katrina Wreede
Xiting Yang
Ivan Zavada
Oded Zehavi
and ~chromatik_d_zabu.tmp (collective)

Composers featured in 60x60 **(2007 / International Mix)** include:

Henri Algadafe
John Allemeier
Thomas Bailey
Joel-Aime Beauchamp
Benjamin Boone
Monique Buzzarte
Adam Caird
Gregory Chatonsky
Jesse Clark
Cindy Cox
Noah Creshevsky
David Cutler
Tilman Dehnhard
Robert Dick
Andrew Eckel
Iris Garrelfs
Thierry Gauthier
Marcel Gehrman
Thomas Gerwin
Tomer Harari
Risto Holopainen
Alphons Izzo
Michiko Kawagoe
Joelle Khoury
Panayiotis Kokoras
Gintas Kraptavicius
Sophie Lacaze
Micky Landau
Tuan Hung Le
Graziano Lella
Meng-chia Lin
Drake Mabry
Chris Mann
Al Margolis
John Maters
Christian McCleer
David McIntire
David Morneau
Jeff Morris
Tim Mukherjee
Alex Nadjarov
Helen Nattras
Serban Nichifor
Blas Payri
John Pitts
Gene Pritsker
Tim Reed
Stephen B. Rothman
Anne van Schotholst
Laurie Spiegel
Ken Steen
Oliver Tache
Eldad Tsabary
Andrea Vigani
Daniel Visconti
Jane Wang
Rodney Waschka II
Simon Whetham
Sabrina Pena Young
and Cynthia Zaven

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Composers included in 60x60 (2006) International Mix:

Aaron Acosta
Liana Alexandra
John Allemeier
Dwight Ashley
Marc Barreca
Dennis Bathory-Ktitsz
Gina Biver
James Bohn
David Fenech
Monroe Golden
David Gunn
David Hahn
Erdem Helvacioglu
Tony Higgins
Stuart Hinds
Lynn Job
Rodney Oakes
Ronald Parks
Maggi Payne
Samuel Pluta
David Shannon
Alan Shockley
Scott Smallwood
Laurie Spiegel

Marita Bolles
Ann Cantelow
Nicolas Chausseau
Andrew Cole
Christopher Cook
Cindy Cox
Antonino Cuscina
Robert Dick
Ian Dicke
Greg Dixon
Aaron Drake
Ivan Elezovic,
Julian Jonker
Yasushi Kamata
Nicole Kim
Joan La Barbara
Stan Link
Don Malone
Dylan Mattingly
Maurilio Cacciatore
Andra McCartney
Anatasio Mitropoulos
Annele Nederberg
David Newby
Serban Nichifor
Asha Srinivasan
Alex Temple
Balie Todd
Eldad Tsabary
Kubilay Uner
Mark Vernon
Katrina Wreede
Xiting Yang
Ivan Zavada
Oded Zehavi
and ~chromatik_d_zabu.tmp (collective)

Composers included in 60x60 (2006) New York Minutes Mix:

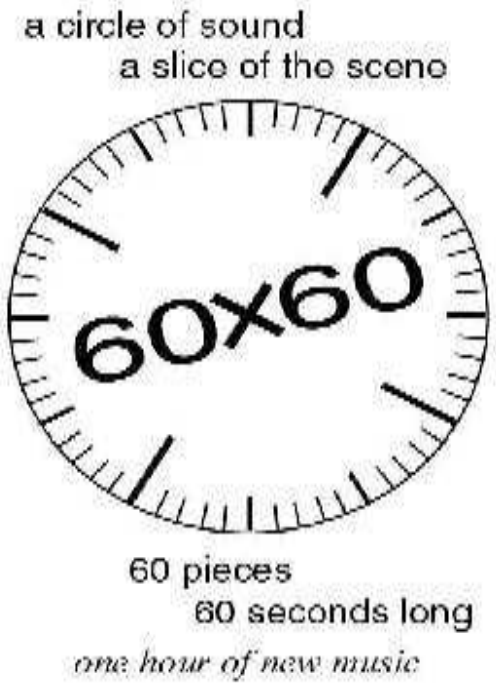
Sara Ayers
Kenneth Babb
Ernst Bacon
Eve Beglarian
Benjamin Bierman
Benjamin Bierman
Jeremiah Bornfield
George Brunner
Monique Buzzarte
Doug Cohen
Noah Creshevsky
Douglas DaSilva
John de Clef Pineiro
Robert Dick
Robert Fanelli
Mary Feinsinger
Roger Fife
Roger Fife
Jason Freeman
Evan Gallagher
David Gamper
Bob Gluck
Daniel Goode
Seth Gordon
Andy Graydon
Gordon Green
Melissa Grey
Jennifer Griffith
Franz Hackl
Jeffrey Harrington
Noah Haverkamp
Emiko Hayashi
Ray Levitt
Peter Heller
Sean Hickey
Brian & Eugene Kim House
Daniel Iglesia
Travis Johns
Richard Kostelanetz
Briggan Krauss
Joan La Barbara
Mary Jane Leach
John Link
Annea Lockwood
Glenn Marsala
Paula Matthusen
Kevin McCoy
Jordan McLean
Jake Merkin
Christopher North
Frank J. Oteri
Jonathan Pieslak
Timothy Polashek
Gene Pritsker
Martin Simon
David Snow
Laurie Spiegel
Patrick Stacey
Hans Tammen
Francisco Toro
Samuel Tymorek
Robert Voisey
Charles Waters
David Wolfson

Composers in the 60x60 (2004-2005) CD Release:

Riad Abdel-Gawad
Aaron Acosta
Liana Alexandra
John Allemeier
Lydia Ayers
Kenneth Babb
Jethro Bagust
Christopher Bailey
Christian Banasik
Greg Bartholomew
J.Ryan Garber
Douglas Geers
Peter Gilbert
Robert Gluck
Daniel Goode
Ramón Gorigoitia
David Gunn
Mike Hallenbeck
David Hamill
Pat Hanchet
Richard O'Donnell
Cezary Ostrowski
Ronald Parks
Maggi Payne
Alexis Perepelcia
Mark Petering
Samuel Pluta
Kevin Ponto
Giuseppe Rapisarda
Malcom Rector

Dennis Báthory-Kitsz
J.C. Batzner
Eve Beglarian
Stephen Betts
Sandeep Bhagwati
Benjamin Bierman
John G. Bilotta
Jason Bolte
Benjamin Boone
Justin Breame
George Brunner
Benedikt Brydern
Paul Burnell
Julian Cartwright
Elvio Cipollone
David Claman
Paul Clouvel
Douglas Cohen
Ray Cole
Andrew Cormier
Noah Creshevsky
Lucio Cuellar
Aaron Drake
Moritz Eggert
Ivan Elezovic
Travis Ellrot
Karlheinz Essl
Carlo Forlivesi
Justin Freeman
Larry Gaab
David Gamper
David Handford
Marihiko Hara
Jason Heald
James Hegarty
Erdem Helvacioglu
Mark Henry
Dorothy Hindman
Bernard Hughes
David Jaggard
Lynn Job
Solange Kershaw
Killick Merivon
KleinSmid
Gary Knudson
Igor Korneitchouk
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James Miley
Polly Moller
David Mooney
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Mark Rose
Robert Sazdov
John Schappert
Heike Schmidt
Jacky Schreiber
Alex Shapiro
Martin Simon
Adam Sovkoplas
Kenneth Steen
Paul Steenhuisen
Jonathan Stone
Allen Strange
Dirk Johan Stromberg
Thomas Sutter
Peter Swanzy
Peter Swendsen
Mike Swinchoski
Piotr Szewczyk
Norman Teale
Robert Scott Thompson
Vladimir Tošic
Eldad Tsabary
Mike Vernusky
Rene Veron
Joseph Vogel
Robert Voisey
Chris Ward
Straiph Wilson
Katrina Wreede

11.



Vox Novus & Lmf

"60x60 showcases a wealth of brief, contemporary compositions. There are no live performances, so you can't really call it a concert. Maybe it would better be described as a listening party. ... It's like a Whitman's sampler of the contemporary new music scene. " - Sound Sampler Greg Haymes, Times Union, Albany New York February 9, 2006

"60x60 features 60 back-to-back pieces that are each under 60 seconds long, each by a different modern composer. ... It's like channel surfing through experimental music." Geeta Dayal, Village Voice, New York, New York March 16-22, 2005 Vol. NO. 11

"... The idea of commissioning sixty pieces each a minute long has elements of both ingenuity combined with madness: ... A minute can be ample time to express a whole gamut of imaginative sounds, or it can be a constraint which forces an artist to isolate what is the most important element of a work. The point of the project is that it enables an audience to take in and enjoy a cross section of different approaches to new music within a reasonable duration. And the purpose of Robert Voisey is to promote new music ..." - Ingenuity

and madness? Malcolm Miller, Music & Vision, London UK December 24, 2005

60 Composers in this year's **Pacific Rim Mix** include:

- **Nicholas Baldwin**
- **Marc Barreca**
- **Lembit Beecher**
- **John Biggs**
- **Betty Breath**
- **Darren Buhr**
- **Brigid Burke**
- **Rosalinda Carlson**
- **Sharon Cheslow**
- **Lut Yun (Lucinda) Chiu**
- **Foster Clark**
- **Jared Commerer**
- **Cindy Cox**
- **Michael Dawson**
- **A.L. Dentel**
- **Aaron Drake**
- **Alex Eddington**
- **Jessica Gardiner**
- **Kara Gibbs**
- **David Hahn**
- **Yuko Hamura**
- **Jason Heald**
- **Sungji Hong**
- **Jeffrey Hunkin**
- **Celeste Hutchins**
- **David Evan Jones**
- **Yasushi Kamata**
- **Koji Kawai**
- **Donald Kepple**
- **Anton Killin**
- **Nicole Kim**
- **Tuan Hung Le**
- **Cheryl Leonard**
- **James Mason**
- **Beryl Matete**
- **Deeann Mathews**
- **Dylan Mattingly**
- **Polly Moller**
- **Julia Norton**
- **Rodney Oakes**
- **Robert Parker**
- **Maggi Payne**
- **Peggy Polias**
- **Carlos Rafael Rivera**
- **Stephen C Ruppenthal**
- **Simon Munro Rycroft**
- **Margaret Schedel**
- **Jacky Schreiber**
- **Alex Shapiro**
- **Frank Sprague**
- **Phillip Stearns**
- **Sarah Taylor**
- **Kubilay Uner**
- **John Villec**
- **Robert Voisey**
- **Shane Watters**
- **Katrina Wreede**
- **Hajime Yabe**
- **Carolyn Yarnell**
- **and Ivan Zavada**

The concert program can be found at the following link: www.voxnovus.com/60x60/2006_Pacific_Rim_Concert_Program.htm

"60x60 is a one hour listening experience containing 60 works, each 60 seconds or less. Most likely you have never heard music like this before, or at the very least you haven't heard in a format like this: 60 works varying in style and aesthetic from today's composers living all around the world. You will love at least one piece. You will probably hate one piece. But whether you love or hate what you are listening to, within 60 seconds you will be listening to something different." - Robert Voisey

Robert Voisey is a composer and impresario of new works; he seeks innovative and creative approaches to promote the music of today's composers. Voisey is the Artistic Director of the 60x60 project, the Composer's Voice concert series, Vice-President of Programs for the Living Music Foundation and Founder and Director of Vox Novus. 60x60 Project - California Premier of the 60x60 Pacific Rim Mix

Thursday Night Special @ Mills College 8pm. Ensemble Room, Mills College 5000 Mac Arthur Boulevard Oakland, California < a

href="http://www.voxnovus.com/60x60.htm">www.voxnovus.com/60x60.htm
www.mills.edu/maps/campus_map.pdf

Robert Voisey
RobVoisey@VoxNovus.com
Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
Founder of Vox Novus
www.VoxNovus.com

_____

VoxNovus mailing list
:VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo/voxnovus

Live internet broadcasts are available. Go to this URL:
www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu); it includes playlists and information on how to find recordings of the music.

FOLDOVER is organized by - **Tom Lopez**
Oberlin Conservatory of Music, Oberlin, Ohio 44074 USA

"60x60 showcases a wealth of brief, contemporary compositions ... It's like a Whitman's sampler of the contemporary new music scene.
- Sound Sampler **Greg Haymes** Times Union February 9, 2006

FOLDOVER is on WOBC 91.5 FM in Oberlin, Ohio (just outside of Cleveland).

Live internet broadcasts are available. Go to this URL:

www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu

Robert Voisey
RobVoisey@VoxNovus.com

Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
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COME LISTEN TO 60X60, a circle of sound, a slice of the scene, one hour of new music.

"60x60 features 60 back to back pieces that are 60 seconds long, each by a different modern composer...it's like channel-surfing through experimental music!" -Village Voice

"Andy Warhol gave us 15 minutes to bask in glory, but Rob Voisey has cut to the chase; state your case in 60 seconds or less." -Noah Creshevsky

"Not since John Cage's "Indeterminacy" has the flow of time from one minute to the next been so significant." -Doug Cohen

"[Vox Novus offers] the presentation of serious works by established and emerging composers. Those voices should be heard, and can even be reheard on the Vox Novus website (www.voxnovus.com). -New Music Connoisseur

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Updated information will be posted at: www.voxnovus.com/60x60/Concerts.htm

Vox Novus
==========

The 60x60 project is designed for flexibility for growing and expanding. One of the missions is to perform as many works possible.

This year we are doing something new. We are picking the participants for our regional selection of the 60x60 project before the main selection. This year we received a tremendous number of submissions from the **Midwest and immediate central regions of the United States**. We have endeavored to produce a **regional concert** for this region in the past and this year we will be able to accomplish this goal.

Following are the participants in the **American Heartland** who have been included in the concert:

- Greg Allen,
- J. Anthony Allen,
- Timothy Flood,
- Ryan Garber,
- Mike McFerron,
- David McIntre,

- Christopher Bailey,
- Stacey Barelos,
- J.C. Batzner,
- Robert Berg ,
- Michael Berkowski,
- Kari Besharse,
- Timothy Brace,
- Pui-Shan Cheung,
- Greg Chmura,
- Daniel Clem,
- John Consiglio,
- Zachary Crockett,
- Lucio Cuellar,
- Matthew Davidson,
- John Dribus,
- Ivan Elezovic,
- Travis Ellrott,
- Andrew Estel,
- Doug Geers,
- John Gibson,
- Jacob Gotlib,
- Jason Gresl,
- Mike Hallenbeck,
- James Hegarty,
- Norbert Herber,
- David Heuser,
- Dorothy Hindman,
- Gregory Hoepfner,
- Craig Hultgren,
- Lynn Job,
- Kanniks Kannikeswaran,
- Noah Keesecker,
- Gary Knudson,
- Sabin Levi,
- Stan Link,
- Tom Lopez,
- Don Malone,
- Michael John Mollo,
- Laurie Lee Moses,
- Michael Murphy,
- Curt Nordgaard,
- Richard O'Donnell,
- Sean O'Neill,
- Samuel Pluta,
- Steve Ricks,
- James Romig,
- Phillip Schroeder,
- Mozhgan Shahidi,
- Adam Sovkoplas,
- Thomas Sutter,
- Michael Taylor,
- Fred Tompkins,
- Mike Vernusky and
- Joseph Vogel

Click the following link for the concert program: Concert_Program_Midwest.htm

(Selections for the **International 60x60** coming soon)

VoxNovus mailing list:
VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo/voxnovus

Robert Voisey
RobVoisey@VoxNovus.com
www.VoxNovus.com

12.

LETTER FROM MOZART

by Michael Colgrass

2006 marks the 250th birthday of Wolfgang Amadeus Mozart. Pulitzer Prize winning composer, Michael Colgrass' orchestral homage to the great master, LETTER FROM MOZART is a light, colorful piece, popular with audiences, and a unique and entertaining contribution to the repertoire, based on a fictional letter to the composer from Wolfgang himself.

Mozart's letter, complete program notes, and selected reviews are below. For perusal scores, recordings, and more information about Michael Colgrass and LETTER FROM MOZART, please visit www.brhoadsandassociates.com or www.michaelcolgrass.com.

LETTER FROM MOZART

Dear Michael:

I would like to be your inspiration for a piece of music. I have been watching the development of music since my time and am especially interested to see how an idea of mine would come out when filtered through the mind of a twentieth-century composer. Let me give you a typical Austrian-type folk melody (I'll think up an original one), and you apply to it techniques of contemporary music in any way you like.

Now, you may wonder why I chose you for this task. First, I know I'm your favorite composer and that counts a great deal with me. Second, you are a percussionist, and one of my secret dreams has always been to write something for percussion, but in my day it wasn't dignified. But perhaps my primary reason for choosing you is that your name would have been Migele Colagrossi, had you been born in Italy like your father. I loved Italy more than any other country.

Getting back to this new piece, may I suggest that it be a work of light quality, not superficial, Mozartian! Many artists today seem to feel their work must express the age they live in, and cite war, corruption and crime as reason for creating bitter and angry work. My God, if only you could have experienced some of the miseries of the age I lived in, disease, oppression, poverty! And corruption! Life wasn't all bad, of course, and there was much beauty in my age, but so there is in yours, and why not try to capture that spirit, too?

One last word: don't quote any of my existing music, just use this melody I send you (Goodness, I've written so many pieces I hope I didn't use this tune and forget having done so!).

Good luck to you, and I hope you have fun with it.

Your friend,

Mozart

PROGRAM NOTES

As the music begins, the "Mozart" tune is played on a piano or a toy piano. The contemporary techniques that are applied to it in the course of the work are many and varied, but the attentive listener will hear older, familiar ones too, as the composer meditates and muses on his subject and sometimes transforms it beyond recognition.

From time to time, small groups of musicians play music of their own in separate ensembles that are independent of the others. At a particularly complex moment just before the work comes to an end, there are six separate groups. The score is organized so that two conductors lead all the players through their parts.

PRESS

"The work is as fanciful as the title, which refers to a fictional letter the composer claims to have received from the Viennese master, exhorting Colgrass to write a work using a Mozart-like theme. Musically, Colgrass creates a kaleidoscope effect by embedding a straightforward eight-bar theme on a constantly shifting aural background. The theme passes from piano to viola to woodwind, but never in its entirety, and always mocked by the orchestra with frigid sustained chords in the strings, or the virulent sound of an oompah band, or a sudden explosion of accordion.

"The effect is like watching a Federico Fellini movie set in a freak carnival, faces leering in and out of focus in the camera, the feral sound of a calliope and human screeches penetrating your ears. Colgrass deliberately creates an unstable listening experience... A delightful contemporary work."

Willa J. Conrad, Toledo Blade

Bill Rhoads & Associates
60 Depot Street
Verona, NJ 07044

t: 973-857-3440
f: 973-857-3442
e: branda@subitomusic.com

13. 

Click for Upcoming Concerts

14.

RON FEIN

20 BOOMBOX TOUR

Join internationally acclaimed composer, and Pioneertown area resident, Ron Fein, for the first stop on the West Coast Tour, of his sound installation works for 20 boomboxes!

These concerts will benefit Dreams for Kids, through a sub-committee of the Basin Wide Foundation. Your donation will admit you to the event.

For more information contact Max Thomas at 760.369.YOGA
Or www.ronfeinmusic.com

15. 

16. 

...and others

17.

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The Juilliard Theater - 155 West 65th St - New York City - USA

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Ticket Central 212 279 4200 - 1-8 pm www.ticketcentral.org

e-mail: boxoffice@guggenheim.org
internet: www.worksandprocess.com

18. UCDavis Events.....

19. Calendar of Events

20. NEW MILLENNIUM CONCERT SERIES-SPRING 2006

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Calendar of Events

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21. Click the logo for more data

22. New Music L.A.
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Background music is "Phonistic Numerals" (Second Movement) by Dwight Winenger (BMI) © 1997 all rights reserved

MIDI download is FREE, but please inform the composer.
StrQu2_1.MID was orchestrated by Dwight Winenger (BMI) on Trax for Yamaha CBX-T3 synthesizer.

Thanx for visiting!

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Daniel Pearl FOUNDATION

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tel: 310.441.1400 · fax: 310.441.1404
www.danielpearl.org

Daniel Pearl WORLD MUSIC DAYS

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Los Angeles Office
Tel: 310-441-1400
Fax: 310-441-1404

September 19, 2008

On behalf of the Daniel Pearl Foundation, we invite your participation in the 7th Annual Daniel Pearl World Music Days. We believe you would be an ideal candidate to join in our mission o promoting unity, tolerance and cross-cultural understanding through music. Participation in World Music Days involves **no financial consideration**.

New Honorary Committee member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician Daniel Pearl - using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further. Participating musicians make a simple dedication from the stage, or in the printed program in the theme of "Harmony for Humanity."

World Music Days happens every year October 1-31 so we would particularly like to include any or all of your October performances. Your participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Background
Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the *Wall St. Journal* South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl
Daniel Pearl Foundation
Contact: Paul Karlsen
Paul@danielpearl.org
(310) 441-1400
www.danielpearl.org
www.danielpearlmusicdays.org

Liana Alexandra Invitation to Daniel Pearl World Music Days

Inbox X

Paul Karlsen to me show details Sep 19 | Reply |

Dear Liana,

We hope this letter finds you well. We looked further at your myspace page and would like to formally invite you to participate this year in the 7th Annual Daniel Pearl World Music Days. We have included the text of the message below as well as an attachment of the formal invitation to participate from Ruth and Judea Pearl. As this is solely an awareness raising program, there is no financial obligation to participate.

Best Regards,

Paul Karlsen

Operations and Programs Manager

Daniel Pearl Foundation

310.441.1400

paul@danielpearl.org

www.danielpearl.org

www.danielpearlmusicdays.org

What is World Music Days?

Options Add Contact

Labels

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Preview Invite

"Music must serve a purpose, it must be part of something larger than itself, a part of humanity." - Pablo Casals

---

September 19, 2008

Dr. Liana Alexandra

Bucharest, Romania

Dear Liana,

On behalf of the Daniel Pearl Foundation, we invite your participation in the 7th Annual Daniel Pearl World Music Days. We believe that you would be an ideal candidate to join in our mission of promoting unity, tolerance and cross-cultural understanding through music.

New Honorary Committee member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician Daniel Pearl- using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further.

World Music Days happens every year October 1-31 so we would particularly like to include any or all of the October performances you may have. For any events that fall outside the official October window, we would be honored to include as Tribute events. Your

participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Participation in World Music Days is simple and involves **no financial consideration**:

1. Respond with the time and location of concert(s) you would like to dedicate.
2. Read a dedication from the stage, or printed program, in the theme of "Harmony for Humanity." (see sample dedications).

Background

Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the Wall St. Journal South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl

Daniel Pearl Foundation

Contact: Paul Karlsen

Paul@danielpearl.org

(310) 441-1400

www.danielpearl.org

www.danielpearlmusicdays.org

"Together with a diverse group of Honorary Committee artists, we celebrate and support the Foundation's mission of using the power of music to promote cross-cultural understanding and remind people of all cultures and religions that we share a common humanity." - R.E.M.

World Music Days Invitation.pdf
70K View as HTML Download

Reply Forward

Liana Alexandra Dear Paul Karlse Sep 26 (12 days ago)

Paul Karlse show details Sep 27 (12 days ago) | Reply |

Dear Liana,

Thank you for your email. We are honored with your participation this year in the 7th Annual Daniel Pearl World

Music Days. We have registered this event under your username “lianaalexandra” that you registered with last year and attached the poster to this event on the listing.

We look forward to hearing more about this event. If there are any photos or audio from the event you would like to send us after the event, we would love to see them.

United we can make a difference.

Paul Karlsen

Daniel Pearl Foundation

paul@danielpearl.org

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Basso Moderno ...

Andrada-Ioana V...

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Serban Nichifor

Serban Nichifor

de.miller@neu.edu

Doina Rotaru

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Melody at United Nations !!!

Inbox X

Basso Moderno Duo to m show details Apr 20 Reply

Dear Liana,

We just wanted to let you know that we performed your Melody at the United Nations in New York City a few days ago. It was a fantastic performance and you would have been very happy with the response from the audiences.

Unfortunately there was no program. We had twenty five minutes to perform during the festivities for the Pope Benedict XVI (he was not in attendance). The performance took place in the Dam Hammarskjold Auditorium with a very nice Steinway Grand, which had the United Nations seal carved on the side.

Here is the program we selected:

Larry Bell	Pop Set
Sonia Megias Lopez	Tango No. 2
Felix Yanov-Yanovsky	Dialogue
Liana Alexandra	Melody
Ned Rorem	Nocturne

Hope you are well,

Allan

Basso Moderno Duo
Allan Von Schenkel
Kristen Williams
bassomoderno@gmail.com
www.solobass.org

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UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

SALA "CHOPIN" **Marți 13 Noiembrie 2001, ora 18:30**

NUOVA MUSICA CONSONANTE

Ediția a IV-a

Coordonarea artistică: LIANA ALEXANDRA și ȘERBAN NICHIFOR

CONFLUENȚE ROMÂNO-BELGIENE

ȘERBAN NICHIFOR - **"CONCEPTOFONIA" pentru violoncel și pian**

LIANA ALEXANDRA - **"CINCI SECVENȚE" pentru violoncel și pian**

NICOLAE COMAN - **"CANTO" pentru violoncel și pian**

Interpretează Duo-ul "INTERMEDIA"
- **Șerban Nichifor – violoncel**
- **Liana Alexandra – pian**

BOUDEWIJN BUCKINX - **"PRIN <VIOLA>, ÎNȚELEGEM VIOLA" pentru violă solo (p.a.)**

JACQUES LEDUC - **"LAMENTO" op.70 pentru violă solo (p.a.)**

RAOUL DE SMET - **"CONSIDÉRATIONS SUR UNE MÉLODIE DE MR.P.BENOIT,FLAMAND" pentru violă solo (p.a.)**

Interpretează Mălina Dinu, Monica Sînca și Tamara Dica - studente la Clasa de Violă a Prof.univ. Valeriu Pitulac

RAOUL DE SMET
- **"BRIBES D'AVATAR" pentru violă și violoncel (p.a.);**
- **"AVATAR 7" pentru trio de coarde (p.a.)**

ADRIAN MOCIULSCHI - **"CVARTET DE COARDE" (p.a.)**

Interpretează Petre Dan Alexandru (vioară), Alida Boboc (vioară), Adrian Nica (violă) și Adrian Ciuplea (violoncel) – studenți la Clasa de Muzică de Cameră a Conf. Dr. Șerban Nichifor

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which created them for its own purposes.

How we do talk about music

An interesting sidebar of the language-music relationship is the use of onomatopoeia or nonsense words in talking about music. Listen closely to musicians in rehearsal once and it's interesting what they do when trying to communicate about the music they're working on. They'll say something like: "you know that one little 'beedley-beedly' bit? What about if we took a bit longer there – and then sort "unnf" on the next downbeat?" This sort of allusive, half-speech, half-singing, or other imitation of musical sound while appearing almost unintelligible as written text, is actually marvelously communicative and very efficient speech. I think that it is quite illuminating, really. When forced to communicate about music in a situation of real importance – like rehearsing a piece – people use a verbal system wholly unlike grammatical written language. It's also interesting the amount of gesturing and body movement that take place in these situations – things that actually do communicate the dynamic. I think it really speaks to the fact that language is an inapt tool for dealing with music. This odd sort of pidgin that musicians speak to one another is really about as close as words can come to being useful in the matter.

The problem is, of course, that we live in a world entirely established to operate on the basis of writing. Other than speech, it is our principal means of communicating and is the primary means of remembering and retaining the thoughts and events of our world. To be engaged in music, an activity that is almost entirely off the table when it comes to writing effectively, has its good and bad results. On the one hand, written language keeps music in a curious ghetto in relation to the rest of the arts and to culture in general. Any musician, I'm sure, has had the experience of talking to other artists, writers, or to just generally cultured people to realize that these otherwise competent people knew absolutely nothing about music. Music is a mysterious black box for most non-musicians. Without that universal flashlight – language – to probe and illuminate it, it remains almost an unknowable magic event wholly outside their imagination.

The positive side of this is that music has a privileged place in the world. Like the shamans in the village, musicians, if they are not scorned, are met with a certain respect that comes from doing something which is powerful and yet beyond the reach of names and words. This dual-reality seems an unavoidable state, unsusceptible to education or explanation because the means of education and explanation is writing, and as we have found, writing is of no use. Music and the world music describes is destined to be as inaccessible to our writing mind as colors in the infrared or ultra violet spectrums are to our visual mind.

That language is a failure in the matter of music, in the end, does not trouble me – I actually find it rather liberating. Reviews don't need to concern you, (unless positive of course, in which case the exception proves the rule) analyses can be safely disregarded and program notes safely skimmed. As a point of fact, the almost universally silly things that are written about music would, if this failure was unacknowledged, be enough to induce real despair. On the other hand, if the complementary inabilities of music and language are embraced as not merely an unfortunate reality but as a finely-tuned mental ecosystem, then, this odd state of affairs is as comforting as the miraculously perfect combination of oxygen and nitrogen which keeps the corpuscles happily coursing through our brains and the atmosphere clinging to the planet.

Guggenheim Prize-winning composer Greg D'Alessio teaches at Cleveland State University. He was recently in Tallahassee, FL for the performance of his Trio for Flute, Cello, and Piano at The Florida State University's New Music Festival.

CD RELEASE

Living Artist Recordings announces the release of *Semantems*, Volume 10 of Living Artist Recordings. *Semantems* features works by Jeremy Beck, Carson Cooman, Dorothy Hindman, Edwin C. Robertson, and Erich Stem. Discs can be purchased online from Amazon.com, CDemusic, and Living Music Foundation.

News Briefs

The **Composers Concordance** is continuing a winter wonderland of new works in its second seasonal concert, Wednesday, February 26, 2003, 8PM at Washington Square United Methodist Church, 135 West 4th Street, NYC. Three composers, Martin Bresnick, Frank Oteri, and Dan Cooper will be present and will be interviewed by actress Linda Past.

The music of **Jeffrey Hoover** of Illinois Central College has received several premieres lately. *Latin Steps*, for violin and piano, was performed by Rachel Barton and Matthew Hagle on the Illinois Central College Subscription Series on November 8. The same day, GéNIA gave the premiere of *My City* for piano, tape, and videopainting on the Arts and Ideas series at Lewis University in Chicago. On November 10, the London-based group presented *My City* at the ICC Performing Arts Center in East Peoria, IL.

Living Music announces joint venture with Nuova Musica Consonante: Living Music has joined forces with Nuova Musica Consonante in Romania to jointly create a series of concerts and conferences. Through the efforts of Liana Alexandra and Serbon Nichifor, Living Music will be linked with the prestigious Nuova Musica Consonante series in Romania to promote the works of Living Music members.

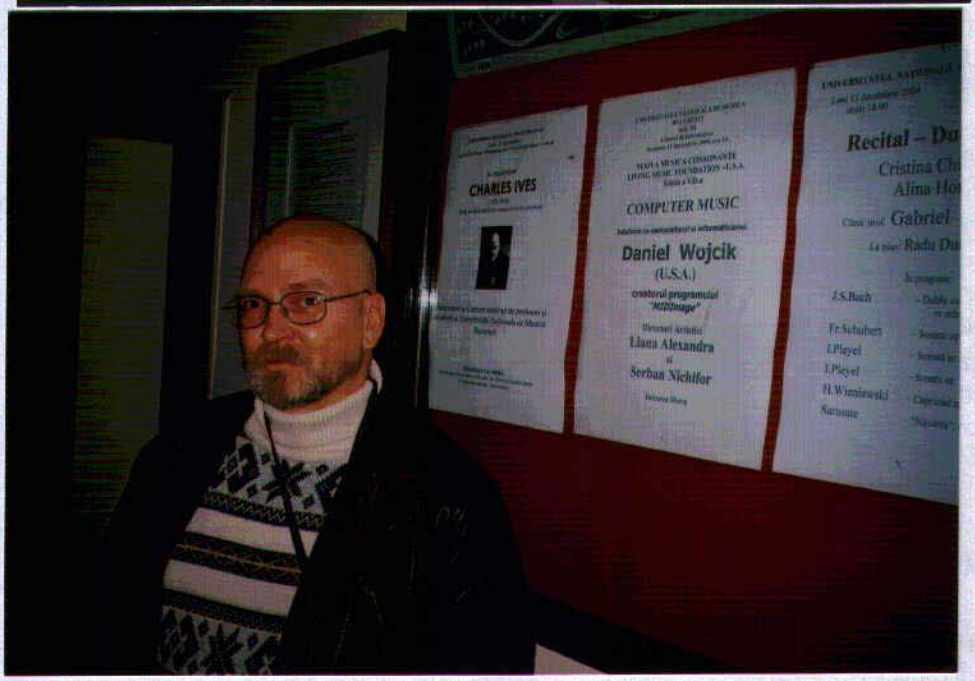
Composer's Voice Concerts: Vox Novus and the Living Music Foundation joined forces on October 20, 2002 to present their third Composer's Voice Concert at A.R.T. in New York, NY. The event featured Sonata for Flute, by Liana Alexandria; *Tremblings*, by Dorothy Hindman; *Conversations for Flute and Piano*, by Michael Kinney; *Fishing Through the Open Door*, by Charles Norman Mason; *Rendezvous with*






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(U.S.A.)
creatorul programului
"MIDImage"
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si
Serban Nichifor
Recital – Du
Cristina Co
Alina Ho
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PAUL POPESCU, Conductor
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COMPUTER MUSIC

Compositions by students of the National University of Music Bucharest - Romania

2003-2006



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DRAGOS MOCANESCU

IN PROGRAM LUCRARI DE

ANDRE JOLIVET DIMITRI SOSTAKOVICI SERBAN NICHIFOR
DOINA ROTARU LIVIU DANCEANU LIANA ALEXANDRA
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ROMANIA

BUCHAREST

Event: "Hommage to the American Pioneers"
Website: http://romania-on-line.net/whoswho/AlexandraLiana.htm
Open to: General Public
Organization: Nuova Music a Consonante
Performers: Susan McClellan (USA), Liana Alexandra (Romania), Srban Nichifor (Romania)

Dates: Tuesday, October 5, 2004*
*Date is prior to Music Day
Venue: Philarmonic "George Enescu"-Bucharest
Style
Info: lianaalexandra@pcnet.ro











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Liana Alexandra

Classical / Americana / Electronica



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Romania

Profile Views: 2186

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Liana Alexandra: General Info

Member Since	2/9/2008
Record Label	unsigned
Type of Label	Major

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Seventh Symphony P...
Liana Alexandra
Playing

00:33

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Liana Alexandra's Latest Blog Entry [Subscribe to this Blog]

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LIANA ALEXANDRA: "Barcarola" (**view more**)

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undefined LIANA ALEXANDRA: Opera "In Labyrinth" - Act II (**view more**)

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it is a pleasure to discover your
music
thank you!
Mark Feldman

(Delete)

Viva Trio



02/18/2008 07:27 AM

Very nice to meet you, Liana Alexandra!

cheers from Viva Trio

(Delete)

Catherine Deneuve



02/18/2008 05:54 AM

Hi!
Thanks for the add!!
Kisses.

(Delete)

Mario Pettenati



02/17/2008 11:54 AM

Ciao Liana. Thank you so much for your
friendship. Write really music grandiose.! Mario

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Franck Balestracci



02/17/2008 09:57 AM

Hello Liana,
you are the second person of Romania to contact me today,(the first was Serban Nichifor,Beautiful work!)
I like also a lot your compositions ! Great creation !
All the Best
Franck

(Delete)

ISRAEL FOREVER



02/17/2008 06:06 AM

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Andrea Zonn



02/15/2008 05:30 AM

Liana,

What a beautiful listen. Thanks so much for inviting me into your space.

All good things to you,
AZ

(Delete)

Allison Zopel



02/11/2008 12:54 AM

Hi Liana :)
Thank you so much for your
friendship and connection. :)
Your music is just beautiful,
and I am so happy to meet
you now! :)
With much love from here. <3
Allison ^j^

(Delete)

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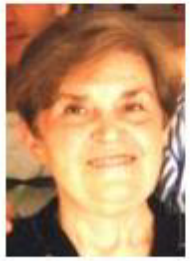

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Shawn Mitchell
armydrummer.com



04/02/2008 04:00 AM

Wonderful music - thanks for sharing! Thanks, too, for the friend request. I wish you all the best from Virginia Beach.<br style="display:none"/> - Shawn

(Delete)

Vivian Ashton



04/01/2008 08:00 PM

(Delete)

MASONIC TEMPLE



04/01/2008 06:20 AM

Fantastic music!

Welcome to our Renaissance Revolution Serban Nichifor :-)

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Sarah



03/27/2008 05:43 PM

Thank you for the add. I'm impressed with your work. Thank you for sharing your gift with us!
Sarah

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Hello Serban,

Very nice to meet you!
Congratulations on your artistic successes.

Best wishes from all 3 of us,
Viva Trio

(Delete)

Christoph Theinert



02/17/2008 02:52 AM

thank you so much! appreciate your attention, and wish you great success with your interesting work.

sincerely, chris

(Delete)

Franck Balestracci



02/17/2008 01:38 AM

Thanks Serban for contacting me and for your nice comment,
Happy to discover your space and your great musical work !
All the best from France
Franck

(Delete)

Catherine Deneuve



02/17/2008 12:23 AM

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Conf.univ.Dr. Serban Nichifor
UNMB

NUOVA MUSICA CONSONANTE

- prezentare curs LMC/MN-anii II,III si IV FIM, sem.2, anul univ.2007-2008 –

Reprezentand atat o coordonata estetica cat si una istorica (aparuta in a doua jumatate a sec. XX si aflata in prezent in plina evolutie), postmodernismul muzical marcheaza o schimbare paradigmatica esentiala in raport cu modernismul dominat de experienta serialismului dodecafonic, initiat in prima jumatate a secolului trecut. Astfel, sub aspect estetic, postmodernismul ilustreaza in acelasi timp o reactie la excesele formalismului uneori rigid si intolerant al epocii moderne, dar si o benefica continuare a unor filoane de factura experimentala nascute chiar in ambianta deosebit de fecunda a experientei seriale autentice.

Un element definitoriu este punctat tocmai prin definirea complexa a "noii consonante" - atat in sens acustic cat si in perspectiva spirituala ("*unio mystica*"), sub influenta directa a experientelor contemplative (extatice, esoterice) specifice unor sisteme religioase orientale, ce au fost asimilate rapid in mediul occidental prin forta globalizarii, a comunicarii plenare.

In acest sens, postmodernismul musical poate fi considerat si o aplicatie sonora a unor elemente constitutive ale conceptiei "*New Age*", referitoare de pilda la "campul morfogenetic si rezonanta morfologica" (ca realitate profunda a Universului, evidentiata de Rupert Sheldrake), la teoria "bootstrape" (teorie initiata de Geoffrey Chew, reliefand structura de retea a Universului), la "coex" (in care procesul transpersonal al trairilor formeaza "sistemul experientei condensate" ca principiu psihic general, conform teoriei lui Stanislav Grof), la "starile psihedelice" (sau de "constiinta schimbata", induse de endorfine/encefaline precum si de anumite substante chimice – LSD/Lysergsaurediathylamid, DMT/dimetiltriptamin, DET/dietiltriptamin – si experimentate in anumite curente ale muzicii "rock" caracteristice miscarii "beat"), la "holism" (reprezentand conceptia lui Gregory Bateson, Fritjof Capra, Francisco Varela si Morris Berman asupra cunoasterii fragmentare si relationate a realitatii), la "omul nou" (animat de nostalgia spiritului si de idealuri ecologice, fiind subordonat mediului natural, cosmic, al "Pamantului ca fiinta vie"), la "cercetarile tanatologice" (concentrate pe "experientele extracorporale" in faza mortii), la "cautarea viziunii" (ca expresie a revelatiei supranaturale).

Revenind la domeniul de definitie al artei sunetelor, putem afirma ca, raportat la modernism, postmodernismul propune o noua paradigma in care gandirea carteziana (eminamente analitica, "rationala" si, uneori, rigida pana la intoleranta) este continuata la un nivel superior prin tehnici flexibile de factura

holistica, bazate pe experiente transpersonale (unele cu valente terapeutice, in "biomusic"), pe intuitie, pe constiinta apartenentei la o comunitate, la o "retea", la un mediu natural ce nu poate fi cunoscut decat partial, dar in care trebuie sa ne incadram in spiritual tolerantei, intr-un mod cat mai "consonant", mai "armonios", mai "eufonic"…. Sintetizand, putem stabili o lista (desigur, neexaustiva, dar totusi relevanta) ce pune in evidenta – prin analogie – diferentele dintre vechea paradigma moderna si noua paradigma postmoderna: continut bine determinat (limitat) *versus* (/) conexiunea libera a sensurilor; creatia ca activitate finita/ca proces infinit; ierarhie (subordonare, autoritate, conformism)/egalitarism (autonomie, toleranta, nonconformism); gandire rigida (inclusiv prin etichetari si fetisizari "definitive")/flexibila (permanent deschisa, eliberata de "complexe"); evolutie impusa, exterioara/adaptata, interioara; conventionalism si intoleranta (inclusiv in unele miscari epigonice ce doar pretind ca sunt "de avangarda")/nonconventionalism (originalitate, avangardism autentic); vointa (exterioara)/constiinta (interioara); aplicarea "normelor" impuse/experimentarea noilor solutii; analiza/sinteza; interpretul - avand obligatia de a respecta "ad litteram" partitura - este subordonat compozitorului/interpretul - avand libertatea de a adapta partitura personalitatii sale creatoare - are aceeasi pondere ca si compozitorul (<u>NB</u> – exista numeroase exemple in care interpreti de geniu au "salvat" lucrari lipsite de valoare, corectand – desigur, prin nerespectarea indicatiilor gresite din partitura - erorile compozitorilor…); compozitorul este un creator absolut, un demiurg, sau chiar un "dumnezeu" al muzicii sale/compozitorul este doar o "creatura a lui Dumnezeu" (in viziunea radicala a lui John Cage s-a pus in discutie chiar procesul creatiei componisitce personalizate…), in cel mai bun caz o "antena" a Spiritului Divin "captat" prin revelatie supranaturala (<u>apud</u> Sergiu Celibidache); "vechea consonanta" (eminamente acustica)/"noua consonanta" (eminamente spirituala).

In acest sens, enumeram si principalele caracteristici ale postmodernismului muzical – inclusiv de factura neoconsonanta -, asa cum au fost ele enuntate in studiul "The Nature and Origins of Musical Postmodernism" (1999, republicat in "Postmodern Music/Postmodern Thought", ed. Judy Lochhead and Joseph Auner, New York, Routledge, 2002) de catre renumitul muzicolog si compozitor Jonathan Kramer (1942-2004); astfel, postmodernismul:

- **01.) reprezinta in acelasi timp o "ruptura", dar si o continuare a modernismului;**
- **02.) la un anumit nivel, are un caracter rafinat ironic;**
- **03.) depaseste "barierele istorice" dintre sonoritatile/procedeele trecutului si ale prezentului;**
- **04.) reevalueaza raportul dintre stilul "lejer" si cel "serios";**
- **05.) reevalueaza problema "unitatii structurale";**
- **06.) reevalueaza exclusivismul "elitist" in raport cu valorile "populiste";**
- **07.) respinge principiul "omogenitatii stilistice";**
- **08.) respinge "autonomia" muzicii (izolarea ei in "turnul de fildes" elitist) si promoveaza integrarea artei sunetelor in realitatea culturala, sociala si politica;**
- **09.) accepta citatele si referirile la diferite traditii si culturi;**
- **10.) considera tehnologia drept un factor esential – si nu doar o cale de conservare si de transmitere a muzicii;**

- **11.) promoveaza elementele contradictorii, paradoxale;**
- **12.) elimina "opozitiile binare";**
- **13.) promoveaza discontinuitatile si fragmentarile discursului muzical;**
- **14.) promoveaza pluralismul si eclectismul;**
- **15.) promoveaza structurile polisemantice si pluritemporale;**
- **16.) isi cauta sensurile si structurile in ascultatori – si nu in partituri, interpreti sau compozitori.**

In aceste conditii, remarcam faptul ca, in complementaritate cu celelalte directii postmoderne primordiale - minimalism/postminimalism , polistilism/eclectism, tonalism post-clasic, "new simplicity", "new complexity", "world music", "art rock", istoricism, neoromantism, "Electronica", "Americana", muzica spectrala, muzica improvizatorica, conceptualism -, Nuova Musica Consonante reprezinta un *summum* al postmodernismului, atat in sensul conceptual, cat si in cel propriu-zis sonor.

Discul cursului prezinta o serie de exemple elocvente de muzica neoconsonanta – majoritatea fiind extrase din cultura nord-americana, ce poate fi considerata o matca a postmodernismului, deoarece exista o semnificativa identitate intre principiile acestei esentiale orientari artistice/spirituale si cele ale civilizatiei Statelor Unite ale Americii - sintetizate si in binecunoscutul adagiu "*E Pluribus Unum*".

Cuprinsul CD-ului *(NB - exemplele muzicale sunt in format mp3, iar prezentarile in format Word)*:
Steve Reich, Philip Glass, Terry Riley, John Adams, Cristopher Rouse, Rob Voisey, Meredith Monk, Mark Feldman, Mark O'Connor, Angelo Badalamenti, Liana Alexandra, Serban Nichifor, Cristina Spinei, Ennio Morricone, Daniel Coe, Brian Eno, Franck Balestracci, Frederic Rossille, Mario Pettenati, Heather Lewin Tiarks, Liz Carroll, S-Curves, New Age-PGmusic.

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http://en.wikipedia.org/wiki/New_Complexity
http://en.wikipedia.org/wiki/Totalism_%28music%29
http://en.wikipedia.org/wiki/Neoromanticism_%28music%29
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http://en.wikipedia.org/wiki/Surrealist_music
http://en.wikipedia.org/wiki/Hyperrealism_%28music%29
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PROLEGOMENE LA VISUAL MUSIC

Muzica a fost dintotdeauna direct influentata in plan organologic, dar si sub aspect conceptual, de evolutia stiintifica - un exemplu edificator in acest sens fiind reprezentat si prin creatia lui Johann Sebastian Bach. Astfel, o capodopera precum „*Das wohltemperierte Klavier*“ (vol. I – 1722; vol. II – 1742) a ilustrat, cu maiestria unica a genialului compozitor, calitatile sistemului intonational egal-temperat (bazat pe frecvente stabilite teoretic prin divizarea octavei in 12 semitonuri egale, fiecare semiton avand valoarea constanta de 25,08 savarti) aplicat la instrumenele baroce cu claviaturi (clavecinul, orga) de Andreas Werkmeister („*Musikalische Temperatur*“) prin adaptarea in planul artei sunetelor a teoriilor lui Johannes Kepler („*Harmonices Mundi*“) referitoare la configuratia armonica a Universului („*Musica Universalis*“, sau „muzica sferelor“ – in consonanta si cu sintagma „*panarmonious Kosmou syntaxis*“ propusa de Sfantul Athanasie cel Mare).

Dezvoltarea in a doua jumatate a secolului XX a noilor instrumente electro-acustice analoge din clasa „*Moog synthesizers*“ a determinat o interesanta continare a preocuparilor lui Bach, prin foarte apreciatele experimente realizate de compozitorul american Wendy (Walter) Carlos in cadrul proiectelor „*Switched-On-Bach*“ (1968) si „*The Well-Tempered Synthesizer*“ (1969). In paralel, in aceeasi epoca si in acelasi atat de fecund spatiu nord-american sunt efectuale si primele teste in domeniul „*Computer Music*“ ce va revolutiona arta sunetelor prin noile solutii oferite atat la nivelul sintezei sonore digitale, cat si in cel al creatiei alogoritmice - initiate in 1957 de Lejaren Hiller si Leonard Isaacson („*Illiac Suite*“) si continuate prin aplicarea in muzica a „teoriei fractalilor“ enuntate de ilustrul matematician american Benoit Mandelbrot. Aceste elemente vor produce mutatii semnificative in chiar esenta procesului componistic – programe precum „*Band-In-A-Box*“ (software creat de Peter Gannon – www.pgmusic.com) propunand efectiv o noua abordare in sinteza discursului sonor conform principiilor algoritmice.

Astfel, muzicianul zilelor noastre beneficiaza de noi instrumente reale si virtuale ce ii permit sa elaboreze creatii majore in noi dimensiuni spatio-temporale „amplificate“ semantic si gratie comunicarii globale si totodata quasi-instantanee prin Internet.

Apar noi genuri sincretice – unul dintre cele mai recente si importante fiind si genul „*Visual Music*“, fundamentat pe procesele complementare de *sonificare* (implicand transformarea digitala a imaginii in sunet – de pilda cu ajutorul exceptionalului program „*MIDImage*“ conceput de informaticianul american Daniel Wojcik - http://www.genjerdan.com/) si *vizualizare* (conducand la transformarea sunetului in imagine) – un creator redutabil in acest domeniu de avangarda fiind si Dennis Miller (www.dennismiller.neu.edu) , profesor la ilustra Northeastern University din Boston (www.2009vm.neu.edu). O edificatoare prezentare a genului poate fi accesata la link-ul http://www.soundingvisual.com/visualmusic/VisualMusicEssay.pdf

Primul festival „Visual Music Marathon“ a fost organizat in 2007 la Boston (www.music.neu.edu/vmm/) de Prof. Dr. Dennis Miller in colaborarea cu Larry Cuba (pionier al animatiei digitale si realizator al efectelor vizuale ale celebrului film „Star Wars“) si Bruce Wands (autorul unor lucrari de referinta precum „*Digital Creativity*“ si „*Art of the Digital Age*“). Festivalul a fost reluat in 2009 la New York, fiind programate 60 de filme experimentale selectionate dintr-un total de 325 de lucrari trimise din 34 de tari – prin cei laureati fiind si romanii Liana Alexandra („*Variation # 4*“) si Serban Nichifor („*Infinite Song*“).

Pe contientul european semnalez centrul de excelenta „*Arts Santa Monica*“ din Barcelona, organizatorul- in colaborarea cu „*Iota Center*“ din USA (http://www.iotacenter.org/) – a festivalului „*Punto y Raya*“ (http://www.puntoyrayafestival.com/) – la editia din acest an fiind distinsa si lucrarea „*Variations 4 and 5*“ de Liana Alexandra.

Promotorii genului „*Visual Music*“ in Romania sunt Prof. Univ. Dr. Liana Alexandra (http://www.youtube.com/user/lianaalexandra) si Prof. Univ. Dr. Serban Nichifor (http://www.youtubecom/user/serbannichifor) - ei sustinand cursuri de specialitate atat la Universitatea Nationala de Muzica din Bucuresti (modulul „*Limbaje Muzicale Contemporane / Muzia Noua*“, 2003-2008), cat si la Universitata „Transilvania“ din Brasov (disciplina „*Meloterapie Computerizata*“, 2008-2009).

Aflat in plina evolutie, genul „*Visual Music*“ se impune cu fermitate atat printr-o eficienta deosebita in dezvoltarea creativitatii audio-vizuale la cele mai diferite nivele educationale, cat si printr-o din ce in ce mai larga accesibilitate – in conditiile in care noile aplicatii (inclusiv interactive) sunt deschise unei benefice comunicari a mesajului artistic.

Prof. Univ. Dr. Serban Nichifor
Compozitor
Universitatea Nationala de Muzica Bucuresto
http://www.myspace.com/nichiforserban
http://www.shoahmusic.com/

Bucuresti, 1 Decembrie 2009

Şerban Nichifor:*ROBERT VOISEY – ARTA ŞI ŞTIINȚA MUZICII SALE* (rezumat)

Prelegerea mea este dedicată lui ROBERT VOISEY, un mare compozitor contemporan, a cărui creație ilustrează în mod elocvent raportul inefabil dintre arta şi ştiința muzicii. Într-un articol semnat de Chris Pasles în ziarul *Los Angeles Times*, Robert Voisey este considerat drept unul dintre cei mai importanți creatori americani . Compozițiile sale electroacustice și camerale evoluează estetic de la romantism la post-modernismul de factură „Mash-Up". Interpretate în întreaga lume - inclusiv la Carnegie Hall, la World Financial Center Winter Garden Atrium şi la Stratford Circus din Londra -, lucrările sale au fost prezentate şi difuzate de prestigioase posturi de radio.

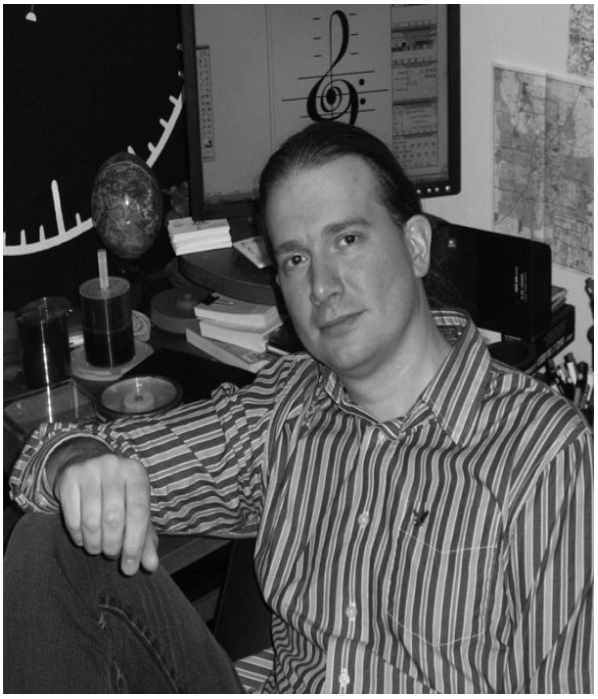
Serban Nichifor: *ROBERT VOISEY – THE ART AND THE SCIENCE OF HIS MUSIC* (abstract)

My lecture is dedicated to ROBERT VOISEY, a great contemporary composer, whose creation illustrates eloquently the ineffable report between the art and science of music. In Chris Pasles's article in the *Los Angeles Times*, Robert Voisey is highlighted as one of the most important American creators. Composing electroacoustic and chamber music, his aesthetic oscillates from the Romantic to the Post Modern Mash-Up. Performed in venues throughout the world - including Carnegie Hall, World Financial Center Winter Garden Atrium, and Stratford Circus in London -, his work has been broadcasted on prestigious radio stations.

Conf. Univ. Dr. Şerban NICHIFOR

http://www.voxnovus.com/composer/Serban_Nichifor.htm

CREAȚIA COMPOZITORULUI AMERICAN ROBERT VOISEY ÎN PERSPECTIVA HOLISTICĂ A MUZICII



Această scurtă prezentare este dedicată compozitorului american ROBERT VOISEY (n. 1969), un foarte important creator contemporan, a cărui operă ilustrează în mod elocvent raportul inefabil dintre arta şi ştiința muzicii. Într-un articol semnat de Chris Pasles în ziarul *Los Angeles Times*, Robert Voisey este considerat drept *unul dintre cei mai importanți compozitori din Lumea Noua* . Lucrarile sale electroacustice și camerale evoluează estetic de la romantism la post-modernismul de factură „Mash-Up". Interpretate în întreaga lume - inclusiv la Carnegie Hall, la World Financial Center Winter Garden Atrium şi la Stratford Circus din Londra -,

aceste opusuri au fost prezentate şi difuzate de prestigioase posturi de radio.

Date suplimentare referitoare la biografia lui pot fi accesate pe site-urile:

http://www.voxnovus.com/composer/Robert_Voisey.htm

http://en.wikipedia.org/wiki/Robert_Voisey

In anul 2000 el a pus bazele organizației Vox Novus, iar în anul 2003 a lansat proiectul 60x60 –printre fondatori numărându-se Liana Alexandra şi semnatarul acestor rânduri.

În viziunea holistică, procesul sonor apare ca un intreg ce este alcătuit din numeroase entități micro-structurale aflate în interconectivitate (în „retea") – valoarea intregului fiind superioară sumei componentelor. Ilustrând în mod elocvent, cu o impresionantă fantezie creatoare, viziunea holostică a universului sonor în infinitele lui ipostaze, creația lui ROBERT VOISEY cuprinde lucrări de referință pentru muzica actuală – de *la suitele electroacustice „Constellations"* şi *„States"*, la numeroasele piese electronice, camerale, vocale, teatrale şi în genul Sample /Mashup.

Voi oferi în acest sens cateva exemple pe deplin edificatoare în ilustrarea acestei tipice estetici New Age, născute la confluența ştiinței (în special a psihologiei teleologice bazate pe transdisciplinaritate) cu muzica.

Poemul electro-acustic *„Lament and Sorrow In Memory of Liana Alexandra"* este bazat pe suprapunerea şi juxtapunerea - într-o foarte complexă textură heterofonică - a unor cantilații ebraice (sinagogale) ce sunt concepute de cuvantul *„Liana"*. Având semnificația unui omagiu adus compozitoarei Liana Alexandra (1947-2011), acest extrem de emoționant poem a fost înregistrat vocal chiar de autorul ce a dorit astfel să îşi exprime cât mai direct sentimentul de admirație față de ilustra creatoare. Lucrarea a fost interpretată în primă audiție absolută într-o versiune pentru violoncel şi mediu electroacustic la Bucureşti, în cadrul in cadrul festivalului *Nuova Musica Consonante* pe data de 27 aprilie 2012 – la violoncel Şerban Nichifor *:*

http://www.youtube.com/watch?v=2ouUBg8Jo1A&feature=player_embedded

Suita electro-acustică *„States”* personalizează sonor cele 50 de state nord-americane în flash-uri de cate 50 de secunde fiecare. Fluxul melopoetic este astfel animat de secvențe contrastante atat in planul dinamic, cât şi în cel agogic, create prin complexe tehnici de factură variațională şi proiectând în perspectiva macro-structurală o imagine complexă, cu semnificații superioare sumei componentelor sale, conform principiului holistic.

O formă oarecum asemănătoare o întâlnim în suita electroacustică *„Constellations”* – de data aceasta Robert Voisey propunându-şi să oglindească muzical – prin juxtapunerea unor miniaturi vocale de câte 60 de secunde, interpretate chiar de compozitor şi procesate electronic – complexa rețea a entităților cosmice evocate: “Orion,” “Ursa Major,” “Ursa Minor,” “Cancer”, “Sagittarius”...

In sfera creației camerale, caracteristice pentru viziunea sa componistică sunt şi doua lucrări ce au fost interpretate în primă audiție absolută la Bucureşti, în cadrul festivalului *Nuova Musica Consonante : “Tears of Dew”* (Şerban Nichifor şi Alexandra Conț, 3 noiembrie 2011, Universitatea Națională de Muzică Bucureşti):

http://www.youtube.com/watch?v=HSZD6mojdpo&feature=player_embedded

şi *“Music is Poetry in Motion”* (Georgeta Stoleriu şi Şerban Nichifor, 6 februarie 2013, Ateneul Român).

http://www.youtube.com/watch?v=j8zne0lyD7o

Concepută pentru violoncel si pian, *“Tears of Dew”* este structurată într-o schemă formală de rondo:

A (m. 1-18) – B (m. 19-29) – A’ (m.30-38) – C (m. 39-47) – A” (m. 48-54) – D (m. 55-63) = *Sectio Aurea* – A’” (m-64-81) – Coda (m. 82-112).

Lucrarea se bazează pe elemente intonaționale şi ritmice de factură sinagogală, configurația holistică evidențiindu-se la nivelul

macro-structurii. Elementul generator al discursului este cel de natură melodică, prin motivul monodic expus chiar la început:



Concepute pe versuri proprii, cele patru lieduri ce alcătuiesc *“Music is Poetry in Motion”* continuă parcă muzica precedentă într-un superb duo soprană-violoncel – iar motivul generator pare a fi o variațiune a celui din *“Tears of Dew”*, într-o textură sugerând polifonia liniară bachiana :



Aceste patru lieduri - 1.)*“Blank Pages”,* 2.) *“Flowing Streams”,* 3.) *“Heavy Clouds”* si 4.) *“Poetry Gone”* – au structuri monopartite (2, 3) şi bipartite (1, 4), cu o configurație ciclică – motivul inițial reiterându-se în multiple anamorfoze vocale şi instrumentale. Ele ilustrează astfel noi proiecții de natură holistică, reductibile

fenomenologic la motivul inițial menționat mai sus şi alcătuind la nivel macro-structural o *formă mozaic*:

1.) A (m.1-8, cu motivul generator la m. 1-4) + B (m. 9-18) + coda (m. 19-21); 2.) C (m. 1-20); 3.) D (m. 1-14) = *Sectio Aurea*; 4.) E (m. 1-12) + F – f1 (m. 13-20) + f2/e (m. 21-33).

În concluzie, putem afirma că toate aceste lucrări – prin particularitățile lor - pot releva o imagine concludentă a concepției componistice promovate de ROBERT VOISEY, acest redutabil creator american !

22 februarie 2013

Șerban Nichifor (2013)

Cvartetul de coarde de Ion Dumitrescu, o capodoperă a muzicii românești – noi aspecte în analiza formală computerizată

Particularități:

→ caracter popular românesc:
- structuri modale specifice (în special scara lidică cu treapta a VII-a coborâtă)
- structuri ritmice specifice (celule aksak de tipul 3-3-2 în partea a III-a și a IV-a)

→ Configurație ciclică:
- T. I dim partea I (1-30) → partea II (25-26); partea III (154-155); partea IV (10-12)
- G.T. II-2 dim partea I (127-142) → partea II (73-74)

→ arhitectonică monumentală, cu valențe simfonice

Partea I = Formă de Sonată

- Exp. - T. I
  - x1 (1-30) - Do lidic cu tr. VII cob. *)
  - x2 (31-48) - Fa lidic
  - x3 (49-67) - Do lidic
  - Concl. T. I (68-89)
- punte (89-106) - elemente T. I
- G. T. II
  - 1 - Sol M (107-126)
  - 2
    - Sol M (127-142)
    - Sib M (143-150)
    - Reb M (151-166)
- punte (167-182)
- Concl. Exp (183-194)
- Dezv.
  - Faza I (195-202) - elemente T. I
  - Faza II (203-212) - elemente G T II-2 secvențate: Re M, Sib M, Reb M, Sol M, Si M
  - punte (213-228) celula generatoare T. I
  - Faza III (229-252) - cel. generatoare T. I secvențată pe Do# M, Mi M, Sol M și diminuată (241-252)

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*) 2 motive
- α (1-9)
- β (17-18)

-/.

Secțiă Aurea I

- Repr. - T. I
  - x1 - Do (253-281)
  - x2 - Fa (282-303)
- punte (305-312)
- G. T. II
  - 1 - Do (313-332)
  - 2 - Do (333-388), secvențată în Mib M, Solb M, La M, Do M *)
- Concl. Repr. (389-405) - elemente G T II-1
- Coda (406-429) - elemente T. I variate
- Concl. Codei (430-461) - elemente T. I diminuate

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*) - Mib M (349)
- Solb M (357)
- La M (377)
- Do M (381)

-/.

Partea a II-a = Lied Tripartit Compus

- A
  - intro (1-3) - Fa lidic
  - a (4-38) - Fa lidic
  - a' (39-66) - Sib lidic
- B
  - b (67-83) - Mi♭ M
  - b' (84-98) - Mi♭ min.
- A'
  - a (99-149) - Fa lidic
  - Coda (150-163)

Sectio Aurea II

Partea a III-a = Lied Tripartit Compus

- A
  - a (1-61) - Sol lidic
  - punte (62-77)
  - a' (78-96) - Mi♭ lidic
  - punte (97-104)
  - a'' (105-146) - Do lidic
- B
  - b (147-167) - Do lidic
  - b' (168-177) - Mi M
  - b'' (178-206) - Do lidic
- A'
  - a (207-232) - Sol lidic
  - punte (233-248)
  - a' (249-268) - Mi♭ M
  - a'' (269-278) - Sol lidic
  - Coda (279-303) - Sol lidic

Sectio Aurea III

SECTIO AUREA I-IV

./.

Partea a IV = Rondo-Sonată

- Exp.
  - A = T. I (1-52) - Do M. melodic
  - B = T. II (53-95)
    - La♭ M (53-58)
    - Do M (59-69)
    - La M (70-89)
    - Do M (90-95)
  - A' = Concl. Exp. (96-139) - Do M
- Dezv. - C = Dezv.
  - Faza I (140-172) - Sol lidic
  - Faza II (173-199) - Mi♭ lidic
  - Faza III (200-216) - Sol lidic, dinam.

Sectio Aurea IV

- Repr.
  - A'' = T. I (217-258) - Do M
  - B' = T. II (259-278)
    - La♭ M (259-264)
    - Do M
  - A'' = Concl. Repr. (279-319) - Do M

APPENDIX

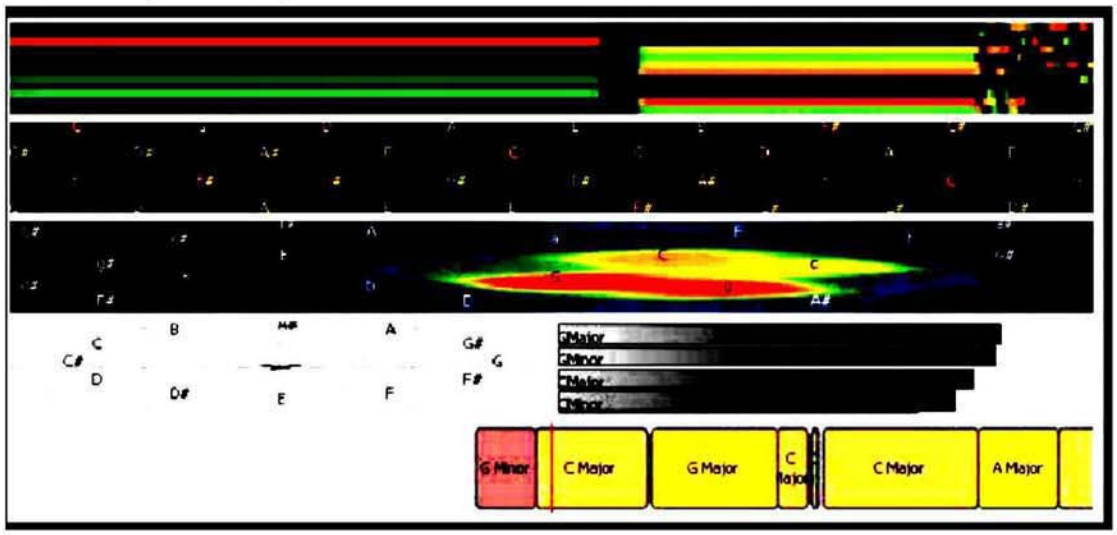
- Dinamica planului tono-modal reliefată în analiza computerizată efectuată cu programul "CLAM Chordata 1.0" → http://www.youtube.com/watch?v=kFIlOVrt4mQ

Sulean Nicolae
București, 7 iunie 2013

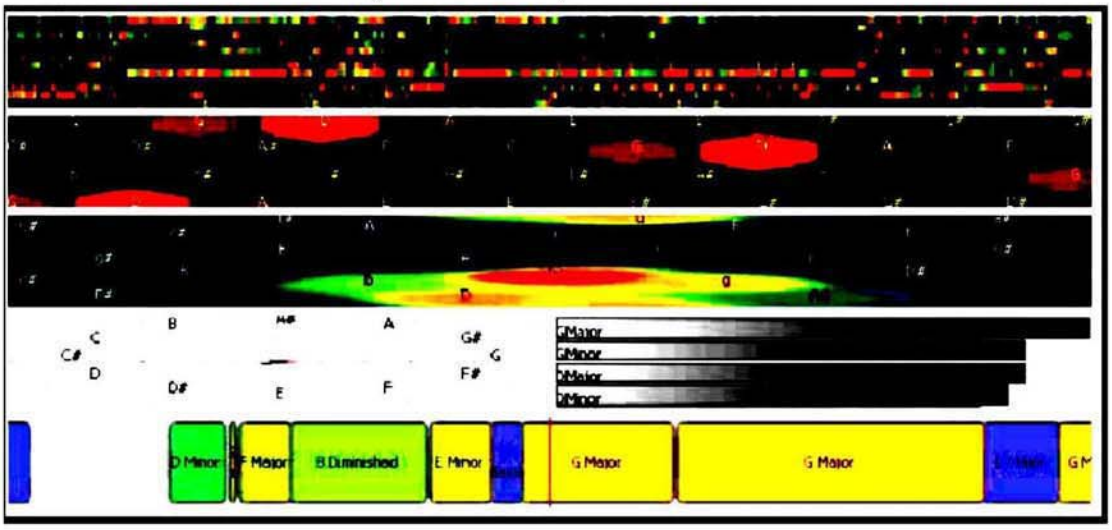
PLANUL TONAL AL ELEMENTELOR TEMATICE GENERATOARE EXPUSE IN PARTEA I

Link: http://www.youtube.com/watch?v=kFIlOVrt4mQ

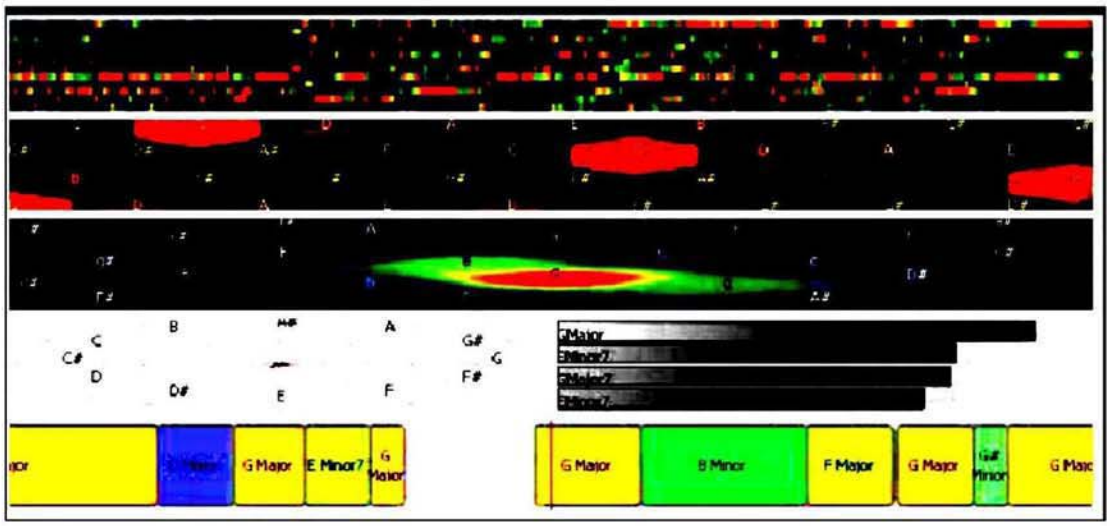
TEMA I (m. 1-30)



GRUP TEMATIC II - 1 (m. 107-126)



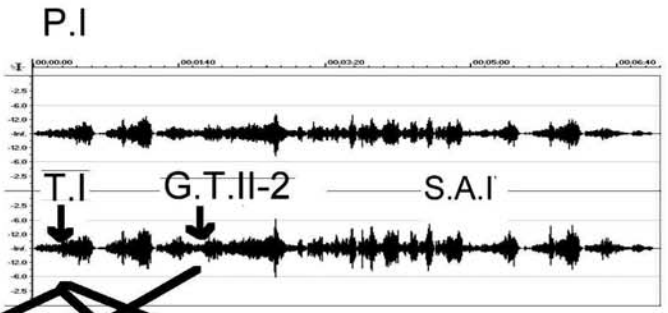
GRUP TEMATIC II - 2 x1 (m. 127-142)

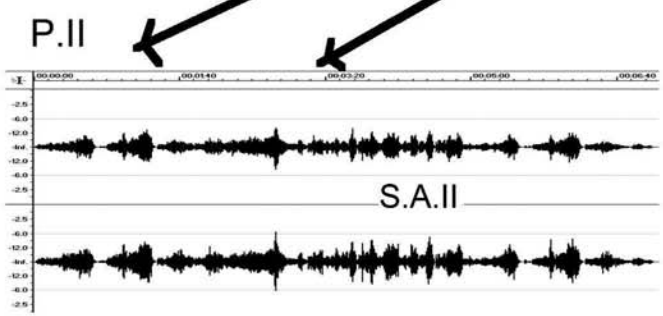


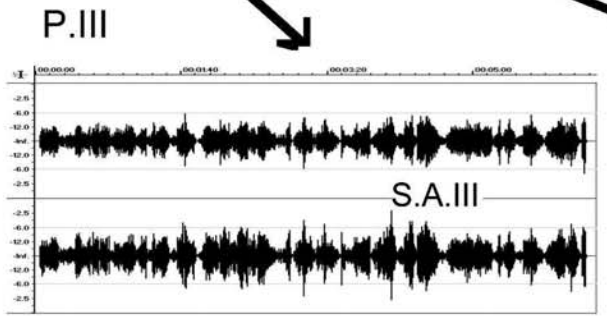
CLAM Chordata 1.0 Software
http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/

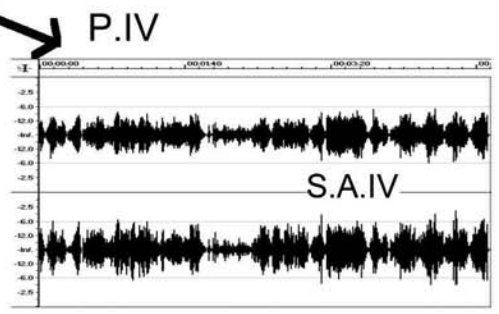
CONFIGURATIA CICLICA







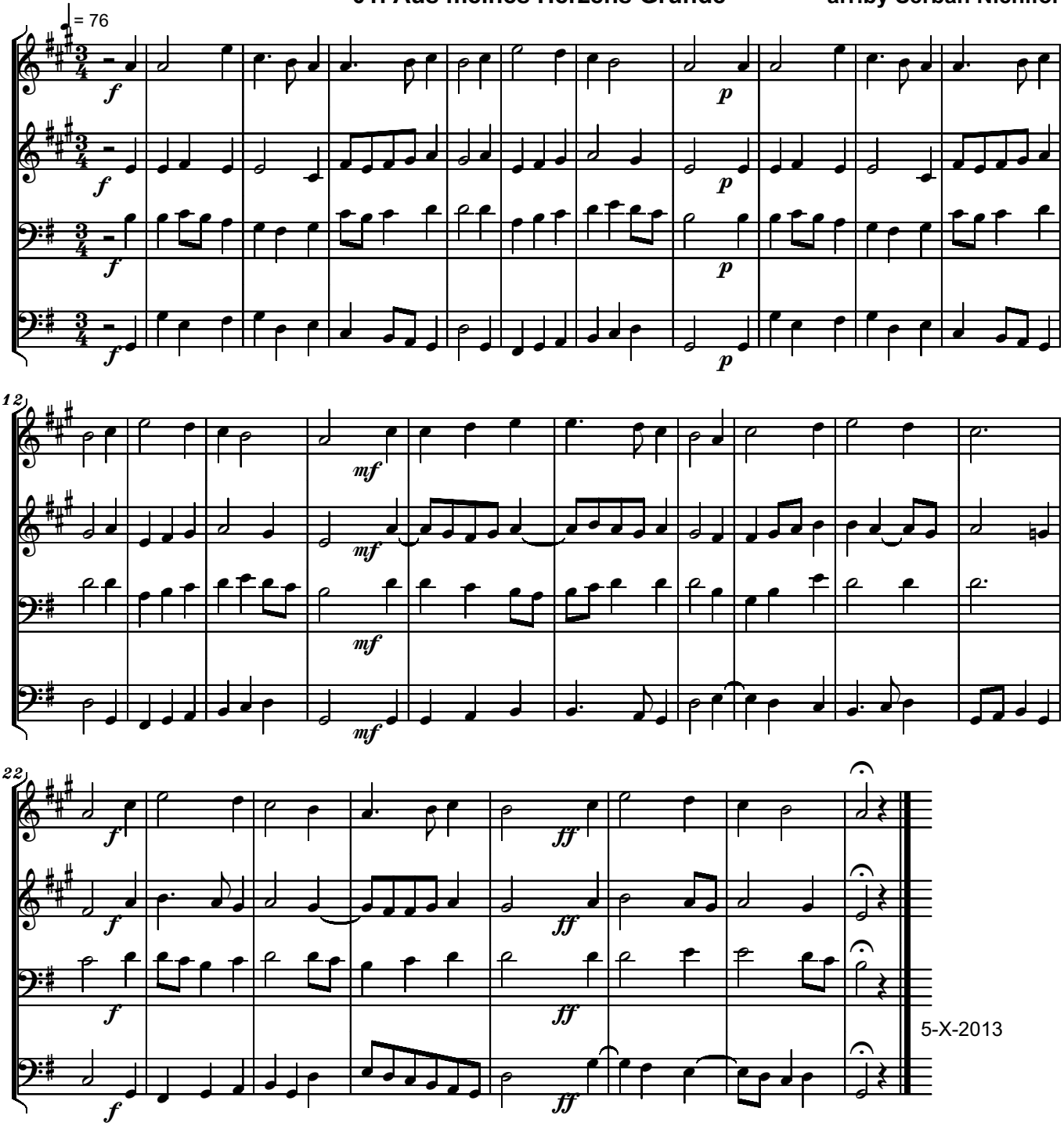




5 CHORALES
- Arrangement for Brass Ensemble
(2 Trumpets in B-flat, Trombone and Tuba) -

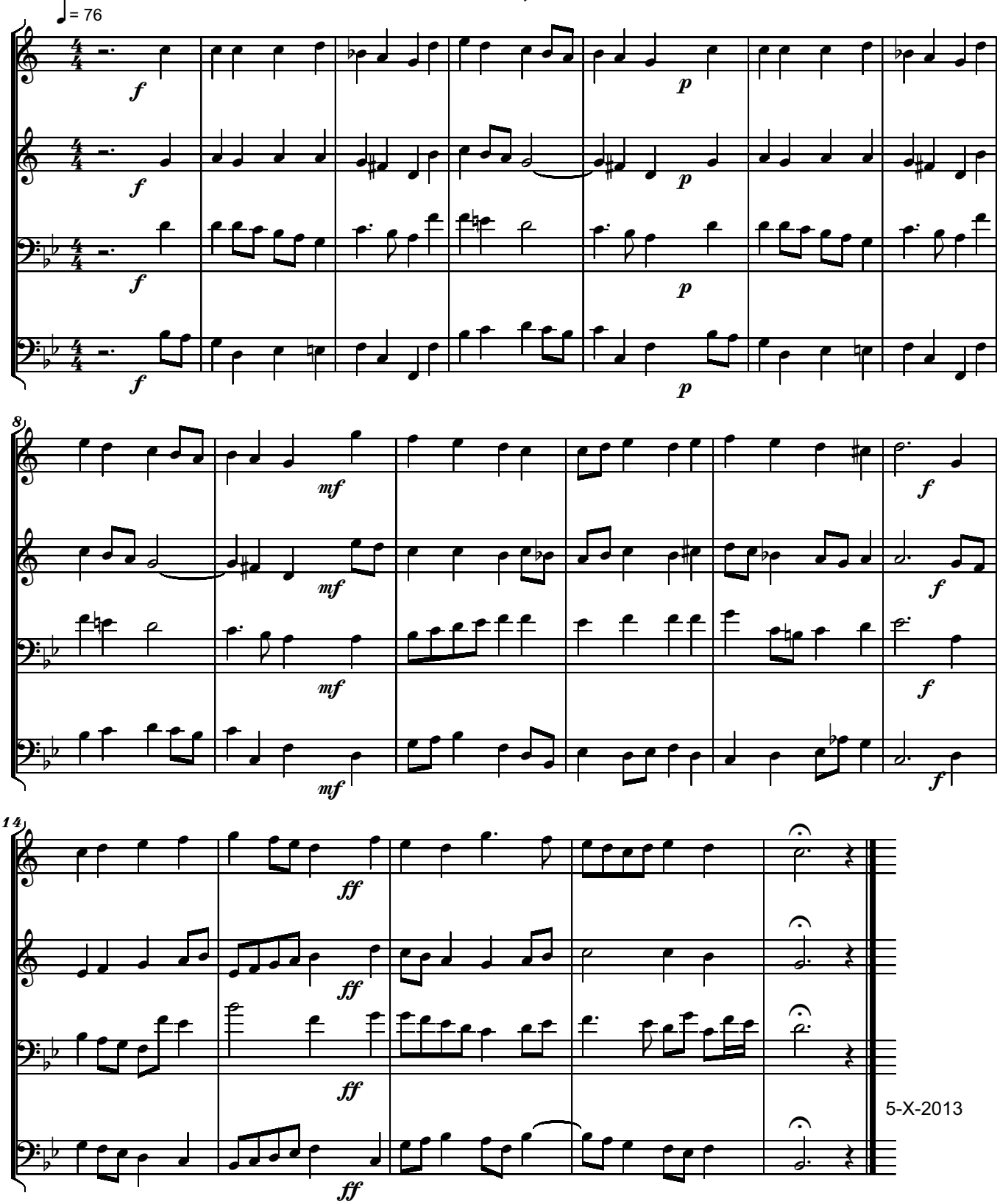
JOHANN SEBASTIAN BACH

01. Aus meines Herzens Grunde **arr.by Serban Nichifor**



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IPI Name No. 46376567, IPI Base No. I-000391194-0

02. Ich dank' dir, lieber Herre



03. Ach Gott, vom Himmel sieh' darein



04. Es ist das Heil uns kommen her



05. An Wasserflüssen Babylon




13
ff
mf
18
ff
5-X-2013

5 CHORALES
for Brass Ensemble

JOHANN SEBASTIAN BACH
arr.by Serban Nichifor

01. Aus meines Herzens Grunde



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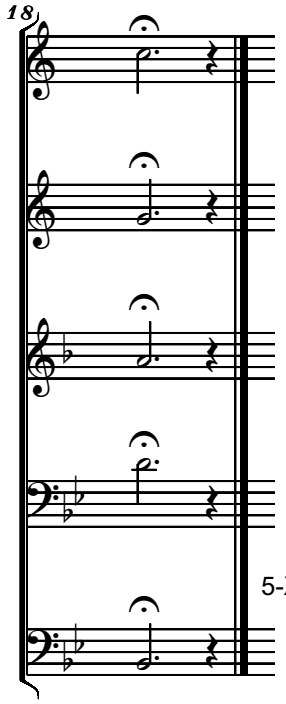


5-X-2013

02. Ich dank' dir, lieber Herre







5-X-2013

03. Ach Gott, vom Himmel sieh' darein




12
f
f
f
f
f
5-X-2013

04. Es ist das Heil uns kommen her




11
f
ff
5-X-2013

05. An Wasserflüssen Babylon



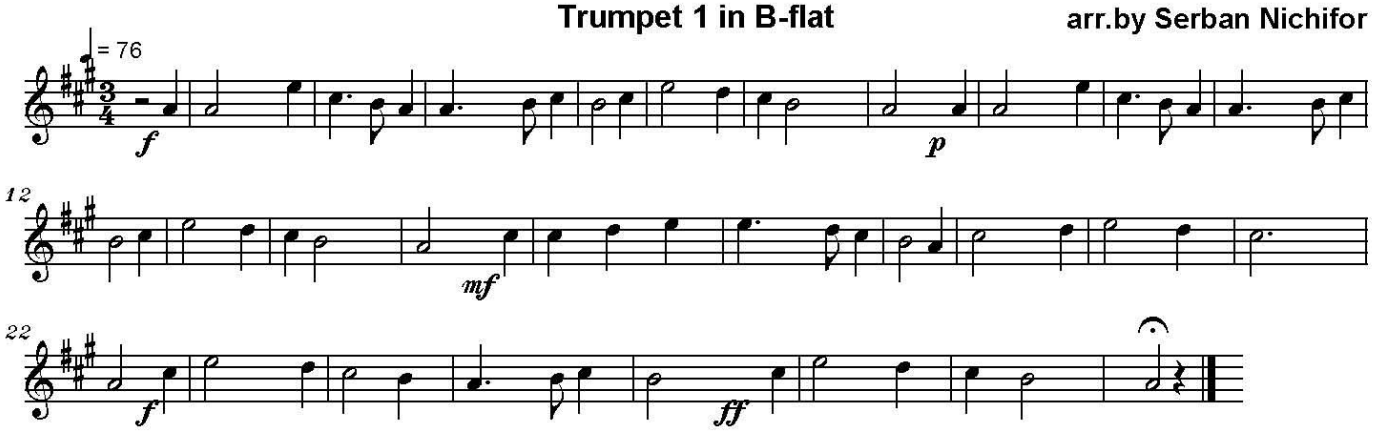

11
ff
ff
ff
ff
ff
16
mf
mf
mf
mf
ff
ff
ff
ff
20
5-X-2013

5 CHORALES
- Arrangement for Brass Ensemble
(2 Trumpets in B-flat, Trombone and Tuba) -

01. Aus meines Herzens Grunde

JOHANN SEBASTIAN BACH
arr.by Serban Nichifor

Trumpet 1 in B-flat



02. Ich dank' dir, lieber Herre



03. Ach Gott, vom Himmel sieh' darein



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Trumpet 1 in B-flat

04. Es ist das Heil uns kommen her



05. An Wasserflüssen Babylon



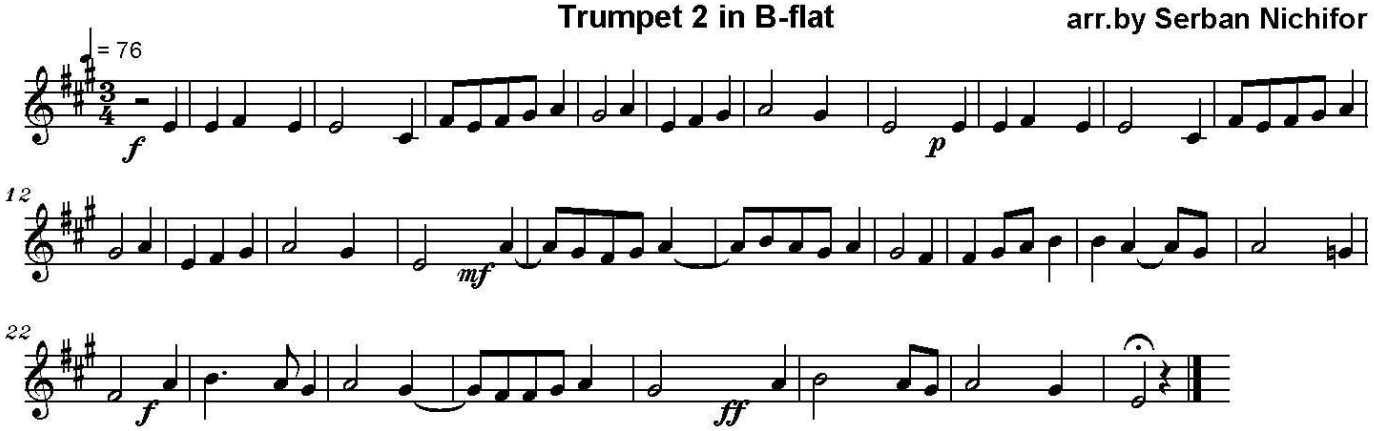
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5 CHORALES
- Arrangement for Brass Ensemble
(2 Trumpets in B-flat, Trombone and Tuba) -

01. Aus meines Herzens Grunde

JOHANN SEBASTIAN BACH
arr.by Serban Nichifor

Trumpet 2 in B-flat



02. Ich dank' dir, lieber Herre



03. Ach Gott, vom Himmel sieh' darein



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Trumpet 2 in B-flat

04. Es ist das Heil uns kommen her



05. An Wasserflüssen Babylon



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5 CHORALES
- Arrangement for Brass Ensemble
(2 Trumpets in B-flat, Trombone and Tuba) -

01. Aus meines Herzens Grunde

French Horn in F
(ad lib. = Trombone Part)

JOHANN SEBASTIAN BACH
arr.by Serban Nichifor



02. Ich dank' dir, lieber Herre



03. Ach Gott, vom Himmel sieh' darein



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French Horn in F
(ad lib. = Trombone Part)

04. Es ist das Heil uns kommen her



05. An Wasserflüssen Babylon



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5 CHORALES
- Arrangement for Brass Ensemble
(2 Trumpets in B-flat, Trombone and Tuba) -

01. Aus meines Herzens Grunde

JOHANN SEBASTIAN BACH
arr.by Serban Nichifor

Trombone



02. Ich dank' dir, lieber Herre



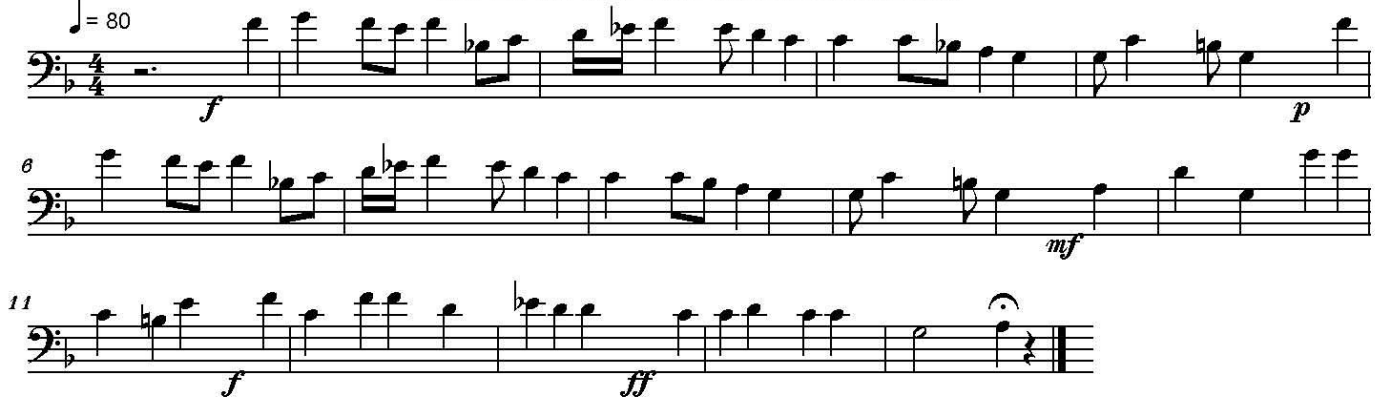
03. Ach Gott, vom Himmel sieh' darein



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Trombone

04. Es ist das Heil uns kommen her



05. An Wasserflüssen Babylon



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5 CHORALES
- Arrangement for Brass Ensemble
(2 Trumpets in B-flat, Trombone and Tuba) -

01. Aus meines Herzens Grunde

JOHANN SEBASTIAN BACH
arr.by Serban Nichifor

Tuba



02. Ich dank' dir, lieber Herre



03. Ach Gott, vom Himmel sieh' darein



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Tuba

04. Es ist das Heil uns kommen her



05. An Wasserflüssen Babylon



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Les folies d'Espagne
Pièces de viole - Livre II
arr. for Cello and Harpsichord

Marin Marais
arr. Serban Nichifor (SABAM)
17 August 2013




37
cello
Hrps
44
cello
Hrps
54
cello
Hrps
62
cello
Hrps


70
cello
Hrps
77
cello
Hrps
88
cello
Hrps
96
cello
Hrps


102
cello
Hrps
107
cello
Hrps
113
cello
Hrps
119
cello
Hrps


125
cello
Hrps
132
cello
Hrps
139
cello
Hrps
146
cello
Hrps


153
cello
Hrps
161
cello
Hrps
172
cello
Hrps
180
cello
Hrps


187
cello
Hrps
194
cello
Hrps
200
cello
Hrps
204
cello
Hrps


210
cello
Hrps
217
cello
Hrps
223
cello
Hrps
231
cello
Hrps


238
cello
Hrps
244
cello
Hrps
248
cello
Hrps
252
cello
Hrps


258
cello
Hrps
266
cello
Hrps
273
cello
Hrps
277
cello
Hrps


281
cello
Hrps
285
cello
Hrps
291
cello
Hrps
298
cello
Hrps


305
cello
Hrps
309
cello
Hrps
313
cello
Hrps
317
cello
Hrps


322
cello
Hrps
327
cello
Hrps
332
cello
Hrps
339
cello
Hrps


346
cello
Hrps
354
cello
Hrps
361
cello
Hrps
366
cello
Hrps


373
cello
Hrps
380
cello
Hrps
386
cello
Hrps
391
cello
Hrps


396
cello
Hrps
403
cello
Hrps
410
cello
Hrps
418
cello
Hrps


423
cello
Hrps
428
cello
Hrps
434
cello
Hrps
438
cello
Hrps


442
cello
Hrps
446
cello
Hrps
455
cello
Hrps
465
cello
Hrps


469
cello
Hrps
473
cello
Hrps
477
cello
Hrps
482
cello
Hrps

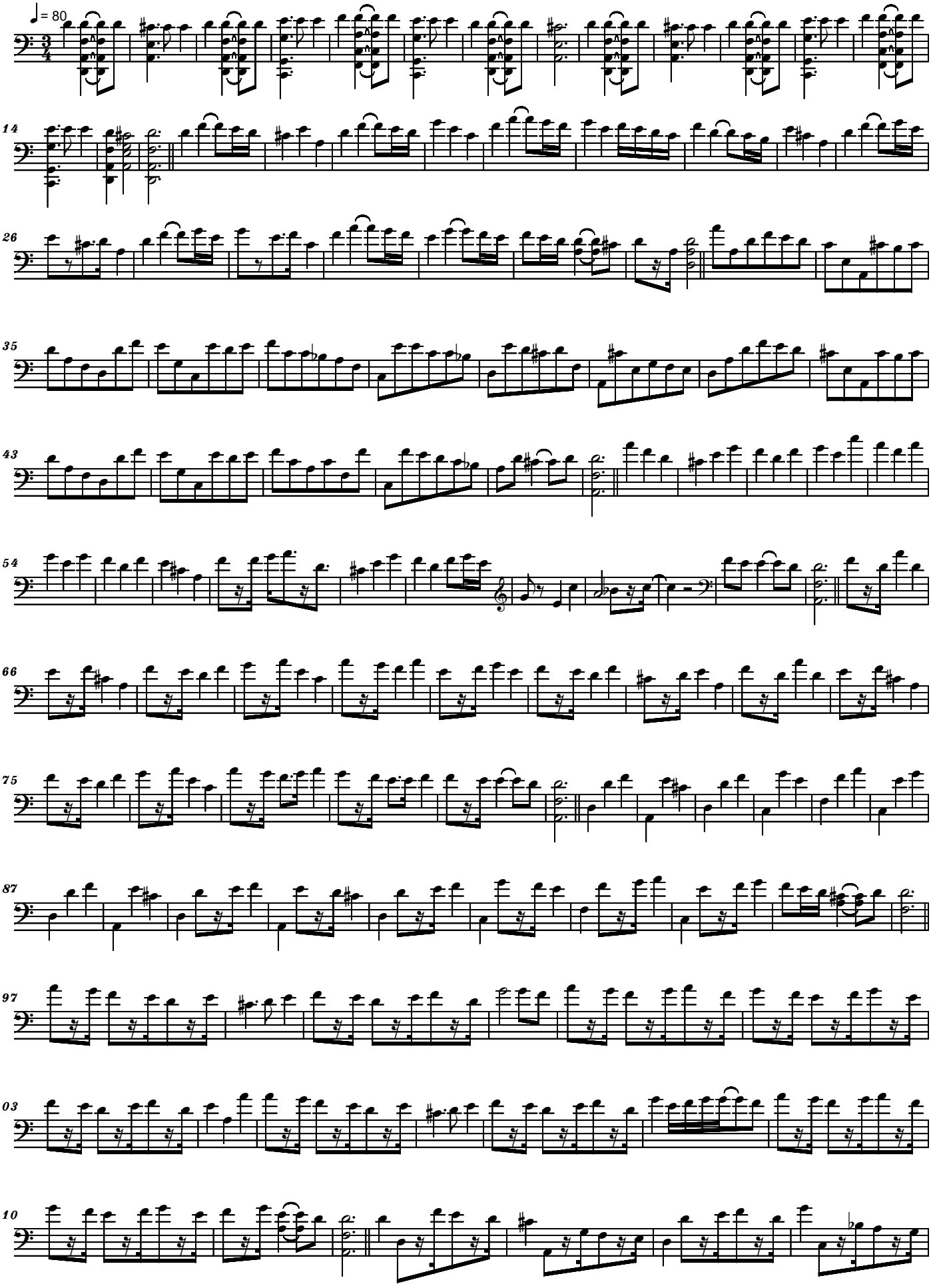

488
cello
Hrps
492
cello
Hrps
497
cello
Hrps
501
cello
Hrps


505
cello
Hrps

509
cello
Hrps

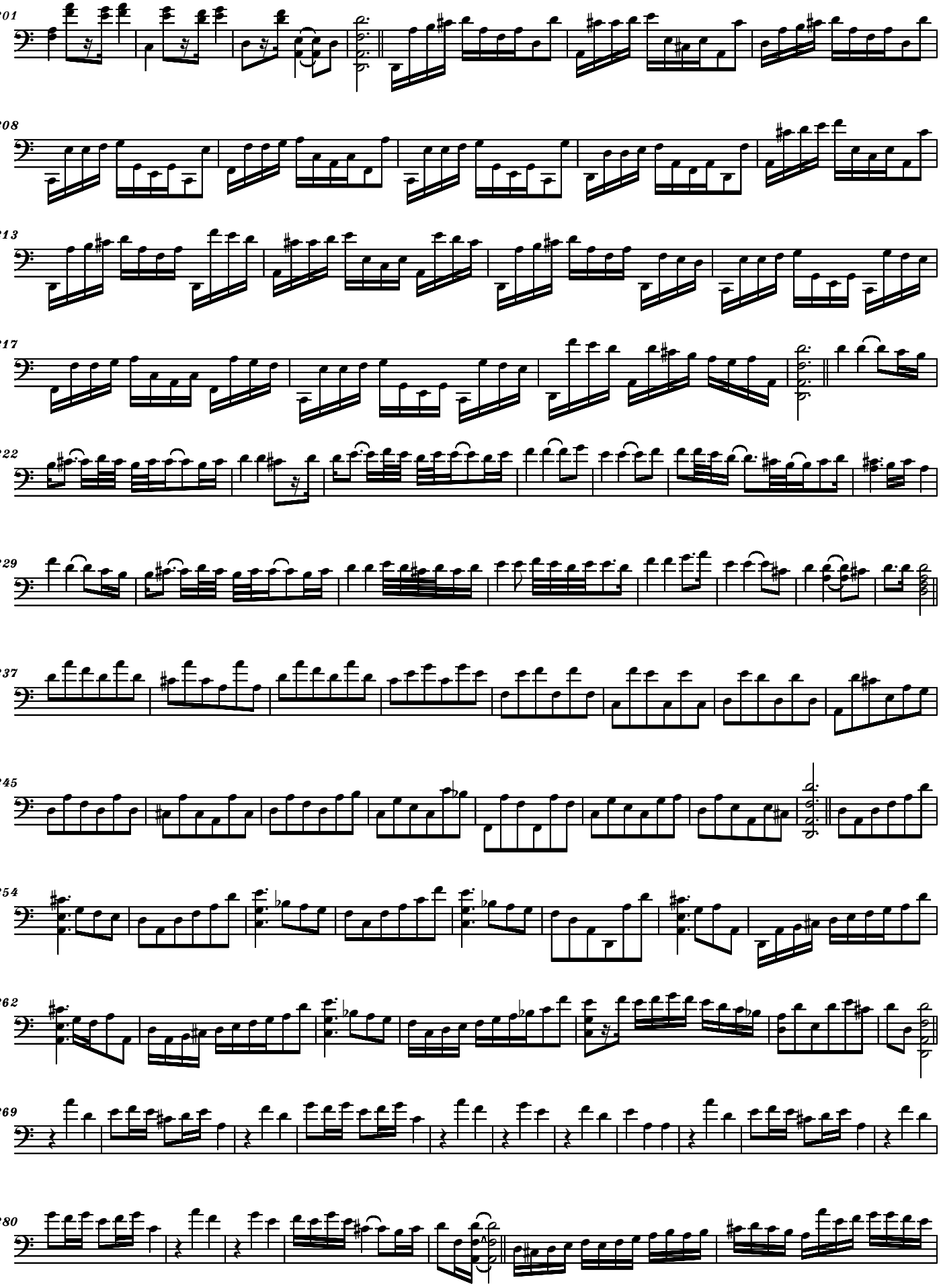
Les folies d'Espagne
Pièces de viole - Livre II
Cello Part

Marin Marais
arr. Serban Nichifor (SABAM)

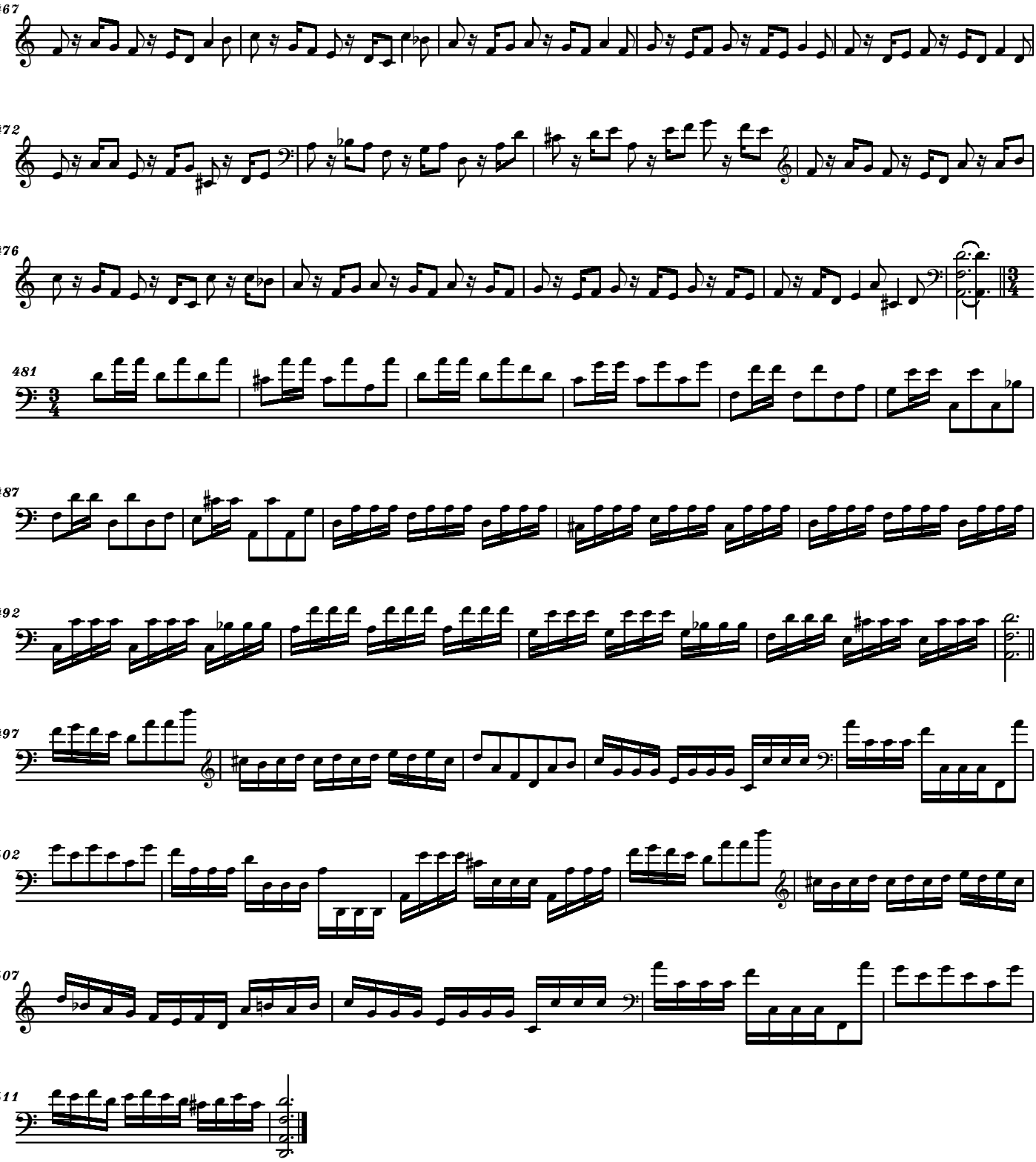



117
124
132
139
147
156
171
181
189
198
204
212


219
227
235
244
251
257
267
274
278
282
286
293


301
308
313
317
322
329
337
345
354
362
369
380


387
393
397
406
414
422
428
434
438
442
446
457


467
472
476
481
487
492
497
502
507
511

Les folies d'Espagne
Pièces de viole - Livre II
Continuum Part

Marin Marais
arr. by Serban Nichifor (SABAM)




92
105
119
139
153
167


181
192
200
209
223
235


244
249
261
272
283
297


309
322
330
341
354
362


372
381
389
397
410
423


434
454
467
476
488
502

Antonio Martín y Coll

(c.1660-c.1740)

LA FOLIA

for Gamba (or Cello) and Harpsichord

from the fifth volume of the "Flores de Música",
"Ramillete oloroso: suabes flores de música" (1709)
National Library, Madrid, M. 2.267, p. 1357-1360

Jordi Savall - Folías de España
http://www.folias.nl/html5m.html



fs

2013

http://www.free-scores.com/download-sheet-music.php?pdf=56748

The Diferencias sobre La Folia survive in a manuscript of the Spanish composer **Antonio Martín y Coll** (c.1660-c.1740). They are a typical example of the development of instrumental variation over traditional basses, melodies and dances in the late 17th century.

Martín y Coll grew up in a monastery and eventually became a Franciscan friar. The last years of his life were spent in the monastery of San Francisco el Grande in Masdrid. Though primarily an organist, Martín y Coll also wrote a pair of treatises (1714 and 1734). However, his modern fame rests on four volumes of the *Flores de Música* (Musical flowers), a collection of hundreds of pieces. The works in the fifth volume of the *Flores de Música*, called *Ramillete oloroso: suabes flores de música* are generally assumed to be Martín y Coll's own compositions.

Two of these works are variations (*diferencias*) on *La Folia* - a long *Diferencias sobre las Folías* and a shorter *Folías*. Further more, it is sure that the secular works - such as *La Folia* - would have been just appropriately played on gamba , with harpsichord (or organ, or lute) as sustaining instrument.

- Higini, Anglés (1975): *Scripta musicologica*.
- Hesperion XX: Savall, Jordi (viola da gamba) Smith, Hopkinson (guitar) 'El Barroco Español, Tonos humanos & Instrumental music c.1640-1700' John H. Baron wrote as part of the introduction for the LP Folge 7 with three compositions of Martín y Coll.

LA FOLIA
from the fifth volume of the "Flores de Música",
"Ramillete oloroso: suabes flores de música" (1709)
National Library, Madrid, M. 2.267, p. 1357-1360
arr. for Cello and Harpsichord (ossia Piano, ossia Organ)

Antonio Martín y Coll (c.1660-c.1740)
arr. Serban Nichifor
(SABAM - IPI Name No. 46376567)
17 August 2013

Pioso




21
Cello
Harps
27
Cello
Harps
33
Cello
Variation II
Variation II
Harps
40
Cello
Harps


47
Variation III
Cello
Variation III
Harps
52
Cello
Harps
56
Cello
Harps
62
Variation IV
Cello
Variation IV
Harps


69
Cello
Harps
76
Cello
Harps
Variation V
Variation V
83
Cello
Harps
90
Cello
Harps


Variation VI Pizz.
97
Cello
Variation VI
Harps
103
Cello
Arco
Harps
110
Cello
Variation VII
Variation VII
Harps
117
Cello
Harps


122
Cello
Harps
126
Cello
Harps
Variation VIII
Variation VIII
131
Cello
Harps
137
Cello
Harps


144
Variation IX
Cello
Variation IX
Harps
150
Cello
Harps
156
Variation X
Cello
Variation X
Harps
163
Cello
Harps


169
Cello
Harps
176
Variation XI
Cello
Variation XI
Harps
182
Cello
Harps
188
♩= 72
♩= 60
♩= 50
♩= 40
morendo
Cello
rall.
rall.
morendo
Harps

LA FOLIA
from the fifth volume of the "Flores de Música",
"Ramillete oloroso: suabes flores de música" (1709)
National Library, Madrid, M. 2.267, p. 1357-1360
arr. for Cello and Harpsichord (ossia Piano, ossia Organ)
CELLO PART

Antonio Martín y Coll (c.1660-c.1740)
arr. Serban Nichifor
(SABAM - IPI Name No. 46376567)
17 August 2013

Pioso




69
76
Variation V
83
90
97
Variation VI Pizz.
103
Arco
110
Variation VII
117
122
126
Variation VIII
131
137


144
Variation IX
150
156
Variation X
163
169
176
Variation XI
182
188
♩= 72
rall.
♩= 60
♩= 50
♩= 40
morendo

יום הזיכרון

Yom Hazikaron

Remembrance Day

יום העצמאות

Yom Ha'atzmaut

Independence Day

Musical Arrangements by
Serban Nichifor and Liana Alexandra

- March 18, 2013 -

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Jerusalem, 1998

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(SABAM & UCMR-ADA)
IPI Name No. 46376567
IPI Base No. I-000391194-0

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by Liana Alexandra
(GEMA & UCMR-ADA)
IPI Name No. 72969535 and 72969437
IPI Base No. I-000402252-8

Maestoso

HATIKVA

arrangement by Serban Nichifor




Li - h'yot am hof shi be ar tze nu E - retz Tzi yon vi eu sha la yim Lib h'yot am hof shi
non tremolo
♩= 70 ♩= 60
be ar tze nu, E - retz Tzy yon vi ru sha la yim.
rallentando
tremolo

Cantabile

The Kingdom of Mount Hermon

Effi Netzer
arr. Serban Nichifor




36
43
50
1
57
2

LIGHT AND JERUSALEM

Yosef Sarig
arr. Serban Nichifor




25
1
31
2

Oseh Shalom

Nurit Hirsh
arr.Serban Nichifor




21
26
31
♩= 100
♩= 60
rall.

Let it be

Naomi Shemer
arr. Serban Nichifor



How Can I Bless

Yair Rosenblum
arr. Serban Nichifor



Halleluyah

Kobi Oshrat
arr. Serban Nichifor




24
ha le lu ya al yom she me ir ha le lu ya al ma sheha ya
32
u - ma she od lo ha ya ha le lu ya lu ya la o lam
39
Ha le lu ya ya shi ru ku lam be mi la a chat bo
46
de da ha lev ma le ba ha mon to da ve ho lem gam hu ei ze o lam nif la ha le


53
lu ya im ha shir ha le lu ya al yom she me ir ha le
61
lu ya al ma sheha ya u - ma she od lo ha ya ha le lu ya
70
ff

Molto Cantabile

YERUSHALAYIM SHEL ZAHAV

Naomi Shemer
arr. by Liana Alexandra

♩= 60

A vir ha rim tza lul ka ya yin ve re acho ra

nim ni sa be ru achha ar ba im im kol pa a mo nim

uv tar de mat i lan va e ven shvu ya ba cha lo

ma Ha is a sher ba dad yo she vet u ve li ba cho ma Yeru sha


la yim shel za hav ve shel ne cho shet ve shel or ha lo le chol shi
ra yich a ni ki nor Yeru sha la yim shel za hav ve shel ne
cho shet ve shel or ha lo le chol shi ra yich a ni ki
♩= 50
♩= 40
nor ki nor
rall.

Maestoso

SHIR LASHALOM

Yair Rosenblum
arr. Serban Nichifor

♩= 70 Voice - ossia Trumpet

tnu la she mesh la a lot la bo ker le ha ir

7

ha za ka she ba tfi lot o ta nu lo tach zir mi a sher ka va ne ro u

13

ve a far nit man be chi mar lo ya i ro to yach zi ro le chan

19

ish o ta nu lo ya shiv mi bor tach tit a fel kan lo yo i lu lo sim chat ha


24
♩= 76 Poco Piu Mosso
ni tsa chon ve lo shi rei ha lel la chen rak shi ru shirla sha lom al
poco acc.
29
til cha shutfi la mu tav ta shi ru shirla sha lom bi tse a ka gdo la
34
♩= 86
♩= 94
♩= 108 Deciso
tnu la she mesh la a lot la
3
40
bo ker le ha ir ha za ka she ba tfi lot o ta nu lo tach zir


46
mi a sher ka va ne ro u ve a far nit man be chi mar lo ya i ro to
52
yachzi ro le chan ish o ta nu lo ya shiv mi bor tachtit a fel kanlo yo i lu
58
lo sim chat ha ni tsa chon ve lo shi rei ha lel la chen rak shi ru
63
shirla sha lom al til cha shutfi la mu tav ta shi ru shirla sha lom bi


68
tse a ka gdo la
u
77
f
ff
rall.
♩= 100
♩= 40

ERETZ

Shaikeh Paikov
arr. Serban Nichifor



Allegro Vivo

SHALOM AL ISRAEL

Effi Netzer
arr.Serban Nichifor




32
1
40
2

Cantabile

Uf Gozal / Fly, My Chick

Miki Gavrielov
arr. Serban Nichifor




23
29
35
40


45
51
57
62


68
73
78
84

The Flower In My Garden

Avihu Medina
arr. Serban Nichifor

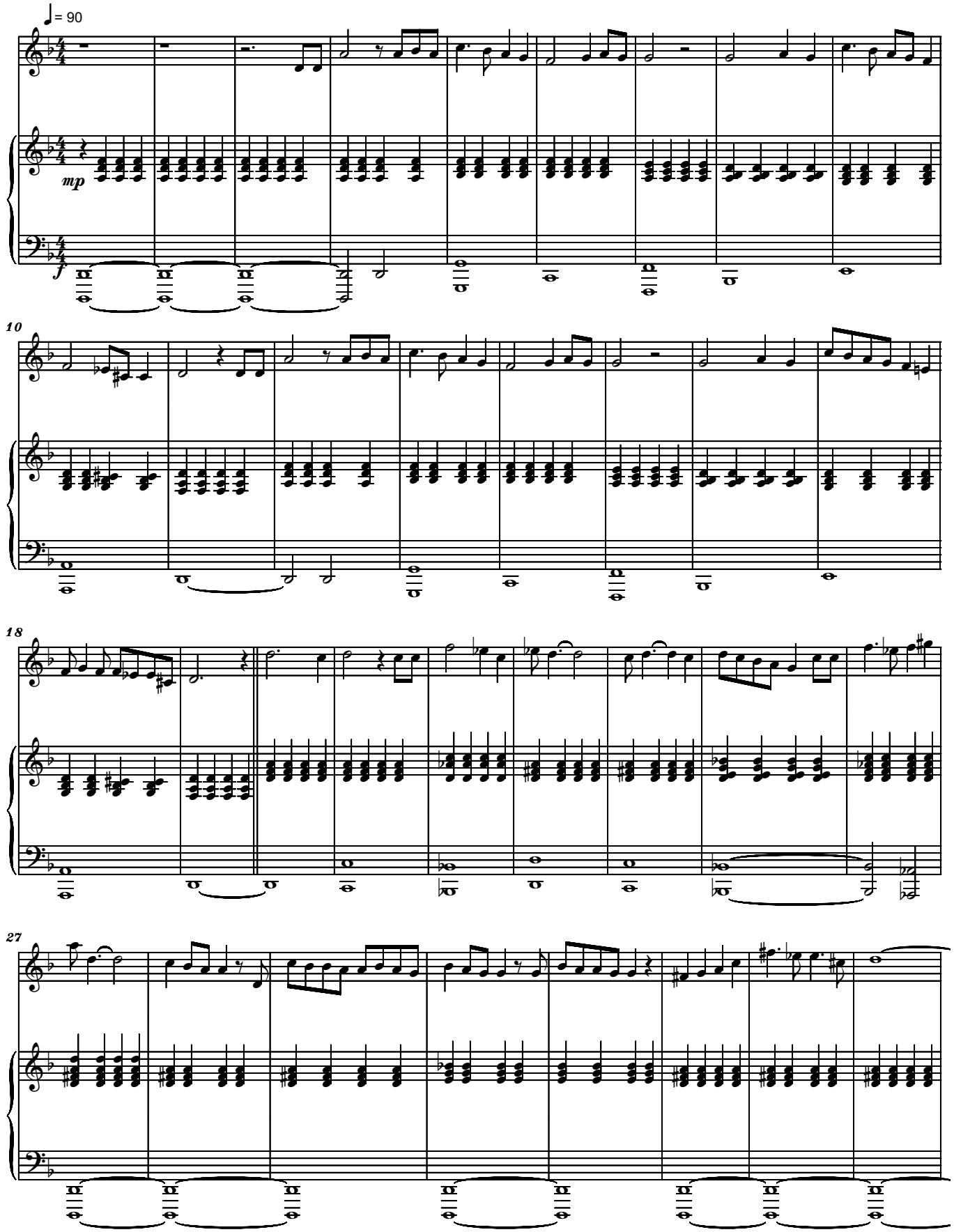


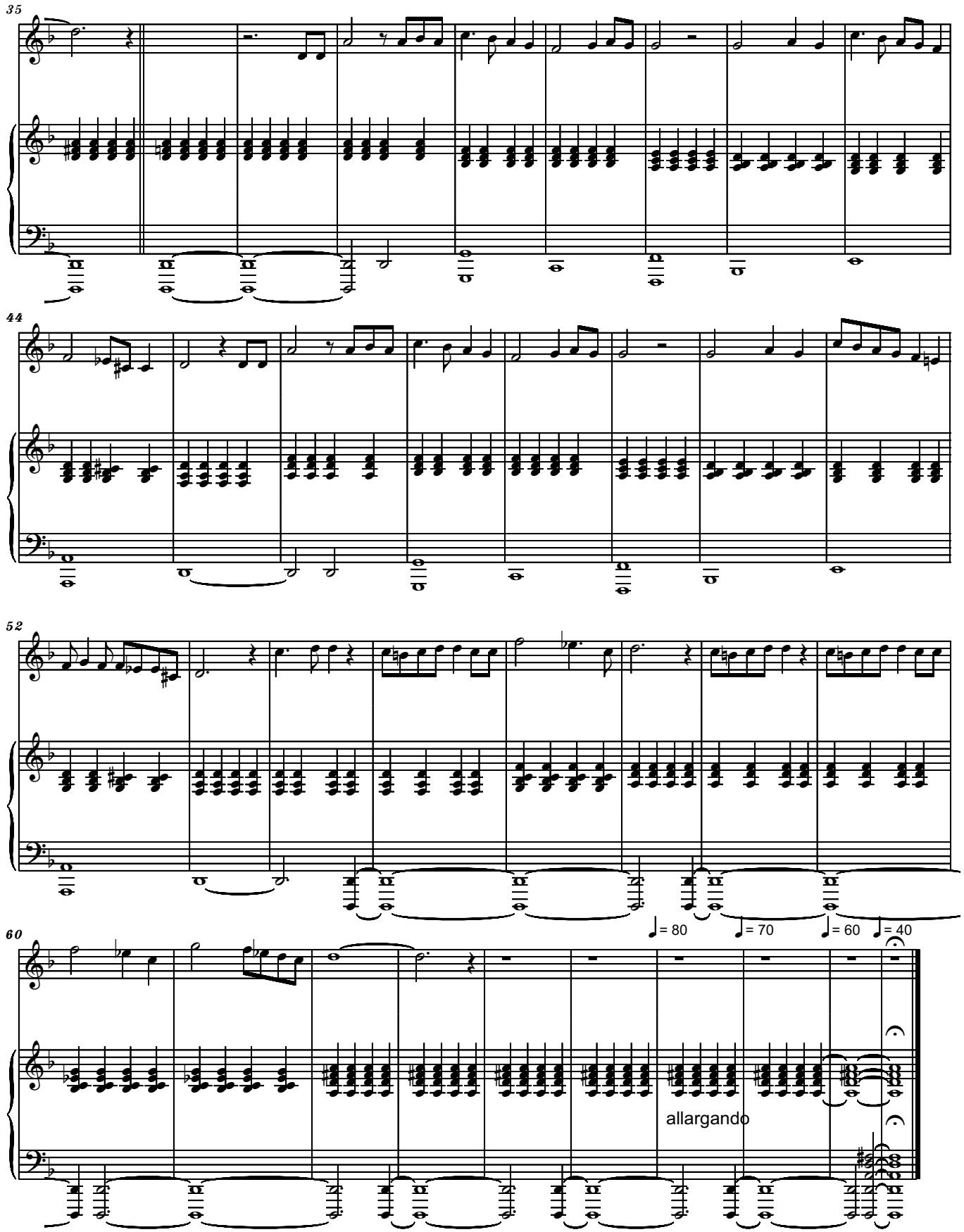

41
mf
48
f
mf
55
f
mf
62
f
ff
69
fff
fff

PRAISE JERUSALEM

Avihu Medina
arr. Serban Nichifor

Pioso




35
44
52
60
♩= 80
♩= 70
♩= 60
♩= 40
allargando

AVE MARIA
for Brass Quartet

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico



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repeat
ad libitum
30
Tpt 1
Tpt 2
Tbn
Tuba
38
mf
46
♩=56
♩= 50
♩= 40
rall.
3-X-2013

File: tpt1

AVE MARIA
for Brass Quartet
Trumpet 1 in B-flat

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico



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File: tpt2

AVE MARIA
for Brass Quartet
Trumpet 2 in B-flat

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico



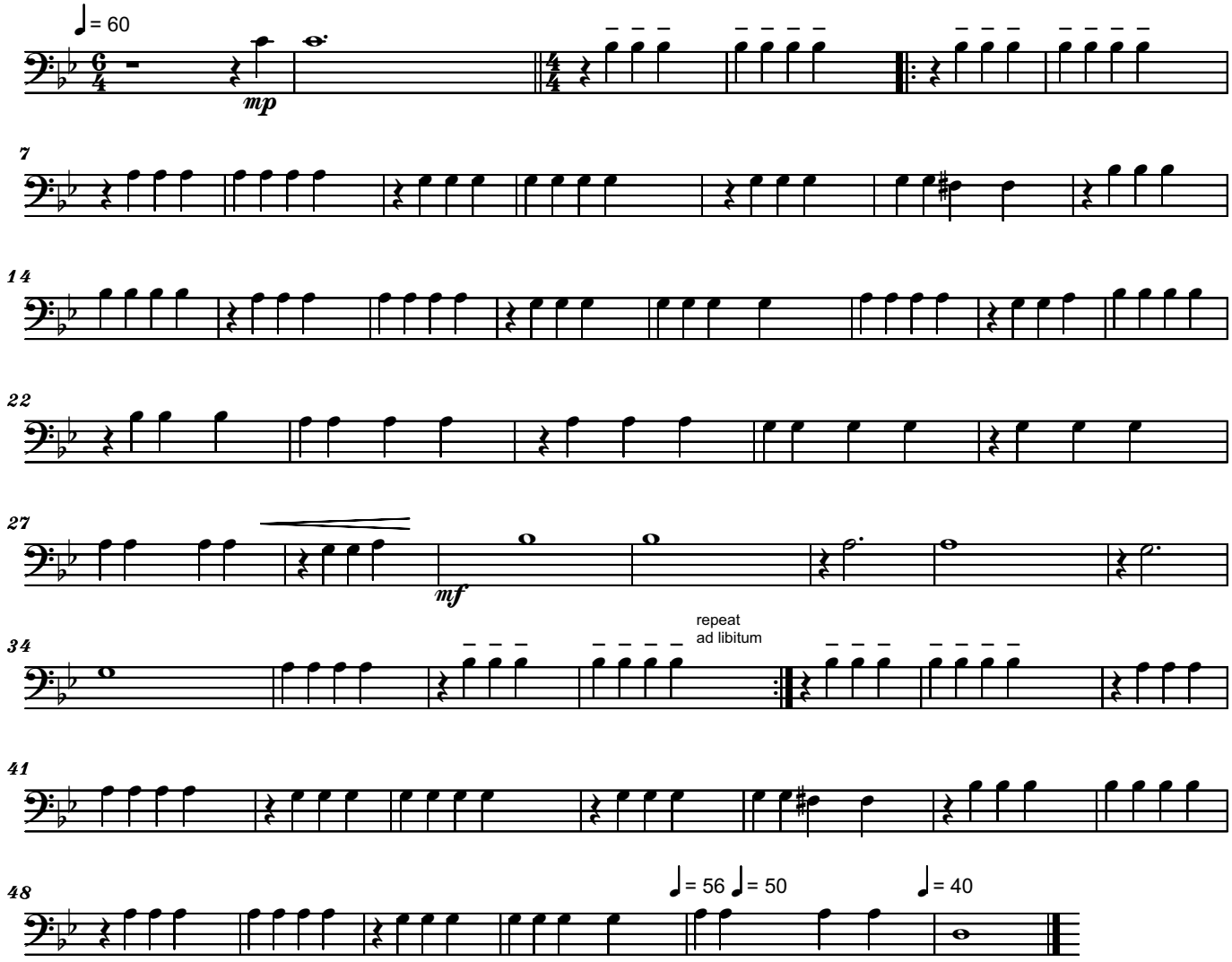
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File: tbn

AVE MARIA
for Brass Quartet
Trombone

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico



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File: tba

AVE MARIA
for Brass Quartet
Tuba

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico



3-X-2013

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Giovanni Gabrieli
(1555-1612)

arr. by Serban Nichifor
30-IX-2013

Sacra Symphonia
Sonata Pian' e Forte

- version for
4 trumpets in B-flat, 3 trombones and tuba –

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SACRA SYMPHONIA
SONATA PIAN' E FORTE

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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11
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
p
21
f


29
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
p
37
f
p


46
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
55
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba


64
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
71
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba


poco a poco rallentando
= 60
76
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba

SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.1 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.2 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.3 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.4 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 1

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 2

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 3

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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Giovanni Gabrieli
(1555-1612)

arr. by Serban Nichifor
30-IX-2013

Sacra Symphonia
Sonata Pian' e Forte

- version for
4 trumpets in B-flat, 1 french horn in F, 1 trombone and 2 tubas –

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SACRA SYMPHONIA
SONATA PIAN' E FORTE

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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11
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
p
21
f


29
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
p
37
f
p


46
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
55
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2


64
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
71
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2


poco a poco rallentando
♩ = 60
76
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2

SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.1 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.2 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.3 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.4 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
French Horn in F

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba 1

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba 2

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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31
Tpt 1
Tpt 2
Horn
Tbn
Tuba
ff
f
f
f
41
♩= 70
rall.
♩= 60
Tpt 1
Tpt 2
Horn
Tbn
Tuba
1-X-2013

File: tpt1

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trumpet 1 in B-flat

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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File: tpt2

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trumpet 2 in B-flat

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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File: hrn

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
French Horn in F - ad lib

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



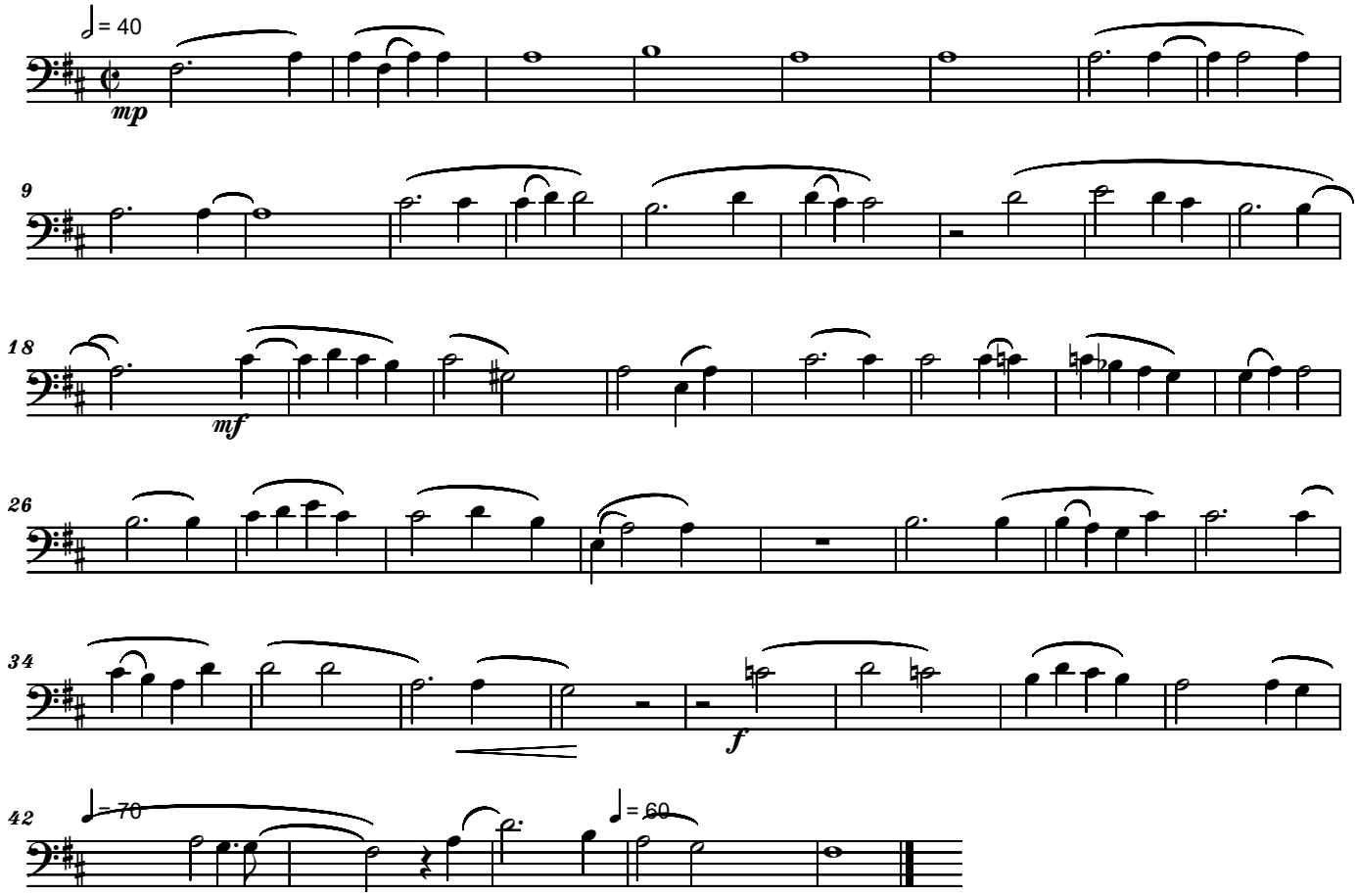
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File: trb

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trombone

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



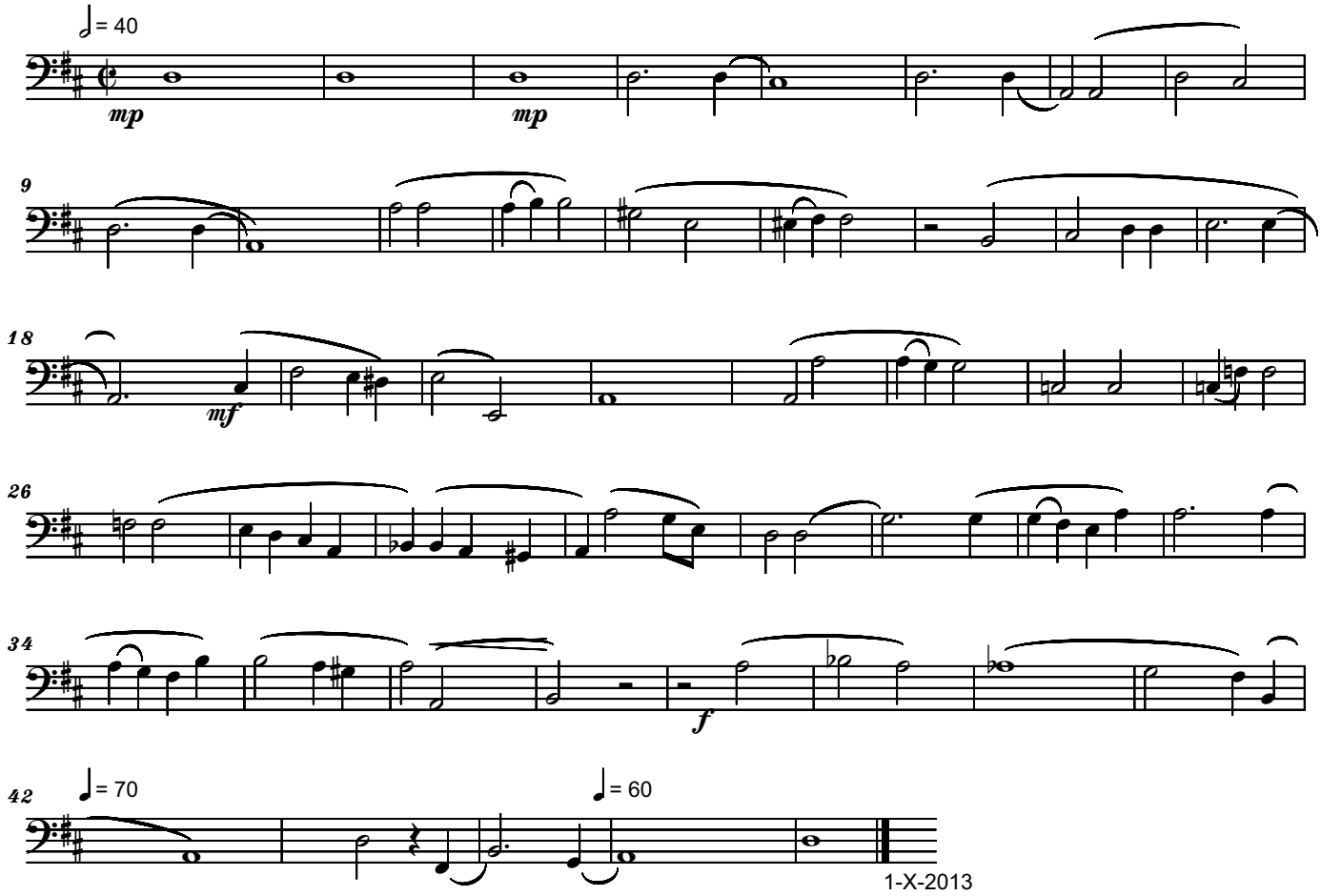
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File: tba

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Tuba

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



1-X-2013

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WOLFGANG AMADEUS MOZART

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC

- arrangement by Serban Nichifor
for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -

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IPI Name No. 46376567, IPI Base No. I-000391194-0

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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16
Tpt I
Tpt II
Horn
Tbn
Tuba
22
Tpt I
Tpt II
Horn
Tbn
Tuba


28
Tpt I
Tpt II
Horn
Tbn
Tuba
f
p
33
mf


37
Tpt I
Tpt II
Horn
Tbn
Tuba
f
mf
40
Tpt I
Tpt II
Horn
Tbn
Tuba


43
3
Tpt I
Tpt II
Horn
Tbn
Tuba
p
48
f
p


52
Tpt I
Tpt II
Horn
Tbn
Tuba
57
Tpt I
Tpt II
Horn
Tbn
Tuba


61
Tpt I
Tpt II
Horn
Tbn
Tuba
p
65
pp
5-X-2013

File: tpt1

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trumpet 1 in B-flat

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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48
f
51
p
f
p
f
55
f
59
62
p
66
pp

File: tpt2

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trumpet 2 in B-flat

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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49
2
p
53
f
57
f
60
63
p
67
pp

File: hrn

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
French Horn in F

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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51
p
f
p
f
55
p
f
p
58
f
62
p
66
pp

File: trb

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trombone

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor

Adagio



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51
p
f
p
f
55
p
f
p
f
59
62
p
66
pp

File: tba

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Tuba

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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IPI Name No. 46376567, IPI Base No. I-000391194-0


48
f
51
p
p
f
55
p
f
p
f
59
p
62
66
pp
5-X-2013

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -

VLADIMIR COSMA
arr. Serban Nichifor



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29
Tpt 1-2
Horn
Tbn
Tuba
2.
1.
mp con sord.
f senza sord.
p
mf
37
2.
mp con sord.
46
1&2
1
f senza sord.
mf
mp


54
1&2
Tpt 1-2
Horn
Tbn
Tuba
f
63
1.
1&2
ff
72
= 60
1-X-2013

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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15
Tpt 1-2
Horn
Tbn
Tuba
22
2.
Tpt 1-2
Horn
Tbn
Tuba


28
Tpt 1-2
Horn
Tbn
Tuba
34
Tpt 1-2
Horn
Tbn
Tuba


40
1.
1&2
Tpt 1-2
Horn
Tbn
Tuba
48
Tpt 1-2
Horn
Tbn
Tuba


56
1.
Tpt 1-2
Horn
Tbn
Tuba
62
2.
Tpt 1-2
Horn
Tbn
Tuba


69
Tpt 1-2
Horn
Tbn
Tuba
1.
75
1&2
1.
1&2
1.


81
Tpt 1-2
f
1&2
Horn
f
Tbn
f
Tuba
f
87
Tpt 1-2
1.
2.
1.
ff
Horn
Tbn
Tuba
1-X-2013

File: 1tpt

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
Trumpets 1-2 in B-flat

VLADIMIR COSMA
arr. Serban Nichifor

Maestoso



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File: 2tpt

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
Trumpets 1-2 in B-flat

VLADIMIR COSMA
arr. Serban Nichifor

Vivo

(Tpt 2 ad lib.)



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69
1.
75
1&2
1.
1&2
1.
81
f
1&2
87
1.
2.
1.
ff
93

File: 1hrn

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
French Horn in F

VLADIMIR COSMA
arr. Serban Nichifor

Maestoso



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File: 2hrn

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
French Horn in F

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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69
75
81
f
87

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
Trombone

VLADIMIR COSMA
arr. Serban Nichifor

Maestoso



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TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
Trombone

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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60
66
72
78
f
84
89

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
Tuba

VLADIMIR COSMA
arr. Serban Nichifor



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TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
Tuba

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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68
74
80
f
86
91
1-X-2013

THE SPIRIT OF GOD

Exultantly

FLUTE

Anon. ca 1844

Arr.by Liana Alexandra & Serban Nichifor



c by The Church of Jesus Christ of Latter-day Saints
Salt Lake City, Utah, USA


13
mp
mp
19
mf
mf
(Flute and Cello)
mp
mp
25
mf
mf
mf


31
37
f
mf
mf
43
f
f


51
1
fff
ff
ff
57
fff
fff
ff
63
♩= 100
♩= 80
♩= 40
rall.
fz
fz
rall.
fff
fff
fz

Variations on
"Joseph Smith's First Prayer"

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 22, 2013

Lontano e Dolce



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21
mp
mf
27
32
38


44
49
54
59


64
♩= 70
♩= 50
♩= 84
rall.
a tempo
mp
mp
71
♩= 78
♩= 60
♩= 80
♩= 70
♩= 60
poco a poco rall.
mp
pp
mp
mp
77
♩= 50
♩= 40
pp

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 21, 2013

Variations on "Come, come, Ye Saints" for Guitar and Piano

With conviction

Largo e rubato, quasi improvisando



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16
♩= 58
acc.
♩= 60
Piu Animato
21
ff
f
ff
fff
27
fff
ff
33
♩= 50
♩= 40
♩= 30
♩= 76
Deciso
fff
ben marcato
f


41
48
♩= 82
Piu Mosso
f
56
62
♩= 88
ff
ff
ff


70
76
= 68
= 60
= 56
rall.
83
fff
= 50
ff
tremolo
87
= 38
= 120
fff
f
tremolo
June 21, 2013

Variations on
How Great the Wisdom and the Love

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

Calmly




25
mp
mp
mp
mp
mf
mp
36
♩= 68
♩= 70
♩= 72
acc.
Meno Mosso
mf
mf
mf
46


53
♩= 74
acc.
60
♩= 76
♩= 80
Sempre Meno Mosso
mf
f
f
67


74
♩= 74
♩= 70
♩= 66
rall.
Tempo I
mp
mf
81
♩= 70
♩= 62
♩= 58
♩= 50
rall.
mp
p
88
♩= 46
♩= 40
♩= 30
p
pp

Variations on
Jesus, Once of Humble Birth

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

Solemnly




32
40
48
56


64
72
1
2

dedicated to
Sue McClellan

flute and piano

Good Morning,Sue.

LIANA ALEXANDRA
(19-20 January,2003)



Copyright(c)Liana Alexandra



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Roumanian Folk Dances (1918)
01.) "Stick Game"

Allegro moderato

Béla Bartók
arr.Serban Nichifor



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Roumanian Folk Dances (1918)
02.) "Peasant Costume"

Allegro

Béla Bartók
arr. Serban Nichifor



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Roumanian Folk Dances (1918)
03.) "Standing Still"

Béla Bartók
arr. Serban Nichifor

Andante



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Roumanian Folk Dances (1918)
04.) "Mountain Horn Song"

Béla Bartók
arr. Serban Nichifor

Moderato



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Roumanian Folk Dances (1918)
05.) "Romanian Garden Gate"

Allegro

Béla Bartók
arr. Serban Nichifor



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Roumanian Folk Dances (1918)
06.) "Little One"

Béla Bartók
arr. Serban Nichifor

Allegro ♩ = 144

Vn1

Vn2

piu

Più Allegro ♩ = 152

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41
Vn1
Vn2
fz
47
piu f
53
58
= 60
ff
arr.Bucharest
17-IX-2006
(36")

Roumanian Folk Dances (1918)
01.) "Stick Game"

Allegro moderato

Béla Bartók
arr.Serban Nichifor



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Roumanian Folk Dances (1918)
02.) "Peasant Costume"

Allegro

Béla Bartók
arr. Serban Nichifor



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Roumanian Folk Dances (1918)
03.) "Standing Still"

Béla Bartók
arr. Serban Nichifor

Andante



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Roumanian Folk Dances (1918)
04.) "Mountain Horn Song"

Béla Bartók
arr. Serban Nichifor

Moderato



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Roumanian Folk Dances (1918)
05.) "Romanian Garden Gate"

Béla Bartók
arr. Serban Nichifor

Allegro



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Roumanian Folk Dances (1918)
06.) "Little One"

Béla Bartók
arr. Serban Nichifor

Allegro



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41
Vn
Vla
fz
47
piu f
53
58
= 60
ff
arr.Bucharest
17-IX-2006
(36")

Roumanian Folk Dances (1918)
01.) "Stick Game"

Allegro moderato

Béla Bartók
arr.Serban Nichifor



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Roumanian Folk Dances (1918)
02.) "Peasant Costume"

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Roumanian Folk Dances (1918)
03.) "Standing Still"

Béla Bartók
arr. Serban Nichifor

Andante



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Roumanian Folk Dances (1918)
04.) "Mountain Horn Song"

Béla Bartók
arr. Serban Nichifor

Moderato



19

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Roumanian Folk Dances (1918)
05.) "Romanian Garden Gate"

Allegro

Béla Bartók
arr. Serban Nichifor



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Roumanian Folk Dances (1918)
06.) "Little One"

Béla Bartók
arr. Serban Nichifor

Allegro



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36
Vn
Vlc
fz
41
47
piu f
53
58
= 60
ff
arr.Bucharest
17-IX-2006
(36")

Conf. Univ. Dr. SERBAN NICHIFOR
UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

REPERTORIU PENTRU DISCIPLINA MUZICA DE CAMERA
ARANJAMENTE PENTRU ANSAMBLURI DE ALAMURI
(partituri si stime)

REPERTORY FOR CHAMBER MUSIC DISCIPLINE
ARRANGEMENTS FOR BRASS ENSEMBLES
(scores and parts)

- **GIULIO CACCINI (1551-1618):** ***AVE MARIA*** **– p. 1**
- **GIOVANNI GABRIELI (1557-1612):** ***SACRA SYMPHONIA - SONATA PIAN' E FORTE*** **– p. 7**
- **WOLFGANG AMADEUS MOZART (1756-1791):** ***AVE VERUM CORPUS, K 618*** **– p. 37**
- **WOLFGANG AMADEUS MOZART (1756-1791):** ***MAURERISCHE TRAUERMUSIK, K 477*** **– p. 44**
- **VLADIMIR COSMA (b. 1940):** ***DOUA DANSURI ROMANESTI / TWO ROMANIAN DANCES*** **– p. 62**

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AVE MARIA
for Brass Quartet

Estatico

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor



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repeat
ad libitum
30
Tpt 1
Tpt 2
Tbn
Tuba
38
mf
46
♩= 56
♩= 50
♩= 40
rall.
3-X-2013

2

AVE MARIA
for Brass Quartet
Trumpet 1 in B-flat

Estatico

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor



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AVE MARIA
for Brass Quartet
Trumpet 2 in B-flat

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico

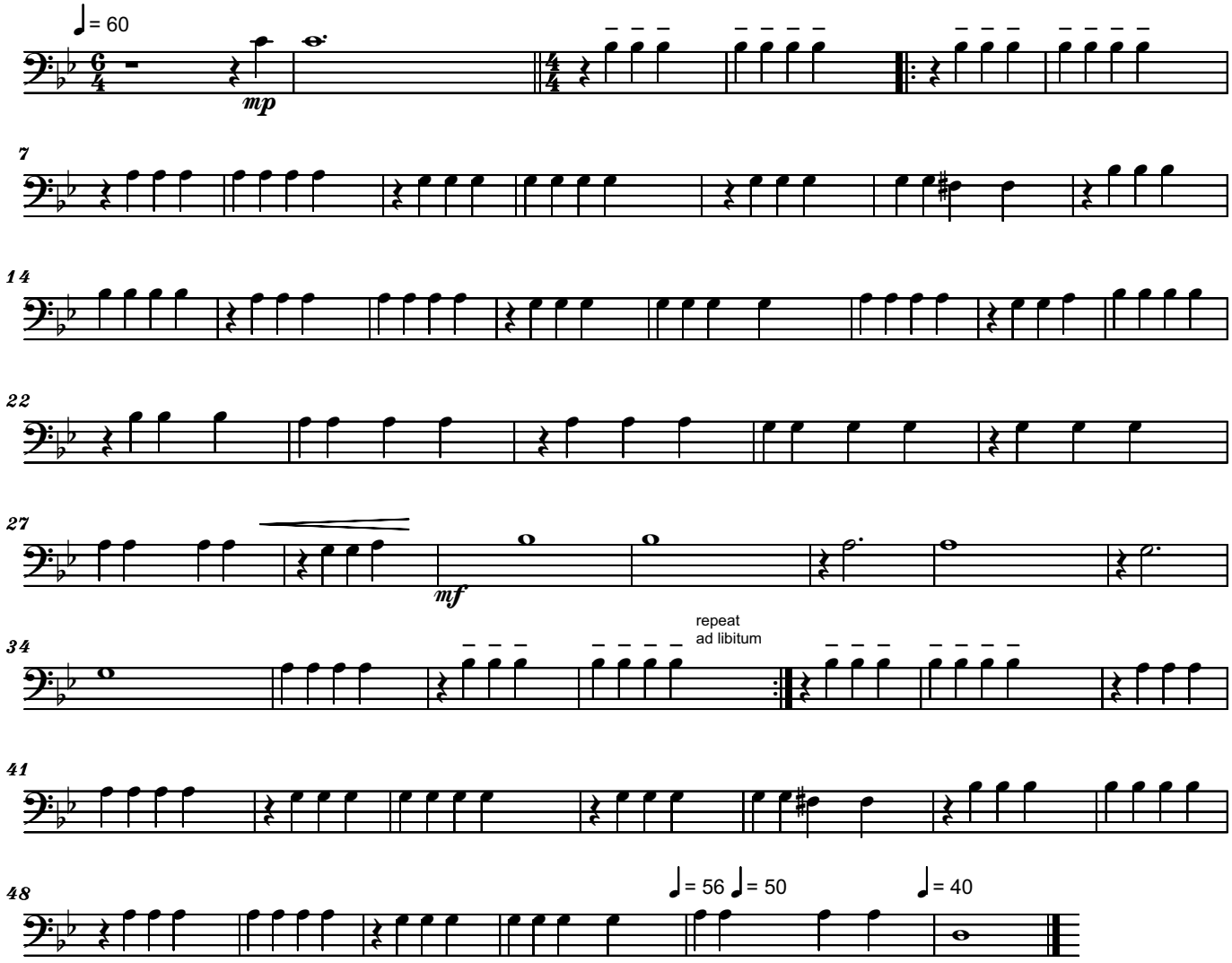


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AVE MARIA
for Brass Quartet
Trombone

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico



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AVE MARIA
for Brass Quartet
Tuba

GIULIO CACCINI (1551-1618)
arr. Serban Nichifor

Estatico



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Giovanni Gabrieli
(1555-1612)

arr. by Serban Nichifor
30-IX-2013

Sacra Symphonia
Sonata Pian' e Forte

- version for
4 trumpets in B-flat, 3 trombones and tuba –

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SACRA SYMPHONIA
SONATA PIAN' E FORTE

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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11
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
p
21
f


29
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
p
37
f
p


46
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
55
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba


64
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
71
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba


poco a poco rallentando
♩ = 60
76
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba

SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.1 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.2 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.3 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.4 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 1

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 2

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 3

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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Giovanni Gabrieli
(1555-1612)

arr. by Serban Nichifor

30-IX-2013

Sacra Symphonia
Sonata Pian' e Forte

- version for
4 trumpets in B-flat, 1 french horn in F, 1 trombone and 2 tubas –

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SACRA SYMPHONIA
SONATA PIAN' E FORTE

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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11
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
p
21
f


29
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
p
37
f
25


46
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
55
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2


64
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
71
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2


poco a poco rallentando
= 60
76
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2

SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.1 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.2 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.3 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.4 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
French Horn in F

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba 1

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba 2

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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31
Tpt 1
Tpt 2
Horn
Tbn
Tuba
ff
f
f
f
f
41
♩= 70
rall.
♩= 60
Tpt 1
Tpt 2
Horn
Tbn
Tuba
1-X-2013

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trumpet 1 in B-flat

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trumpet 2 in B-flat

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
French Horn in F - ad lib

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio

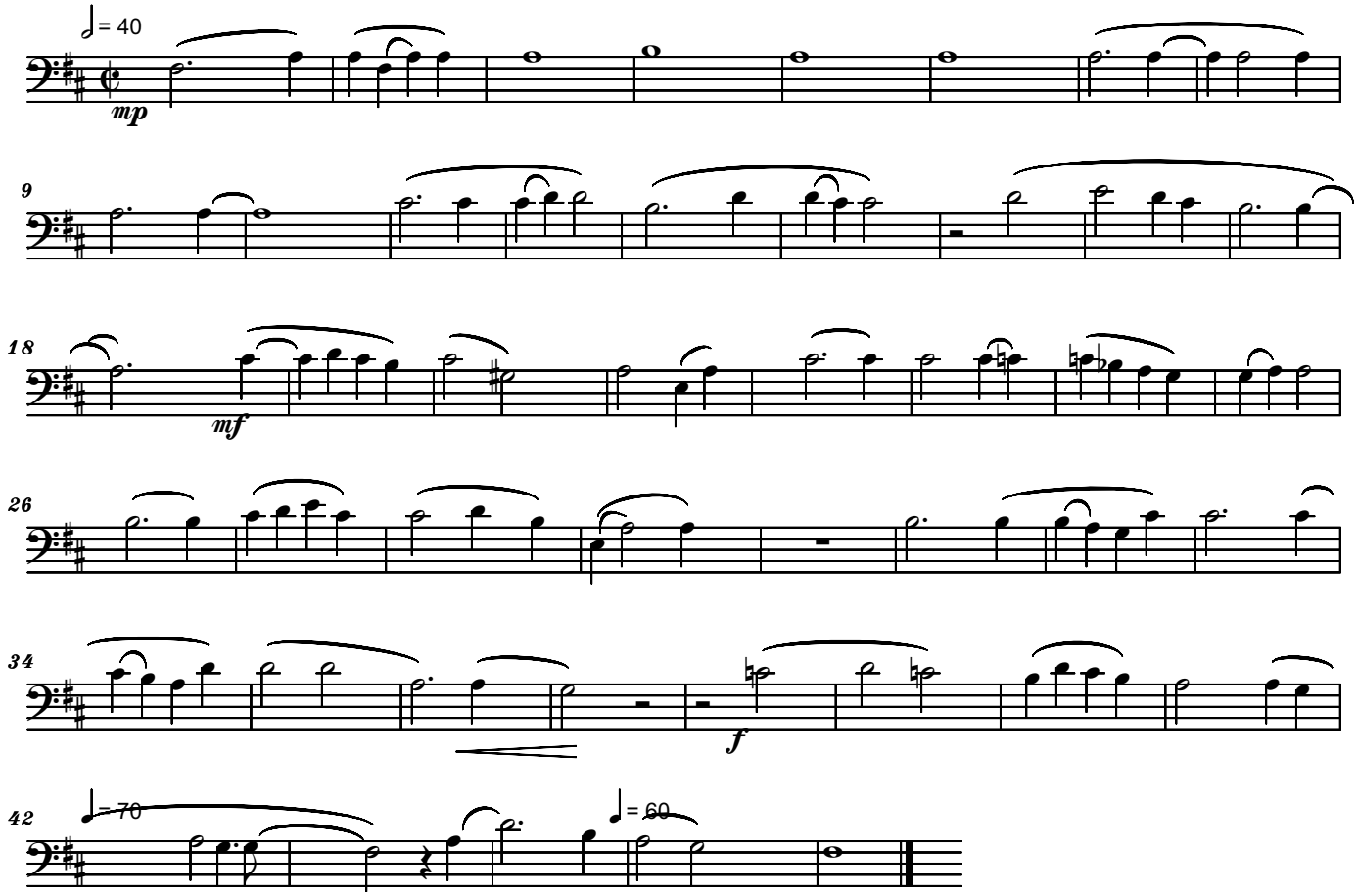


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AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trombone

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio

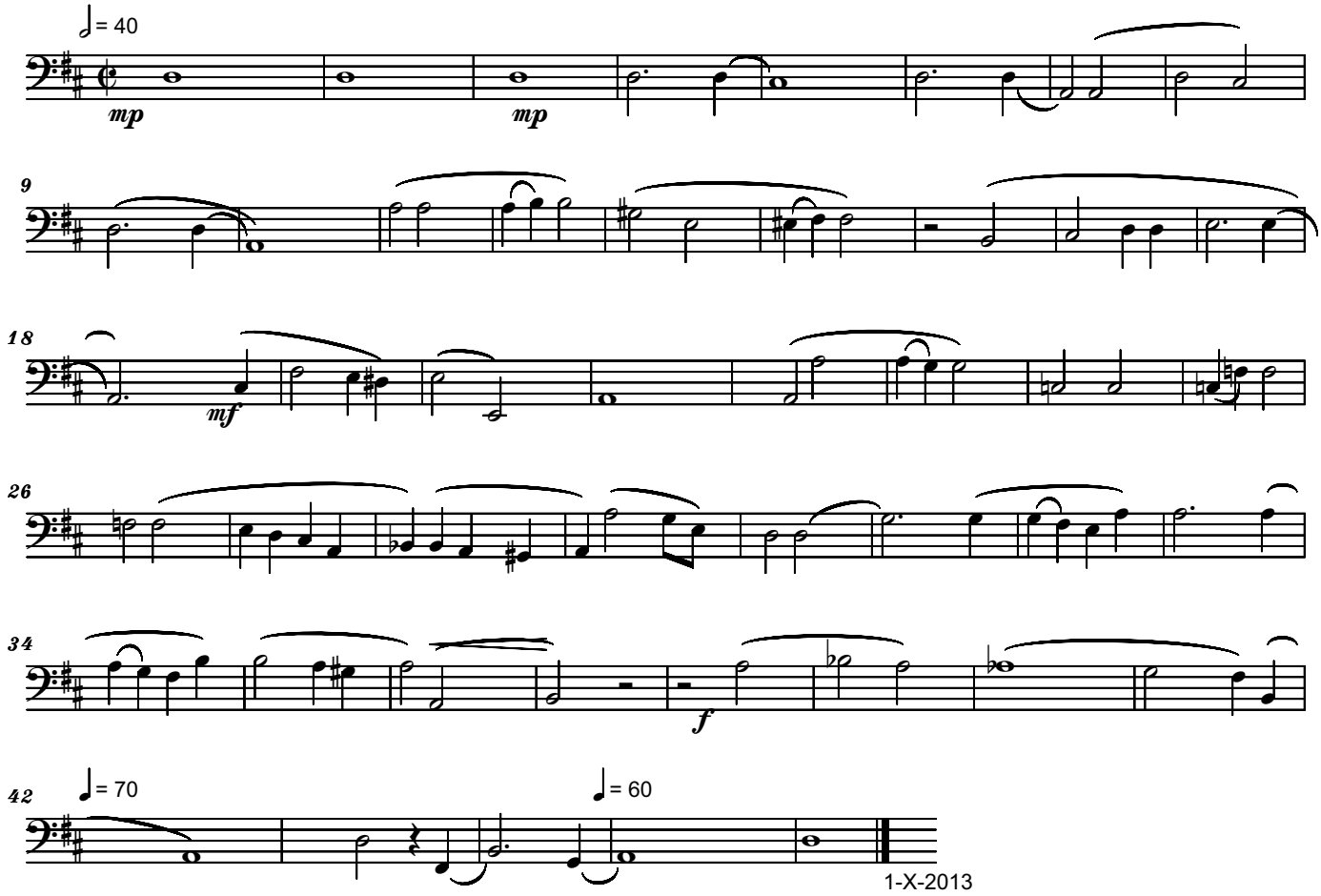


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AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Tuba

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



1-X-2013

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WOLFGANG AMADEUS MOZART

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC

- arrangement by Serban Nichifor
for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -

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MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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IPI Name No. 46376567, IPI Base No. I-000391194-0


16
Tpt I
Tpt II
Horn
Tbn
Tuba
22
Tpt I
Tpt II
Horn
Tbn
Tuba


28
Tpt I
Tpt II
Horn
Tbn
Tuba
f
p
33
mf


37
Tpt I
Tpt II
Horn
Tbn
Tuba
f
mf
40
Tpt I
Tpt II
Horn
Tbn
Tuba


43
Tpt I
Tpt II
Horn
Tbn
Tuba
48
Tpt I
Tpt II
Horn
Tbn
Tuba


52
Tpt I
Tpt II
Horn
Tbn
Tuba
57
Tpt I
Tpt II
Horn
Tbn
Tuba


61
Tpt I
Tpt II
Horn
Tbn
Tuba
p
65
pp
5-X-2013

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trumpet 1 in B-flat

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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48
f
51
p
f
p
f
55
f
59
62
p
66
pp

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trumpet 2 in B-flat

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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49
2
p
53
f
57
f
60
63
p
67
pp

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
French Horn in F

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor

Adagio



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51
p
f
p
f
55
p
f
p
58
f
62
p
66
pp

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trombone

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor

Adagio



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51
p
f
p
f
55
p
f
p
f
59
62
p
66
pp

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Tuba

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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48
f
51
p
p
f
55
p
f
p
f
59
p
62
66
pp
5-X-2013

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -

VLADIMIR COSMA
arr. Serban Nichifor



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29
Tpt 1-2
Horn
Tbn
Tuba
2.
1.
mp con sord.
f senza sord.
p
mf
37
2.
mp con sord.
46
1&2
1
f senza sord.
mf
mp



64

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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15
Tpt 1-2
Horn
Tbn
Tuba
22
2.
Tpt 1-2
Horn
Tbn
Tuba


28
Tpt 1-2
Horn
Tbn
Tuba
34
Tpt 1-2
Horn
Tbn
Tuba


40
1.
1&2
Tpt 1-2
Horn
Tbn
Tuba
48
Tpt 1-2
Horn
Tbn
Tuba


56
1.
Tpt 1-2
Horn
Tbn
Tuba
62
2.
Tpt 1-2
Horn
Tbn
Tuba


69
Tpt 1-2
Horn
Tbn
Tuba
1.
75
1&2
1.
1&2
1.


81
Tpt 1-2
f
1&2
Horn
f
Tbn
f
Tuba
f
87
Tpt 1-2
1.
2.
1.
ff
Horn
Tbn
Tuba
1-X-2013

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
Trumpets 1-2 in B-flat

VLADIMIR COSMA
arr. Serban Nichifor

Maestoso



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TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
Trumpets 1-2 in B-flat

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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69
1.
75
1&2
1.
1&2
1.
81
f
1&2
87
1.
2.
1.
ff
93

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
French Horn in F

VLADIMIR COSMA
arr. Serban Nichifor

Maestoso



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TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
French Horn in F

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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69
75
81
f
87

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
Trombone

VLADIMIR COSMA
arr. Serban Nichifor

Maestoso



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TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
Trombone

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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60
66
72
78
f
84
89

TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- I -
Tuba

VLADIMIR COSMA
arr. Serban Nichifor



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TWO ROMANIAN DANCES
for Brass Quartet (ossia Quintet)
- II -
Tuba

VLADIMIR COSMA
arr. Serban Nichifor

Vivo



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68
74
80
f
86
91
1-X-2013

Giovanni Gabrieli
(1555-1612)

arr. by Serban Nichifor

30-IX-2013

Sacra Symphonia
Sonata Pian' e Forte

- version for
4 trumpets in B-flat, 1 french horn in F, 1 trombone and 2 tubas –

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SACRA SYMPHONIA
SONATA PIAN' E FORTE

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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11
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
p
21
f


29
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
p
37
f
p


46
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2
55
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2


64
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2


71
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2


poco a poco rallentando
♩ = 60
76
Tr1-B
Tr2-B
Tr3-B
Tr4-B
Hr-F
Tbn
Tba1
Tba2

SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.1 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.2 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.3 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.4 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
French Horn in F

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba 1

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba 2

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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Giovanni Gabrieli
(1555-1612)

arr. by Serban Nichifor
30-IX-2013

Sacra Symphonia
Sonata Pian' e Forte

- version for
4 trumpets in B-flat, 3 trombones and tuba –

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SACRA SYMPHONIA
SONATA PIAN' E FORTE

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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11
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
p
21
f


29
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
p


37
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
p
f


46
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba
55
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba


64
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba


71
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba


poco a poco rallentando
♩ = 60
76
Tr1-B
Tr2-B
Tr3-B
Tr4_B
Tbn1
Tbn2
Tbn3
Tuba

SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.1 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
30-IX-2013



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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.2 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.3 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tr.4 in B-flat

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 1

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 2

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Trombone 3

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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SACRA SYMPHONIA
SONATA PIAN' E FORTE
Tuba

Giovanni Gabrieli (1555-1612)
arr. Serban Nichifor (SABAM, ASCAP)
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Deciso

PASSACAGLIA

Georg Friedrich HAENDEL
Arr. by Serban NICHIFOR



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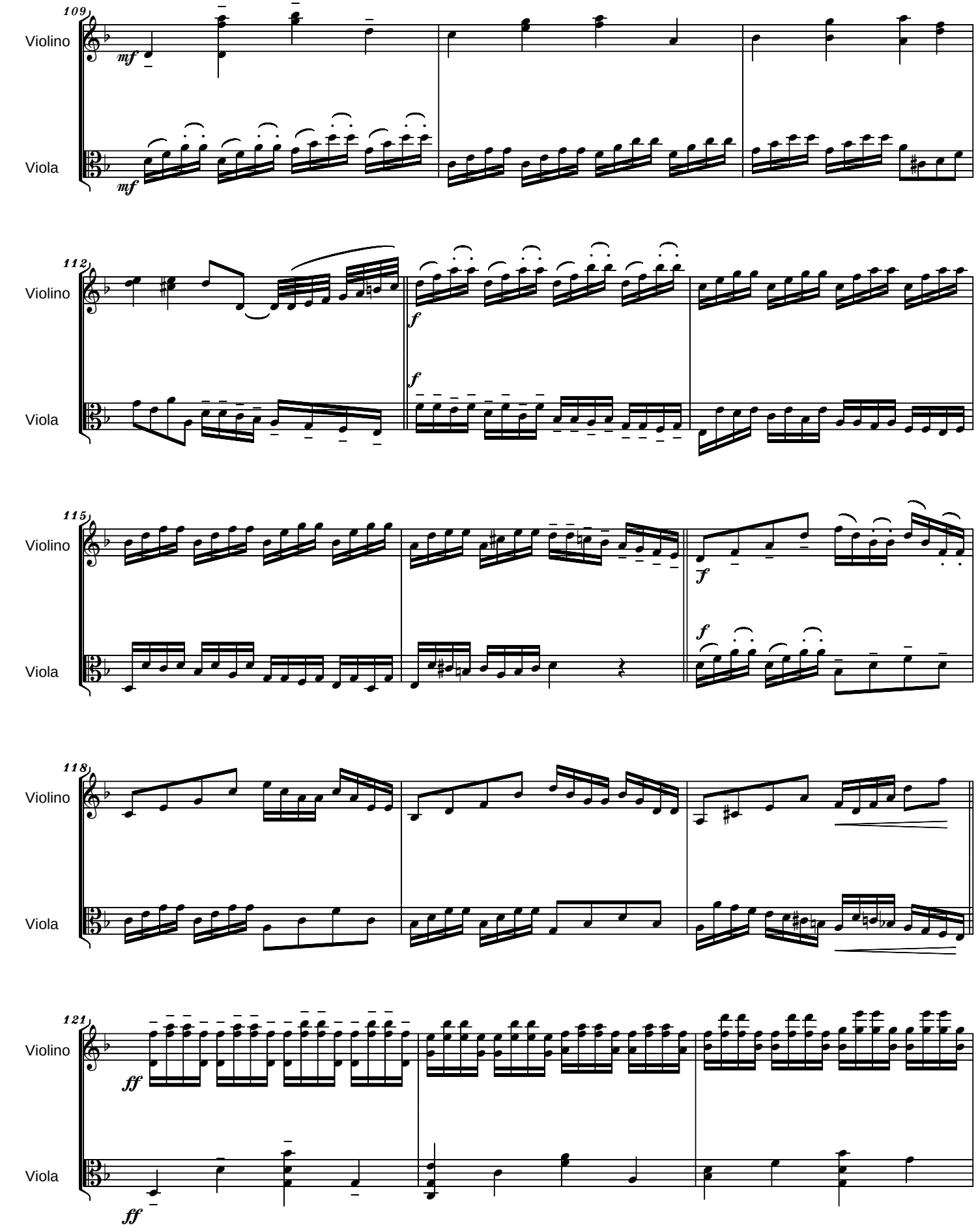

23
Violino
Viola
p
simile
28
simile
33
simile
39
A punta d' arco
mp
simile
43
p


46
Violino
Viola
Arco
- a punta
49
mp
mp
simile
52
mf
mf
simile
55
7
mf
simile
59


64
Violino
Viola
f
f
simile
67
Violino
Viola
70
Violino
Viola
73
Violino
Viola
f
f
simile
76
Violino
Viola


79
Violino
Viola
9
f
f
82
Violino
Viola
85
f
Violino
f
Viola
88
Violino
ff
Viola
ff
91
Violino
Viola


94
Violino
Viola
97
Violino
mp
mp
Viola
100
Violino
pp
Viola
pp
103
Violino
mp
Viola
mp
106
Violino
Viola


109
Violino
mf
Viola
mf
112
Violino
f
f
Viola
115
Violino
f
Viola
f
118
Violino
Viola
121
Violino
ff
Viola
ff


124
Violino
Viola
p
p
127
Violino
Viola
ff
ff
130
Violino
Viola
= 85
= 80
= 75
= 70
= 65
poco a poco allargando
132
Violino
Viola
= 120
Maestoso
= 90
= 60
= 50
fff
fff
Bucharest, 5-XI-2006

PASSACAGLIA
for Violin and Cello

Georg Friedrich HAENDEL
Arr. by Serban NICHIFOR

Deciso



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24
p
simile
p
28
simile
33
p
simile
p
38
A punta d' arco
mp
mp
42
simile


45
p
p
48
mp
Arco
- a punta
mp
simile
51
mf
mf
54
simile
57
simile
mf


62
f
f
66
simile
68
70
73
f
f
simile

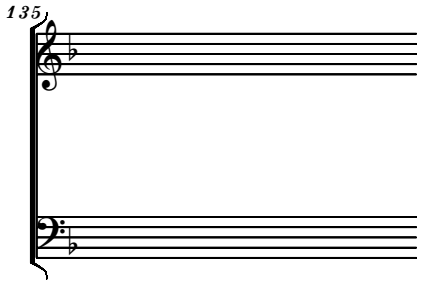

76
79
9
f
f
82
84
f
f
87
ff
ff


90
92
94
96
mp
mp
98


100
pp
pp
102
104
mp
mp
106
109
mf
mf


112
f
f
115
f
f
118
121
ff
ff
123


125
p
p
127
129
ff
ff
♩= 85
poco a poco allargando
131
♩= 80
♩= 75
♩= 70
♩= 65
132
♪= 120
Maestoso
fff
fff
♪= 90
♪= 60
♪= 50



Bucharest, 5-XI-2006

SHEHECHEYANU

Arr. by Serban Nichifor
In Memoriam Liana Alexandra

Lively

Music by CAROL BOYD LEON

♩= 112 **Basso**



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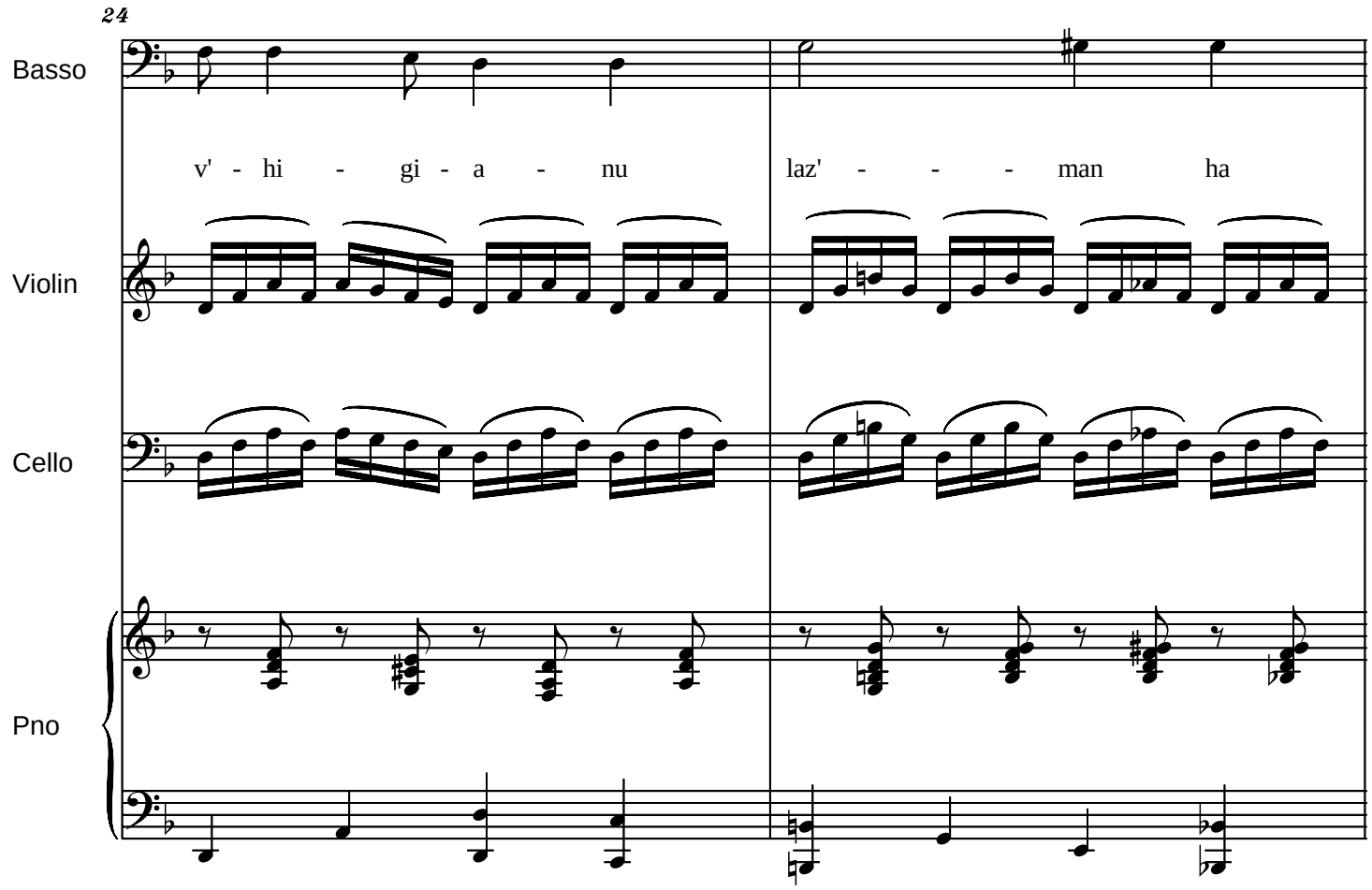

4
Basso
- nai E - lo - hei nu
me - leh ha-o - lam
she he - che - ya - nu
Violin
Cello
Pno
7
Basso
v'-ki - y'-ma - nu
v'-hi - gi-a - nu
laz' - man ha - zeh.
Violin
Cello
Pno


11
Basso
Violin
Cello
Pno
Ba - ruch a - tah A - do - nai E - lo - hei nu me - leh ha - o - lam

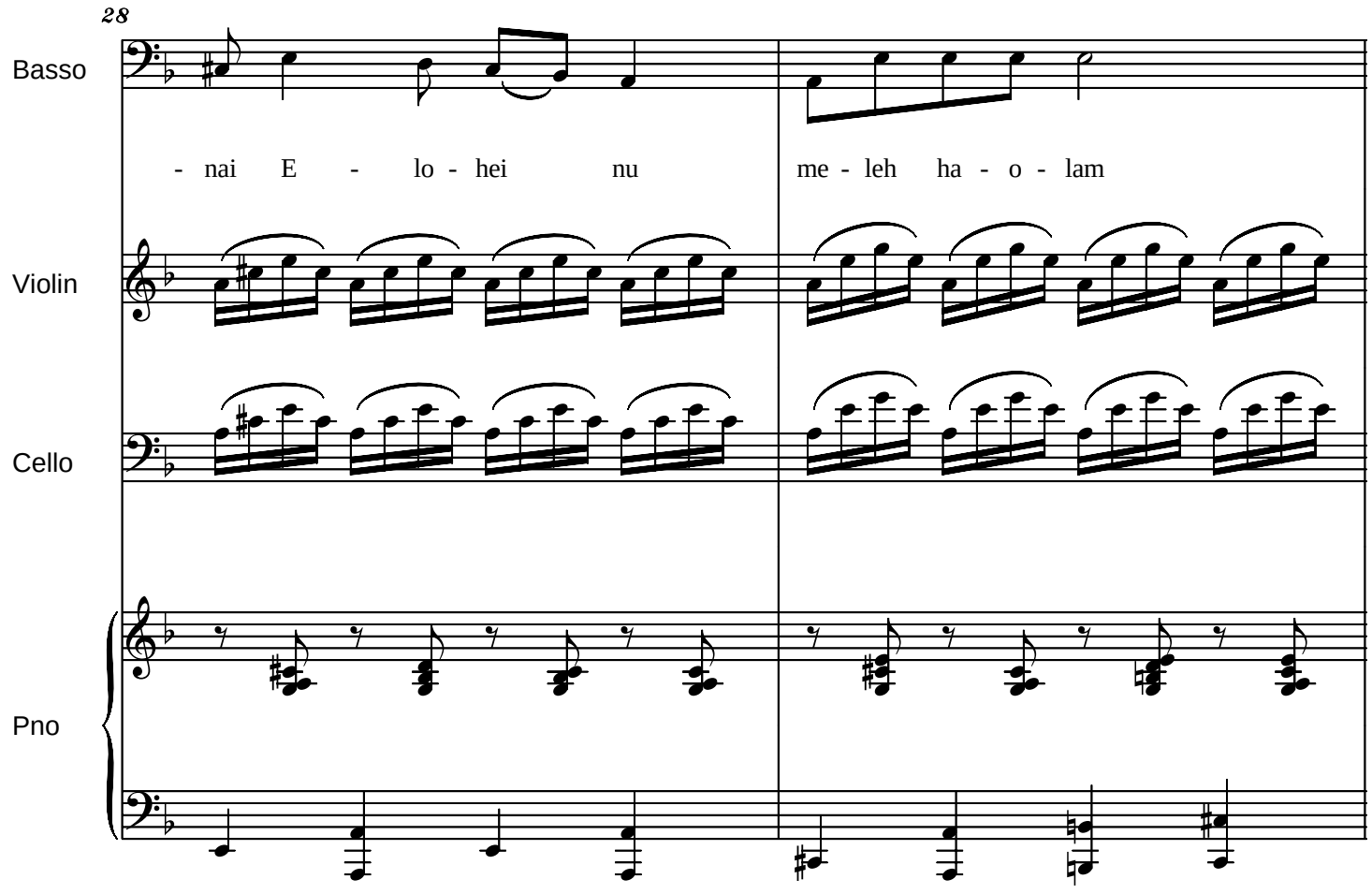

14
Basso
Violin
Cello
Pno
shehe - che - ya - nu v'-ki - y' - ma - nu v'-hi - gi-a - nu laz' - man ha - zeh, A


18
Basso
- men.
Ba - ruch a - tah A - do
Violin
p
Cello
p
Pno
20
Basso
- nai E - lo - hei nu
me - leh ha - o - lam
Violin
Cello
Pno

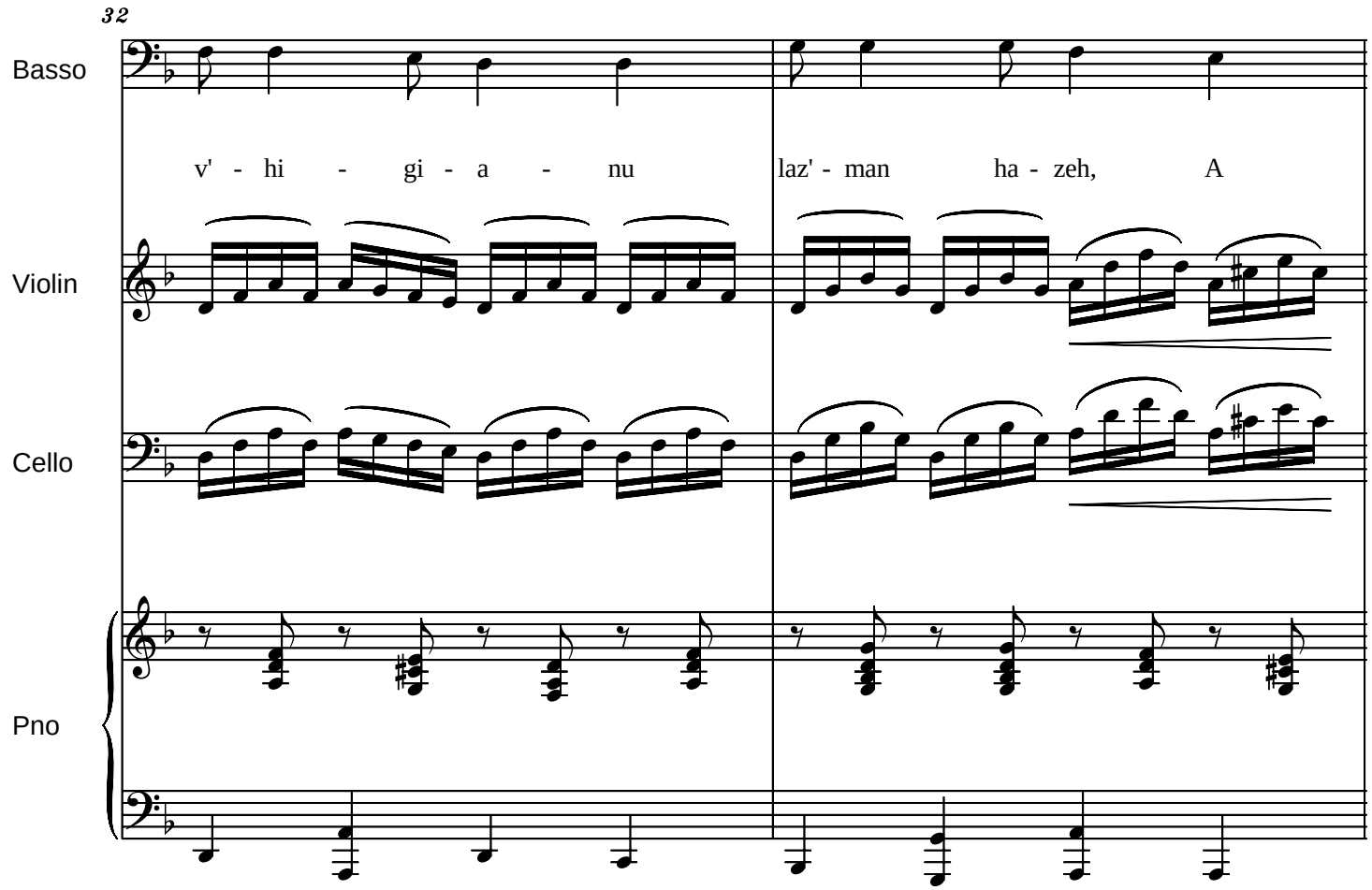

22
Basso
she - he - che - ya - nu
v' - ki - y' - ma - nu
Violin
Cello
Pno


24
Basso
v' - hi - gi - a - nu
laz' - - - man ha
Violin
Cello
Pno


26
Basso
- zeh.
Ba - ruch a - tah A - do
Violin
Cello
Pno


28
Basso
- nai E - lo - hei nu
me - leh ha - o - lam
Violin
Cello
Pno


30
Basso
she - he - che - ya - nu
v' - ki - y' - ma - nu
Violin
Cello
Pno


32
Basso
v' - hi - gi - a - nu
laz' - man ha - zeh, A
Violin
Cello
Pno

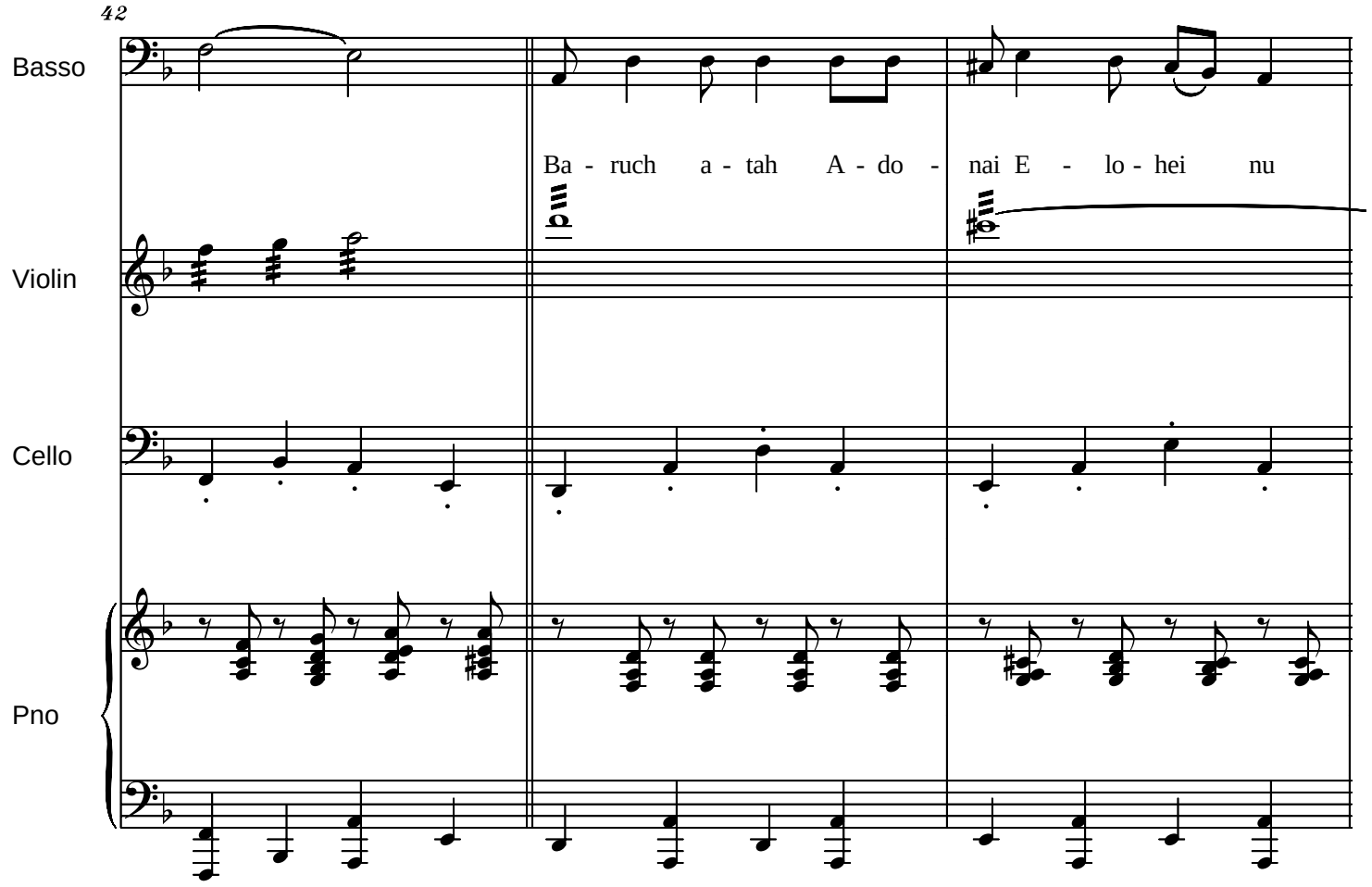
Bridge

34



38

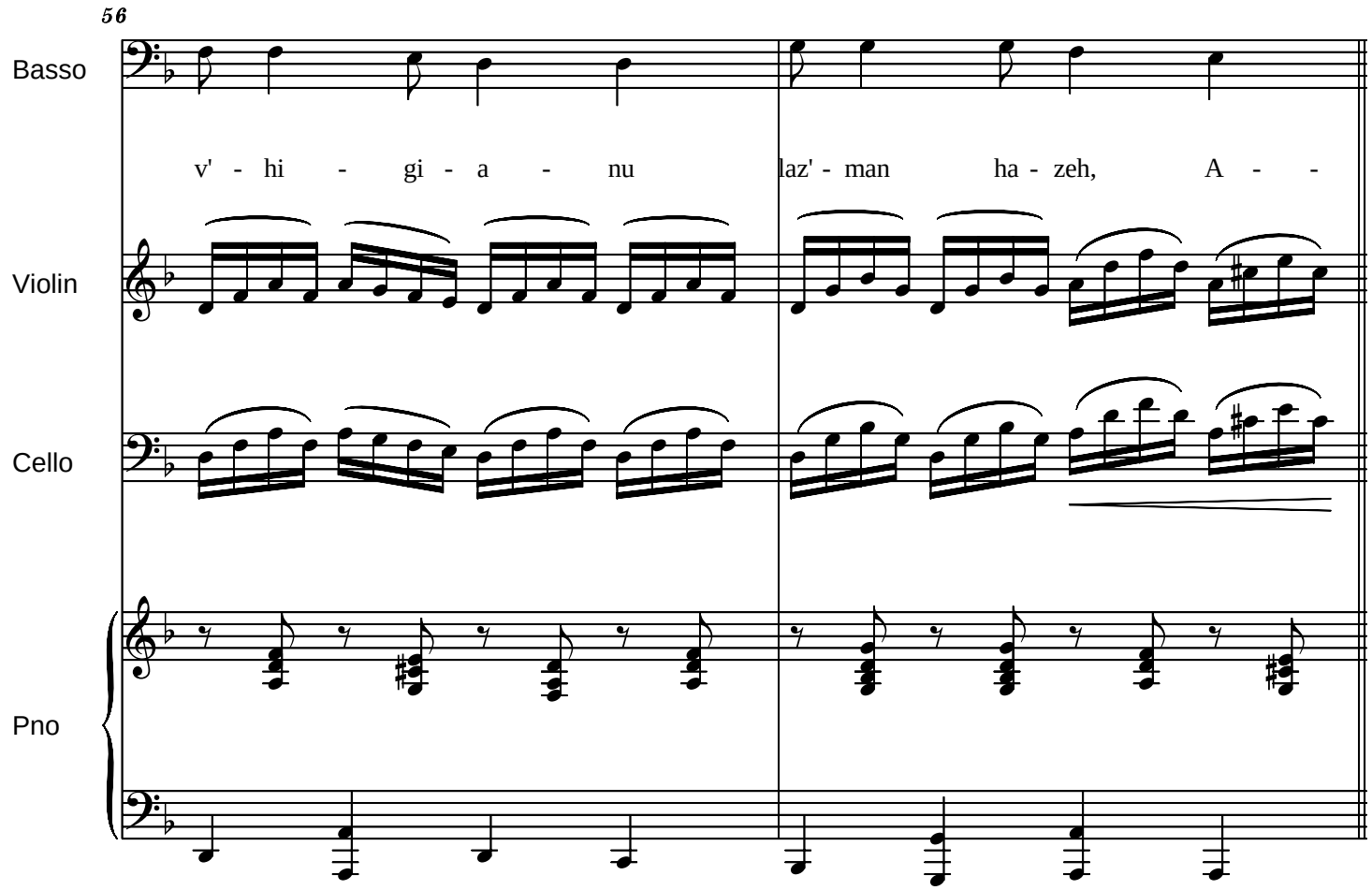



42
Basso
Violin
Cello
Pno
Ba - ruch a - tah A - do - nai E - lo - hei nu


45
Basso
Violin
Cello
Pno
me - lehha-o - lam
shehe - che - ya - nu
v'-ki - y' - ma - nu
v'-hi - gi-a - nu


49
CLAPPING ON THE BEAT
(X X X X)
Basso
laz' - man ha - zeh.
Ba - ruch a tah A - do
Violin
Cello
Pno
52
Basso
- nai E - lo - hei nu
me - leh ha - o - lam
Violin
Cello
Pno


54
Basso
she - he - che - ya - nu
v' - ki - y' - ma - nu
Violin
Cello
Pno

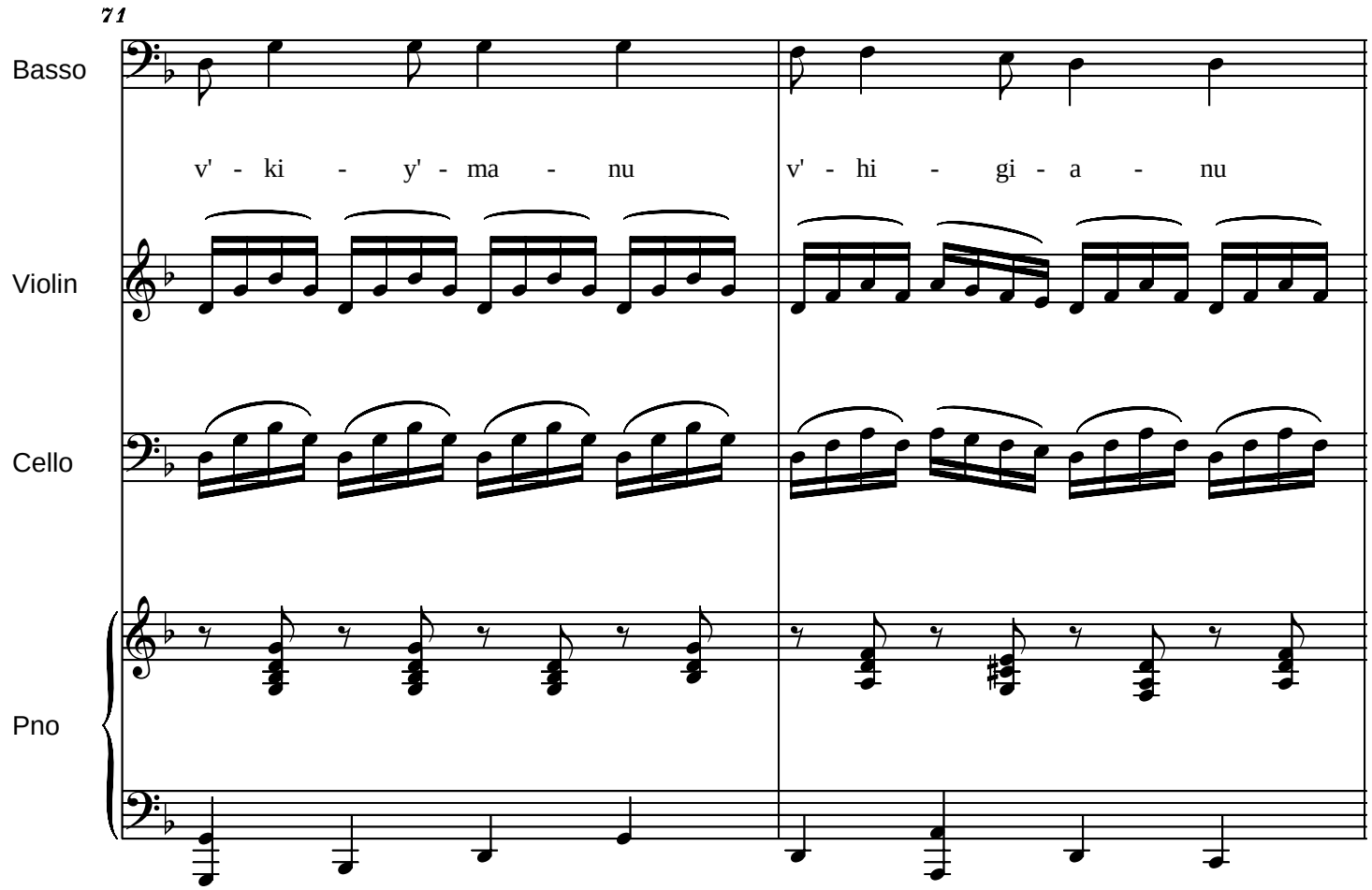

56
Basso
v' - hi - gi - a - nu
laz' - man ha - zeh, A - -
Violin
Cello
Pno

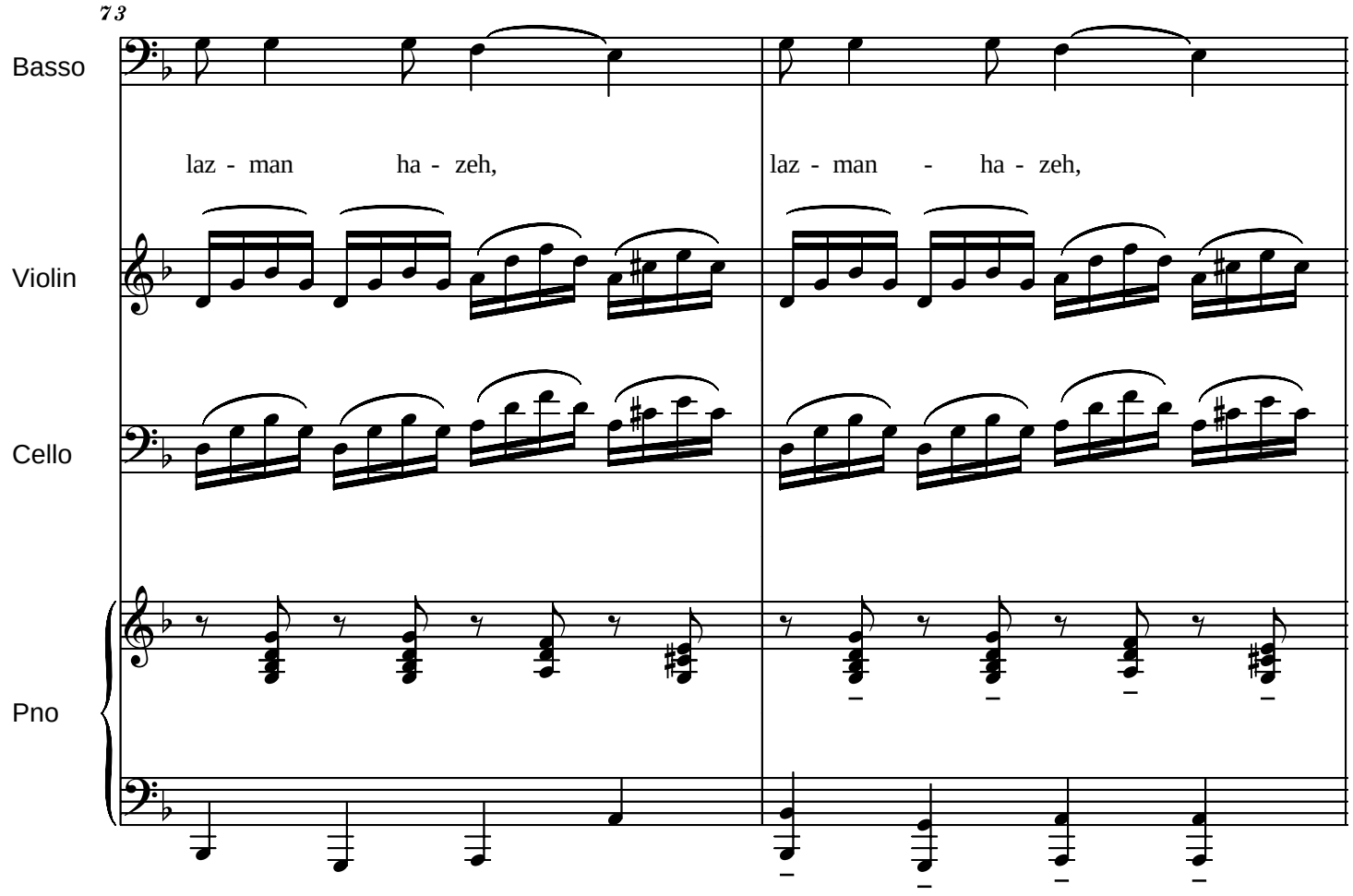

58
♩= 44
♩= 50
♩= 54
Basso
- men.
Ba - ruch a - tah A - do
Violin
Cello
Sub. Largo
Pno
poco a poco accelerando
mp
f
60
♩= 66
♩= 70
♩= 76
♩= 80
♩= 86
♩= 90
Basso
- nai E - lo - hei nu
me - leh ha-o - lam
she he - che - ya - nu
Violin
Cello
Pno

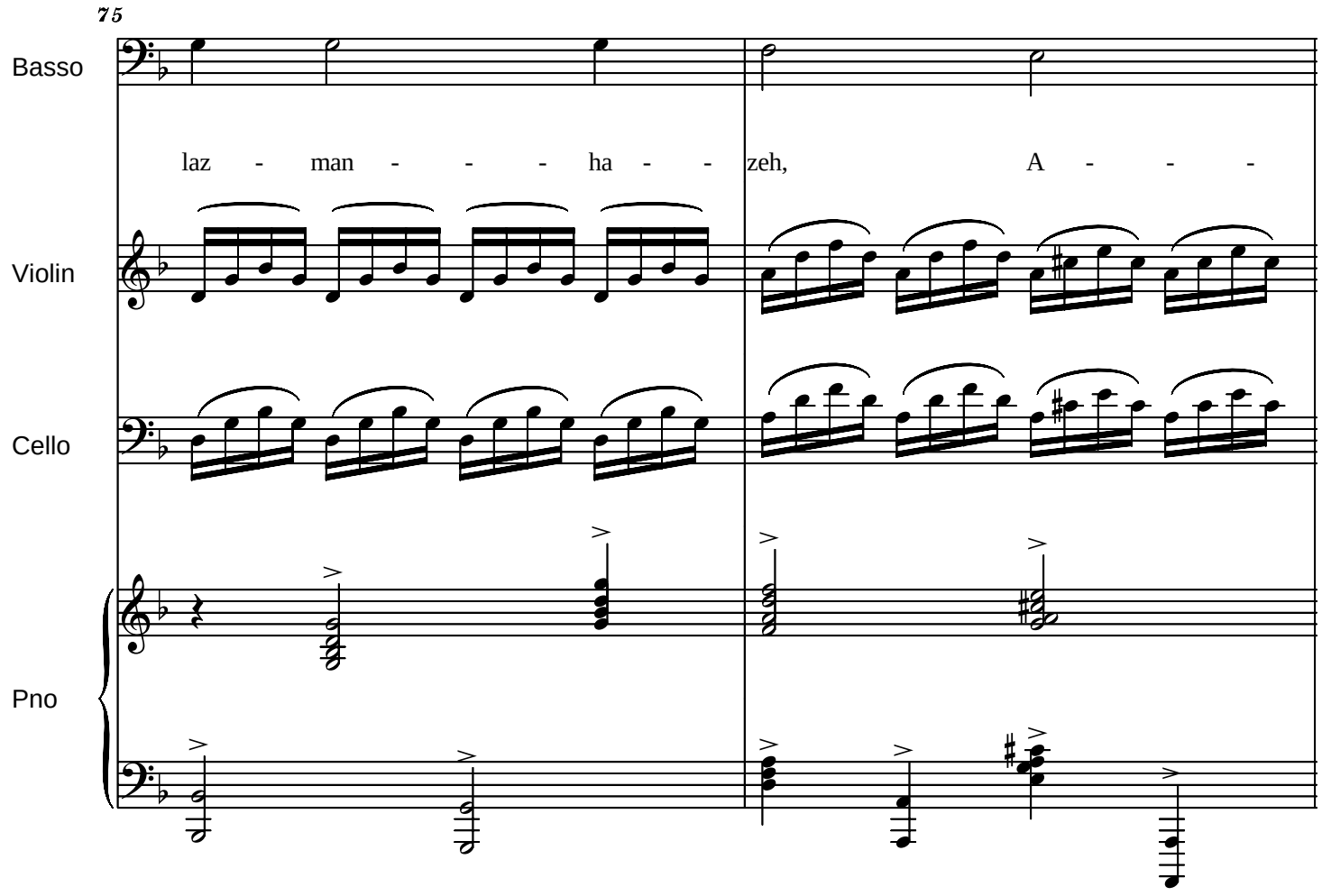

63
♩= 98
♩= 114
♩= 120
♩= 132
Basso
v'-ki - y'-ma - nu
v'-hi - gi-a - nu
laz' - man ha -
zeh.
Violin
Cello
Pno


67
♩= 140
CLAPPING ON THE BEAT
(X X X X)
Basso
Ba - ruch a - tah A - do -
nai E - lo - hei nu
Violin
Cello
Pno


69
Basso
me - leh ha - o - lam
she - he - che - ya - nu
Violin
Cello
Pno


71
Basso
v' - ki - y' - ma - nu
v' - hi - gi - a - nu
Violin
Cello
Pno


73
Basso
laz - man ha - zeh,
laz - man - ha - zeh,
Violin
Cello
Pno


75
Basso
laz - man - - - ha - - zeh, A - - -
Violin
Cello
Pno


77
Basso
- men.
Violin
Cello
Pno
Dec. 3, 2011

Allegro

THE MACCABEES
Music and lyrics by Carol Boyd Leon

Arr. by Serban Nichifor
In Memoriam Liana Alexandra



Copyright (c) by CAROL BOYD LEON


5
S.solo
Mac ca bees were brave and strong and so to day we sing this song a
Violin
Cello
mf
Pno
mf
mf
7
S.solo
bout the free dom fight ers who knew just what they had so do The
Violin
Cello
Pno


9
S.solo
Mac ca bees were brave and strong and so to day we sing this song a bout the free dom fight ers who knew
Violin
Cello
Pno
12
S.solo
just what they had to do.
They fought for free dom in their day to
Violin
Cello
Pno


15
S.solo
wor ship Godin our own way, and that's whywe singof theirvic to ry Be
Violin
Cello
Pno
18
S.solo
causeof their awe some might,the chanu ki ah glowsto night and so wece le brate ourhisto ry The
Violin
Cello
Pno


22
S.solo
Mac ca bees were brave and strong and so to day we sing this song a bout the free dom fight ers who
Violin
Cello
mf
Pno
25
S.solo
knew just what they had so do The
Mac ca
Violin
Cello
Pno


30
S.solo
bees The Mac ca bees were brave and strong and so to day we sing we sing a
Violin
Cello
Pno
35
♩= 144
♩= 120
♩= 100
♩= 60
S.solo
bout the free dom fight ers who knew just what they hadto do.
Violin
Cello
molto rall.
ff
Dec.4, 2011
Pno
ff

File: S

Allegro

THE MACCABEES
Music and lyrics by Carol Boyd Leon

Arr. by Serban Nichifor
In Memoriam Liana Alexandra



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16
S.solo
that's why we sing of their vic to ry Be cause of their awe some might, the
19
S.solo
cha nu ki ah glows to night and so we ce le brate our his to ry The
22
S.solo
Mac ca bees were brave and strong and so to day we sing this song a
24
S.solo
= 110
Più Mosso
bout the free dom fight ers who knew just what they had so do
28
S.solo
The
Mac ca bees The Mac ca bees were
32
S.solo
brave and strong and so to day we sing we sing a bout the free dom
36
S.solo
= 144
= 120
= 100
= 60
fight ers who knew just what they had to do.

File: Vn

Allegro

THE MACCABEES
Music and lyrics by Carol Boyd Leon

Arr. by Serban Nichifor
In Memoriam Liana Alexandra



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22
Violin
24
Violin
♩= 150
28
Violin
32
Violin
36
Violin
♩= 144
♩= 120
♩= 100
♩= 60

File: Vc

Allegro

THE MACCABEES
Music and lyrics by Carol Boyd Leon

Arr. by Serban Nichifor
In Memoriam Liana Alexandra



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22
Cello
mf
24
Cello
♩= 150
28
Cello
32
Cello
36
Cello
♩= 144
♩= 120
♩= 100
♩= 60

File: MaozTzurAns

Maestoso

MAOZ TZUR

Arr. by Serban Nichifor




10
S.solo
Ma - oz Tzur Y' shu - a - ti Le - cha Na - eh L' sha bei ach Ti - kon Beit T'
Pizz.
Vn
mf
Vlc
mf
Pf

15
S.solo
fi - la - ti V' sham To - da N' za bei ach :' eit Ta - chin Mat - bei - ach
Vn
Vlc
Pf


20
S.solo
Vn
Vlc
Pf
Mi - tzar Ha mi ga bei ach
Az Eg - mor B' shir Miz - mor Cha - nu - kat Ha - miz -
Arco
mp
25
S.solo
- bei ach
Vn
Vlc
Pf
f
f
3
3
3


29
S.solo
Vn
Vlc
Pf
Y' va - nim - Nik - bi - tzu A - lai A - zai Bi - may Chash ma nim U'
Pizz.
mf
mf
34
S.solo
Vn
Vlc
Pf
fart - tzu Cho - mos Mig - da - lai V' tim - u Kol Ha shma nim U' mi - no - tar kan -


39
S.solo
- ka - nim Naa - sa Neis La - sho sha nim B' nei Vi - nah Y' mei Sh'mo nah
Vn
Arco
mp
Vlc
Pf


44
S.solo
Kav - u shir U' ri na nim
Vn
f
Vlc
f
Pf


48
S.solo
Vn
Vlc
Pf
Ma - oz Tzur Y' shu - a - ti Le - cha Na - eh L' sha
Pizz.
mf
mf
3
3
3


53
S.solo
Vn
Vlc
Pf
bei ach Ti - kon Beit T' fi - la - ti V' sham To - da N' za bei ach L'


58
S.solo
eit Ta - chin Mat bei ach Mi - tzar Ha - mi - ga bei ach Az Eg - mor B'
Vn
Arco
mp
Vlc
Pf
63
S.solo
shir Miz mor Cha - nu - kat Ha - miz bei ach Az Eg mor B' shir Miz - mor Cha
Vn
f
Vlc
f
Pf


68
S.solo
Vn
Vlc
Pf
nu kat Ha miz bei, Cha nu ka
p. a p. rall.
Bucharest, 6 dec. 2011
73

File: S

Maestoso

MAOZ TZUR

Arr. by Serban Nichifor




S.solo
Naa - sa Neis La - sho sha nim B' nei Vi - nah Y' mei Sh'mo nah
S.solo
Kav - u shir U' ri na nim
S.solo
Ma - oz Tzur Y' shu - a - ti Le-
S.solo
- cha Na - eh L' sha bei ach Ti - kon Beit T' fi - la - ti V' sham To - da N' za
S.solo
bei ach L' eit Ta - chin Mat bei ach Mi - tzar Ha - mi -
S.solo
- ga bei ach Az Eg - mor B' shir Miz mor Cha - nu - kat Ha - miz
S.solo
bei ach Az Eg mor B' shir Miz - mor Cha nu kat Ha
S.solo
miz bei, Cha nu ka

File: Vn

Maestoso

MAOZ TZUR

Arr. by Serban Nichifor




44
Vn
f
48
Vn
3
Pizz.
mf
52
Vn
57
Vn
61
Vn
Arco
mp
65
Vn
f
69
Vn

File: Vlc

Maestoso

MAOZ TZUR

Arr. by Serban Nichifor




44
Vlc
f
48
Vlc
3
mf
52
Vlc
57
Vlc
61
Vlc
65
Vlc
3
f
69
Vlc

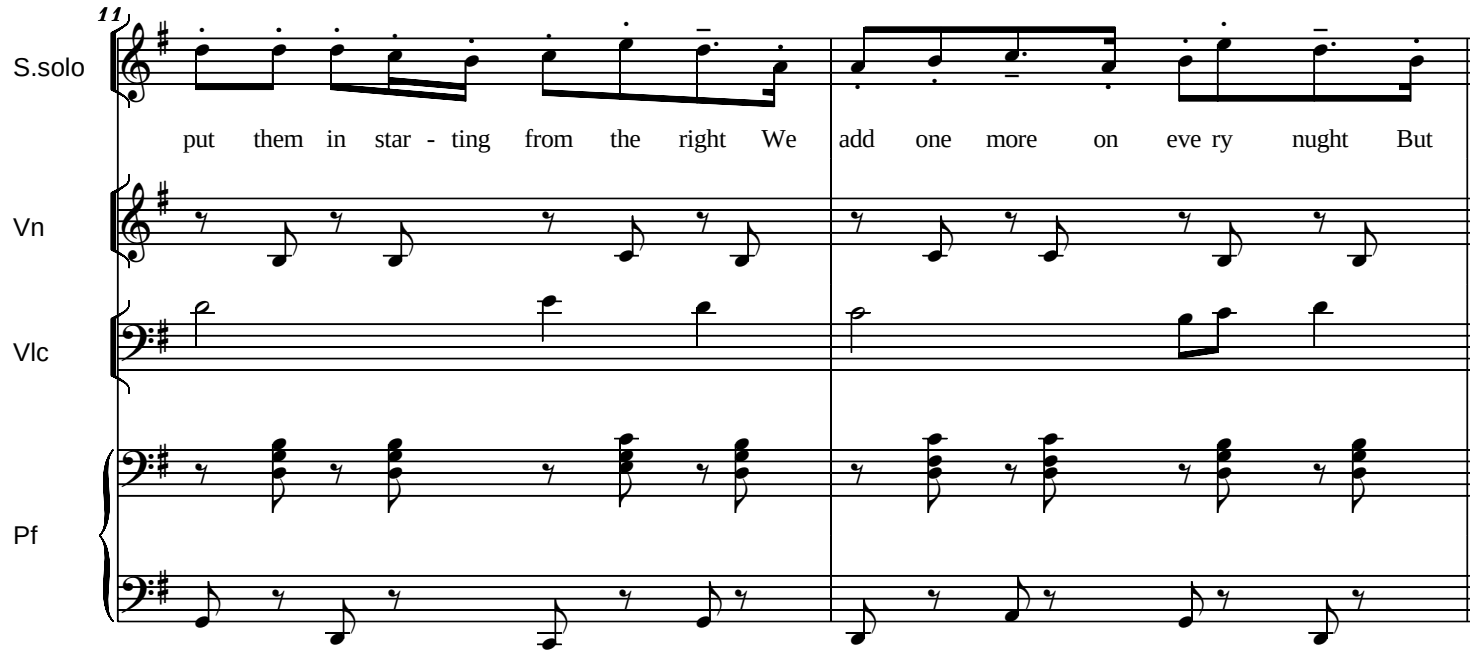
Allegretto

Ner Rishon

Arr. by Serban Nichifor




8
S.solo
Vn
Vlc
Pf
Ner Sheli - shi Ner Re - vii-i
Ner Cha - mi - shi Ner Shi - shi
Ner Shevi-i Ner She - mi-ni We


11
S.solo
Vn
Vlc
Pf
put them in star - ting from the right We
add one more on eve ry nught But


13
S.solo
don't for - get when you start to light To do it from the left to right NerRi - shon Ner Sheni
Vn
Vlc
Pizz.
Pf
16
S.solo
Ner Sheli - shi Ner Re-vi-i Ner Cha - mi - shi Ner Shi - shi Ner Shivi-i Ner She - mi - ni
Vn
mp
Vlc
Pf


19
= 94
sempre p. a p. accelerando
S.solo
Vn
Vlc
Pf
The
23
= 96
Sha mash is high - est it's the ner That lights eve ry wick from here to there No


25
♩ = 98
S.solo
o - ther can - dle to com - pare to the sha mash the hi - ghest ner. NerRi - shon Ner Sheni
Vn
Vlc
Pf
28
S.solo
Ner She li - shi Ner Re - vii - i Ner Cha - mi - shi Ner Shi - shi
Vn
Vlc
Pf


30
♩= 100
S.solo
Ner Shevi-i Ner She - mi ni
We put them in star ting from the right We
Vn
Vlc
Pf
33
S.solo
add one more one eve ry nught But don't for get when you start to light To
Vn
Vlc
Pf


35
♩= 102
S.solo
do it from the left to right
Ner Ri - shon Ner She ni
Ner She li - shi Ner Re-vi - i
Vn
Vlc
Pf

38
♩= 104
S.solo
Ner Cha - mi - shi Ner Shi - shi
Ner Shivi - i Ner She - mi-ni
The
Vn
Vlc
Pf


41
S.solo
Vn
Vlc
Pf
Sha mash is high - est it's the ner The lights eve ry wick from here to here No
43
S.solo
Vn
Vlc
Pf
♩ = 106
o ther can dle to com pare to the sha mash the hi ghest ner. NerRi - shon Ner Sheni


46
S.solo
Vn
Vlc
Pf
Ner She li - shi Ner Re - vi - i
Ner Cha - mi - shi Ner Shi - shi

48
♩= 108
S.solo
Vn
Vlc
Pf
Ner Shivi - i Ner She - mi-ni
We put them in star ting from the right We


51
S.solo
Vn
Vlc
Pf
add one more on eve ry night But don't for get when you start to light To
53
♩= 110
S.solo
Vn
Vlc
Pf
do it from the left to right. Ner Ri - shon Ner She ni Ner She li - shi Ner Re-vi - i


56
♩= 112
♩= 114
S.solo
Vn
Vlc
Pf
Ner Cha - mi - shi Ner Shi - shi Ner Shivi - i Ner She - mi-ni Ner Ri - shon Ner Sheni


59
♩= 116
♩= 118
♩= 120
S.solo
Vn
Vlc
Pf
Ner Sheli - shi Ner Re-vi-i Ner Cha - mi - shi Ner Shi - shi Ner Shivi-i Ner She - mi ni.
Bucharest, 3 dec. 2011

File: S

Allegretto

Ner Rishon

Arr. by Serban Nichifor




19
♩= 94
sempre p. a p. accelerando
S.solo
2
The
23
♩= 96
S.solo
Sha mash is high - est it's the ner That lights eve ry wick from here to there No
25
S.solo
♩= 98
o - ther can - dle to com - pare to the sha mash the hi - ghest ner. NerRi - shon Ner Sheni
28
S.solo
Ner She li - shi Ner Re - vii - i Ner Cha - mi - shi Ner Shi - shi
30
S.solo
♩= 100
Ner Shevi - i Ner She - mi ni We put them in star ting from the right We
33
S.solo
add one more one eve ry nught But don't for get when you start to light To


35
S.solo
♩= 102
do it from the left to right Ner Ri - shon Ner She ni Ner She li - shi Ner Re-vi - i
38
S.solo
♩= 104
Ner Cha - mi - shi Ner Shi - shi Ner Shi vi - i Ner She - mi-ni The
41
S.solo
Sha mash is high - est it's the ner The lights eve ry wick from here to here No
43
S.solo
♩= 106
o ther can dle to com pare to the sha mash the hi ghest ner. Ner Ri - shon Ner Sheni
46
S.solo
Ner She li - shi Ner Re - vi - i Ner Cha - mi - shi Ner Shi - shi
48
S.solo
♩= 108
Ner Shi vi - i Ner She - mi-ni We put them in star ting from the right We


51
S.solo
add one more on eve ry night But don't for get when you start to light To
53
S.solo
♩= 110
do it from the left to right. Ner Ri - shon Ner She ni Ner She li - shi Ner Re-vi - i
56
S.solo
♩= 112
♩= 114
Ner Cha - mi - shi Ner Shi - shi Ner Shi vi - i Ner She - mi-ni Ner Ri - shon Ner She ni
59
S.solo
♩= 116
♩= 118
♩= 120
Ner Sheli - shi Ner Re-vi-i Ner Cha - mi - shi Ner Shi - shi Ner Shivi-i Ner She - mi ni.

Allegretto

Ner Rishon

Arr. by Serban Nichifor




33
Vn
35
♩= 102
Vn
38
♩= 104
Vn
41
Vn
43
♩= 106
Vn
46
Vn
48
♩= 108
Vn
51
Vn
53
♩= 110
Vn
56
♩= 112
♩= 114
Vn
59
♩= 116
♩= 118
♩= 120
Vn

Allegretto

Ner Rishon

Arr. by Serban Nichifor




33
Vlc
35
♩= 102
Vlc
38
♩= 104
Vlc
41
Vlc
43
♩= 106
Vlc
46
Vlc
48
♩= 108
Vlc
51
Vlc
53
♩= 110
Vlc
56
♩= 112
♩= 114
Vlc
59
♩= 116
♩= 118
♩= 120
Vlc

File: SerbanNichifor_KlezmerDance

KLEZMER DANCE
for B-flat Clarinet, Violin and Piano
- To the great clarinet virtuoso Michele Gingras, from all my heart ! -

Allegro Vivo

Serban Nichifor



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5
Cl
Vn
Pf
7
Cl
Vn
Pf
f
f


9
Cl
Vn
Pf
11
Cl
Vn
Pf


13
Cl
Vn
Pf
15
Cl
Vn
Pf


17
Cl
Vn
Pf
19
Cl
Vn
Pf


21
Cl
Vn
Pf
23
Cl
Vn
Pf


25
Cl
Vn
Pf
27
Cl
Vn
Pf


29
Cl
Vn
Pf
31
Cl
Vn
Pf


33
Cl
Vn
Pf
35
Cl
Vn
Pf


37
Cl
Vn
Pf
39
Cl
Vn
Pf

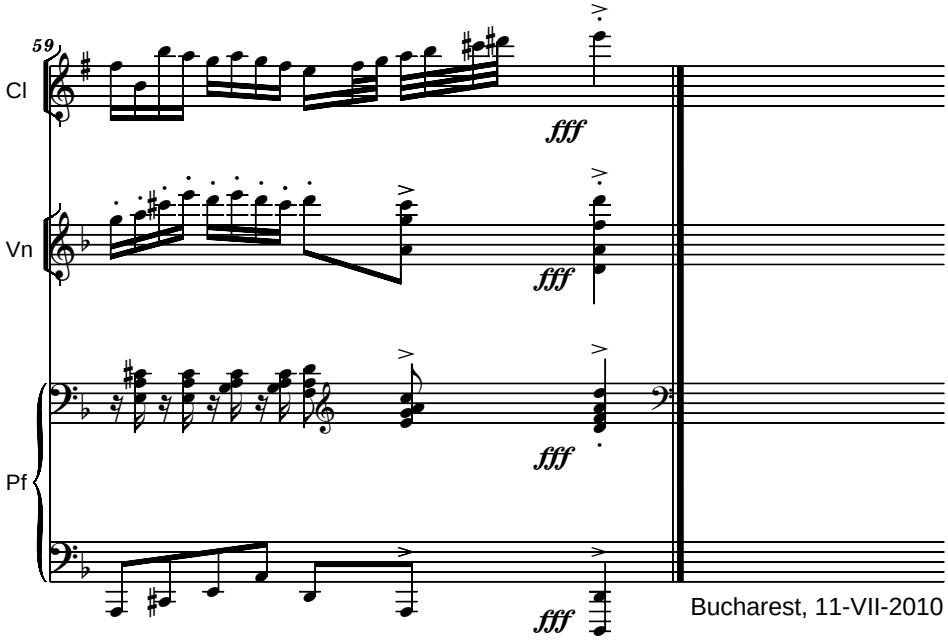

41
Cl
Vn
Pf
43
Cl
Vn
Pf


45
Cl
Vn
Pf
47
Cl
Vn
Pf


49
Cl
Vn
Pf
51
Cl
Vn
Pf


53
Cl
Vn
Pf
55
Cl
Vn
Pf





Bucharest, 11-VII-2010

File: Clarinet

KLEZMER DANCE
for B-flat Clarinet, Violin and Piano
- To the great clarinet virtuoso Michele Gingras, from all my heart ! -

Allegro Vivo

Serban Nichifor



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21
Cl
23
Cl
25
Cl
27
Cl
29
Cl
31
Cl
33
Cl
35
Cl
37
Cl
39
Cl


41
Cl
43
Cl
45
Cl
47
Cl
49
Cl
51
Cl
53
Cl
55
Cl
57
Cl
59
Cl
fff

File: Violin

KLEZMER DANCE
for B-flat Clarinet, Violin and Piano
- To the great clarinet virtuoso Michele Gingras, from all my heart ! -

Allegro Vivo

Serban Nichifor



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21
Vn
23
Vn
25
Vn
27
Vn
29
Vn
31
Vn
33
Vn
35
Vn
37
Vn
39
Vn


41
Vn
43
Vn
45
Vn
47
Vn
49
Vn
51
Vn
53
Vn
55
Vn
57
Vn
59
Vn
fff

HATIKVAH
- the National Anthem of ISRAEL -

Traditional
arrangement by Serban Nichifor

Maestoso

- version for Soprano and Strings -




Li - h'yot am hof shi be ar tze nu
E - retz Tzi yon vi eu sha la yim
allarg.
Largo
= 70
= 40
Lib h'yot am hof shi be ar tze nu,
E - retz Tzy yon vi ru sha la yim.

HATIKVAH
- the National Anthem of ISRAEL -

Traditional
arrangement by Serban Nichifor

Maestoso

- version for Soprano and Strings -




Li - h'yot am hof shi be ar tze nu E - retz Tzi yon vi eu sha la yim
allarg.
Largo
Lib h'yot am hof shi be ar tze nu, E-retz Tzy yon vi ru sha la yim.

HATIKVAH
- the National Anthem of ISRAEL -

Traditional
arrangement by Serban Nichifor

Maestoso

- version for Soprano and Strings -




sh'not al pa yim
Li - h'yot am hof shi
be ar tze nu
E - retz Tzi yon vi
eu sha la yim
Lib h'yot am hof shi
be ar tze nu,
E - retz Tzy yon vi
allarg.
♪= 70
Largo
♪= 40
ru sha la yim.

LA BRABANCONNE
DE BRABANCONNE
DIE BRABANCONNE
Belgian National Anthem
Arrangement for String Orchestra / String Quartet
To HIS MAJESTY KING PHILIPPE OF BELGIUM

Music by
Francois van Campenhout
Arrangement by
Serban Nichifor (SABAM)
(Bucharest, August 9, 2013)



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12
16


20
25
ff
f
f
f
f


30
36


40
44


48
♩= 110
♩= 100
rallentando
52
♩= 90

File: Violini1

LA BRABANCONNE
DE BRABANCONNE
DIE BRABANCONNE
Belgian National Anthem
Arrangement for String Orchestra / String Quartet
To HIS MAJESTY KING PHILIPPE OF BELGIUM

Music by
Francois van Campenhout
Arrangement by
Serban Nichifor (SABAM)
(Bucharest, August 9, 2013)

Violini I
Maestoso



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LA BRABANCONNE
DE BRABANCONNE
DIE BRABANCONNE
Belgian National Anthem
Arrangement for String Orchestra / String Quartet
To HIS MAJESTY KING PHILIPPE OF BELGIUM

Music by
Francois van Campenhout
Arrangement by
Serban Nichifor (SABAM)
(Bucharest, August 9, 2013)

Violini II
Maestoso



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File: Viole

LA BRABANCONNE
DE BRABANCONNE
DIE BRABANCONNE
Belgian National Anthem
Arrangement for String Orchestra / String Quartet
To HIS MAJESTY KING PHILIPPE OF BELGIUM

Music by
Francois van Campenhout
Arrangement by
Serban Nichifor (SABAM)
(Bucharest, August 9, 2013)

Viole
Maestoso



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File: Celli

LA BRABANCONNE
DE BRABANCONNE
DIE BRABANCONNE
Belgian National Anthem
Arrangement for String Orchestra / String Quartet
To HIS MAJESTY KING PHILIPPE OF BELGIUM

Music by
Francois van Campenhout
Arrangement by
Serban Nichifor (SABAM)
(Bucharest, August 9, 2013)

Celli
Maestoso



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LA BRABANCONNE
DE BRABANCONNE
DIE BRABANCONNE
Belgian National Anthem
Arrangement for String Orchestra / String Quartet
To HIS MAJESTY KING PHILIPPE OF BELGIUM

Music by
Francois van Campenhout
Arrangement by
Serban Nichifor (SABAM)
(Bucharest, August 9, 2013)

Bassi
Maestoso



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AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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31
Tpt 1
Tpt 2
Horn
Tbn
Tuba
ff
f
f
f
f

41
Tpt 1
Tpt 2
Horn
Tbn
Tuba
♩= 70
rall.
♩= 60

1-X-2013

File: tpt1

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trumpet 1 in B-flat

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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File: tpt2

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trumpet 2 in B-flat

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



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File: hrn

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
French Horn in F - ad lib

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



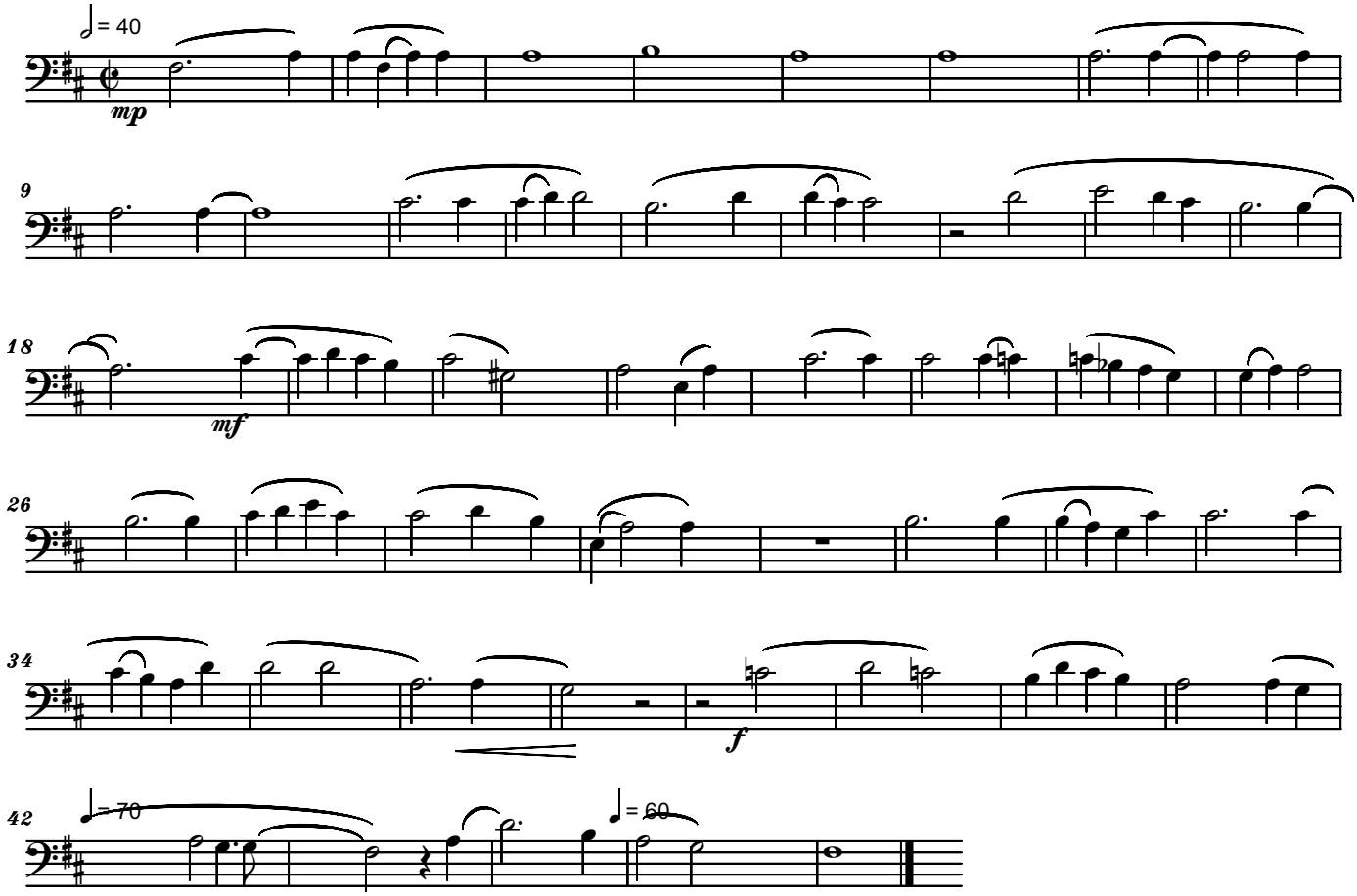
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File: trb

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Trombone

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



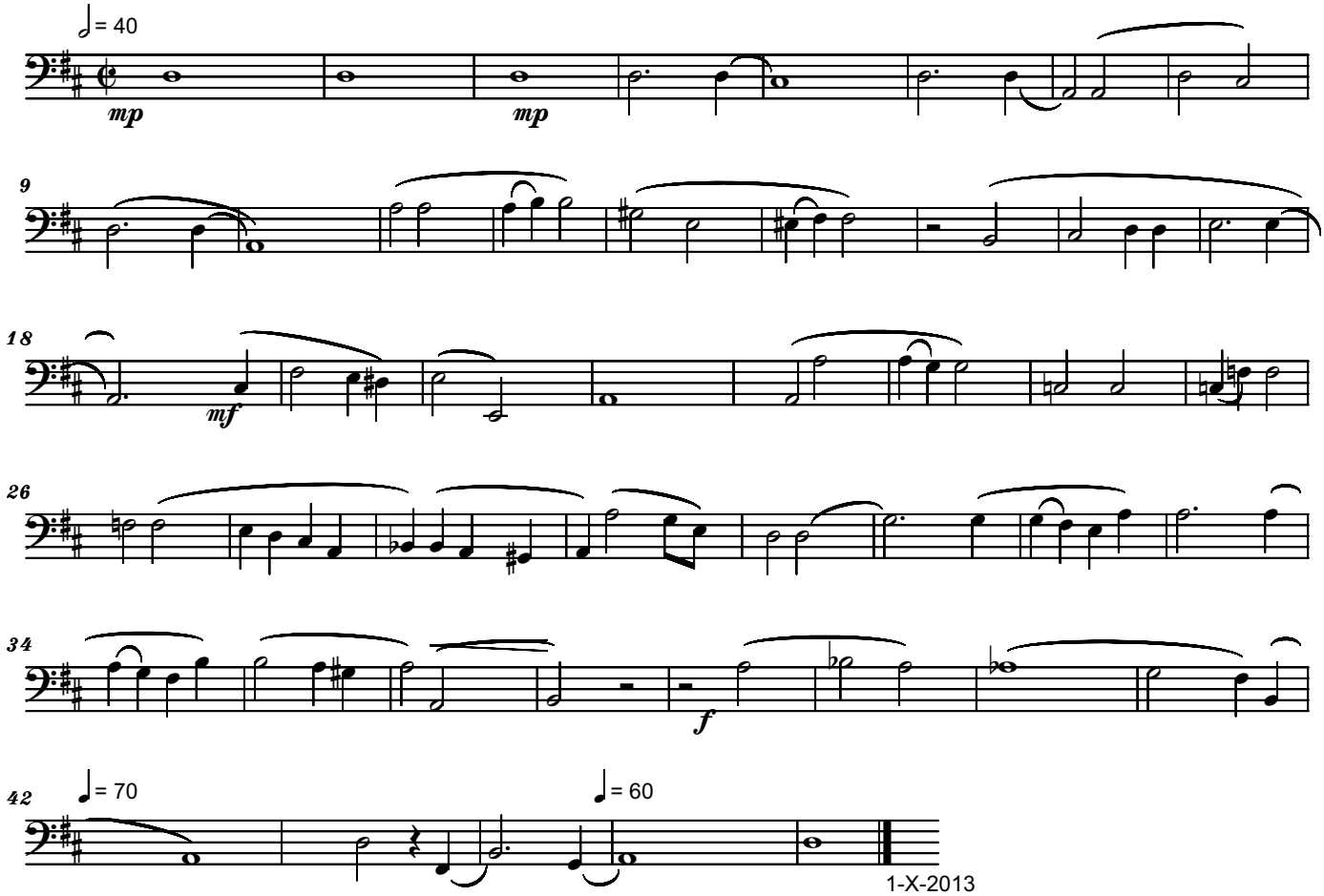
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File: tba

AVE VERUM CORPUS
(K 618, Baden, June 17, 1791)
for Brass Quintet
(ossia Quartet - Horn ad lib.)
Tuba

WOLFGANG AMADEUS MOZART
arr. Serban Nichifor

Adagio



1-X-2013

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WOLFGANG AMADEUS MOZART

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC

- arrangement by Serban Nichifor
for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -

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MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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16
Tpt 1
Tpt 2
Horn
Tbn
Tuba
22
Tpt 1
Tpt 2
Horn
Tbn
Tuba


28
Tpt 1
Tpt 2
Horn
Tbn
Tuba
33
Tpt 1
Tpt 2
Horn
Tbn
Tuba


37
Tpt 1
Tpt 2
Horn
Tbn
Tuba
f
mf
40
Tpt 1
Tpt 2
Horn
Tbn
Tuba


43
Tpt I
Tpt II
Horn
Tbn
Tuba
48
Tpt I
Tpt II
Horn
Tbn
Tuba


52
Tpt 1
Tpt 2
Horn
Tbn
Tuba
57
Tpt 1
Tpt 2
Horn
Tbn
Tuba


61
Tpt 1
Tpt 2
Horn
Tbn
Tuba
p
65
pp
5-X-2013

File: tpt1

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trumpet 1 in B-flat

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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48
f
51
p
f
p
f
55
f
59
62
p
66
pp

File: tpt2

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trumpet 2 in B-flat

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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49
2
p
53
f
57
f
60
63
p
67
pp

File: hrn

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
French Horn in F

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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51
p
f
p
f
55
p
f
p
58
f
62
p
66
pp

File: trb

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Trombone

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor



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51
p
f
p
f
55
p
f
p
f
59
62
p
66
pp

File: tba

MAURERISCHE TRAUERMUSIK, K 477
MASONIC FUNERAL MUSIC
- arrangement for Brass Quintet
dedicated to Maestro Mihai Ceascai
and to Spirit Brass Ensemble -
Tuba

WOLFGANG AMADEUS MOZART
arr. by Serban Nichifor

Adagio



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48
f
51
p
p
f
55
p
f
p
f
59
p
62
66
pp
5-X-2013

Allegro Moderato

Pink Panther Trio

Henry Mancini
arr. Serban Nichifor




21
3
3
27
3
3
3
mf
mp
mp
33


40
46
f
mf
mf
52


59
64

Allegro Moderato

Pink Panther Trio

Henry Mancini
arr. Serban Nichifor



Allegro Moderato

Pink Panther Trio

Henry Mancini
arr. Serban Nichifor



File: g1

à Mademoiselle Jeanne de Bret

1ère GYMNOPÉDIE

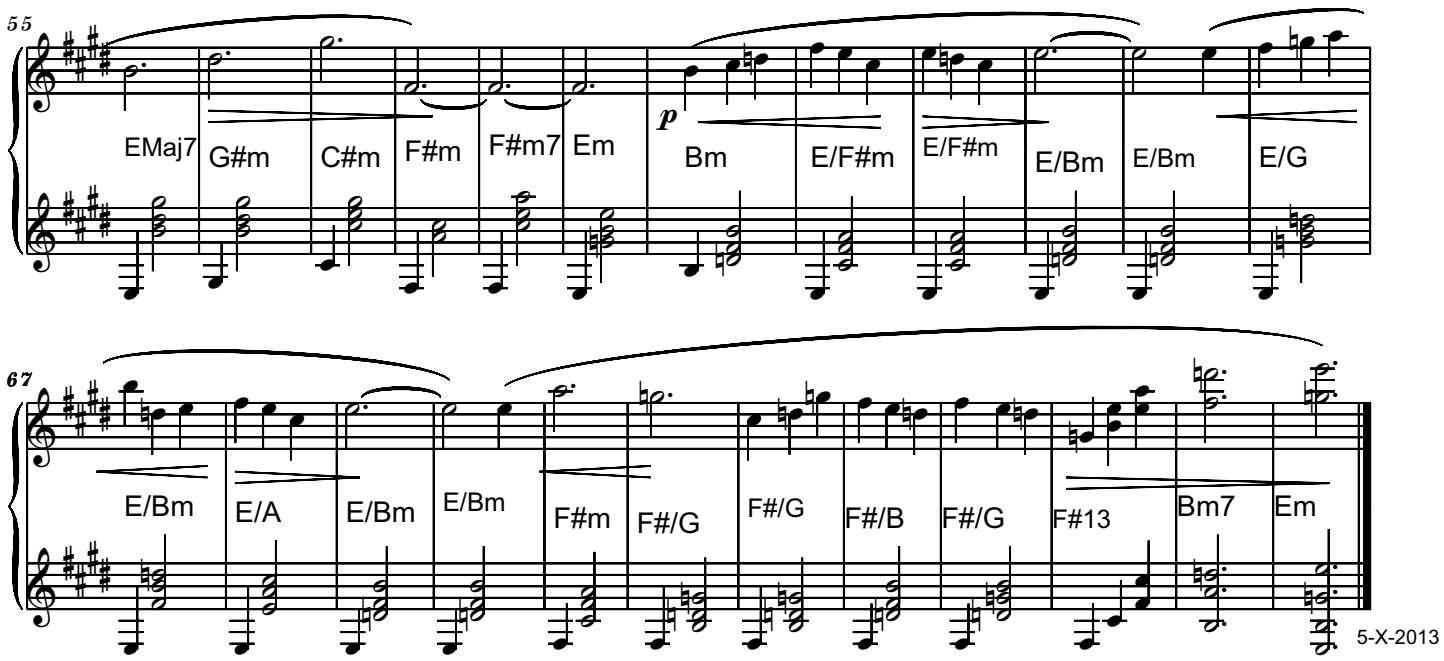
Lent et douloureux

- arrangement pour 2 guitares / for 2 guitars -

ERIK SATIE
arr. Serban Nichifor



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55
EMaj7
G#m
C#m
F#m
F#m7
Em
p
Bm
E/F#m
E/F#m
E/Bm
E/Bm
E/G
67
E/Bm
E/A
E/Bm
E/Bm
F#m
F#/G
F#/G
F#/B
F#/G
F#13
Bm7
Em
5-X-2013

79

File: g2

à Conrad Satie

2ème GYMNOPÉDIE

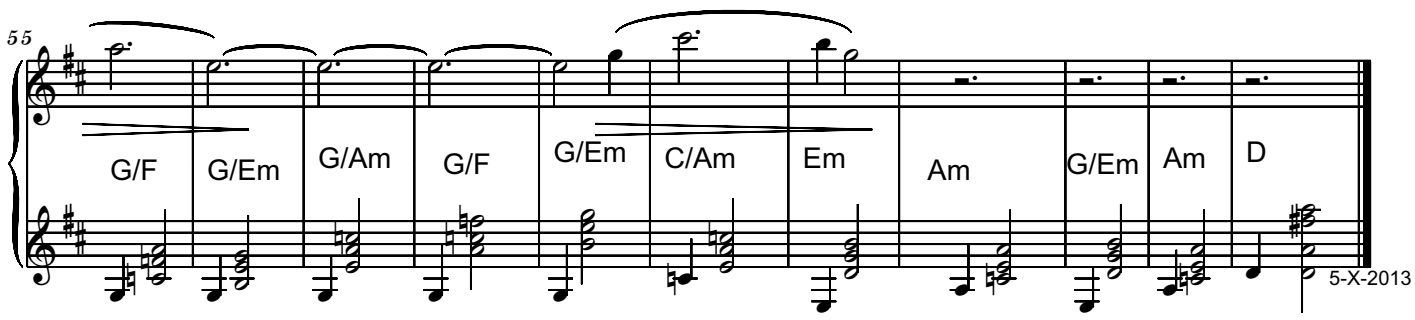
- arrangement pour 2 guitares / for 2 guitars -

ERIK SATIE
arr. Serban Nichifor

Lent et triste



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66

File: g3

à Charles Levadé

3ème GYMNOPÉDIE

- arrangement 2 guitares / for 2 guitars -

ERIK SATIE
arr. Serban Nichifor

Lent et grave



5-X-2013

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The Marine´s Hymn

U.S. Military

March

Arr. for Flute, Cello and Piano by Serban NICHIFOR
(December 6, 2003)

To Sue and Rich McCLELLAN



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8
14


17
22


30


33
ff
fff
ff
fff
ff
fff
ff
fff

The Marine´s Hymn

U.S. Military

March

Arr. for Flute, Cello and Piano by Serban NICHIFOR
(December 6, 2003)

To Sue and Rich McCLELLAN



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The Marine´s Hymn

U.S. Military

March



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March

The Marine' s Hymn

U.S. Military
Music by Jacques Offenbach
arr. by Serban Nichifor

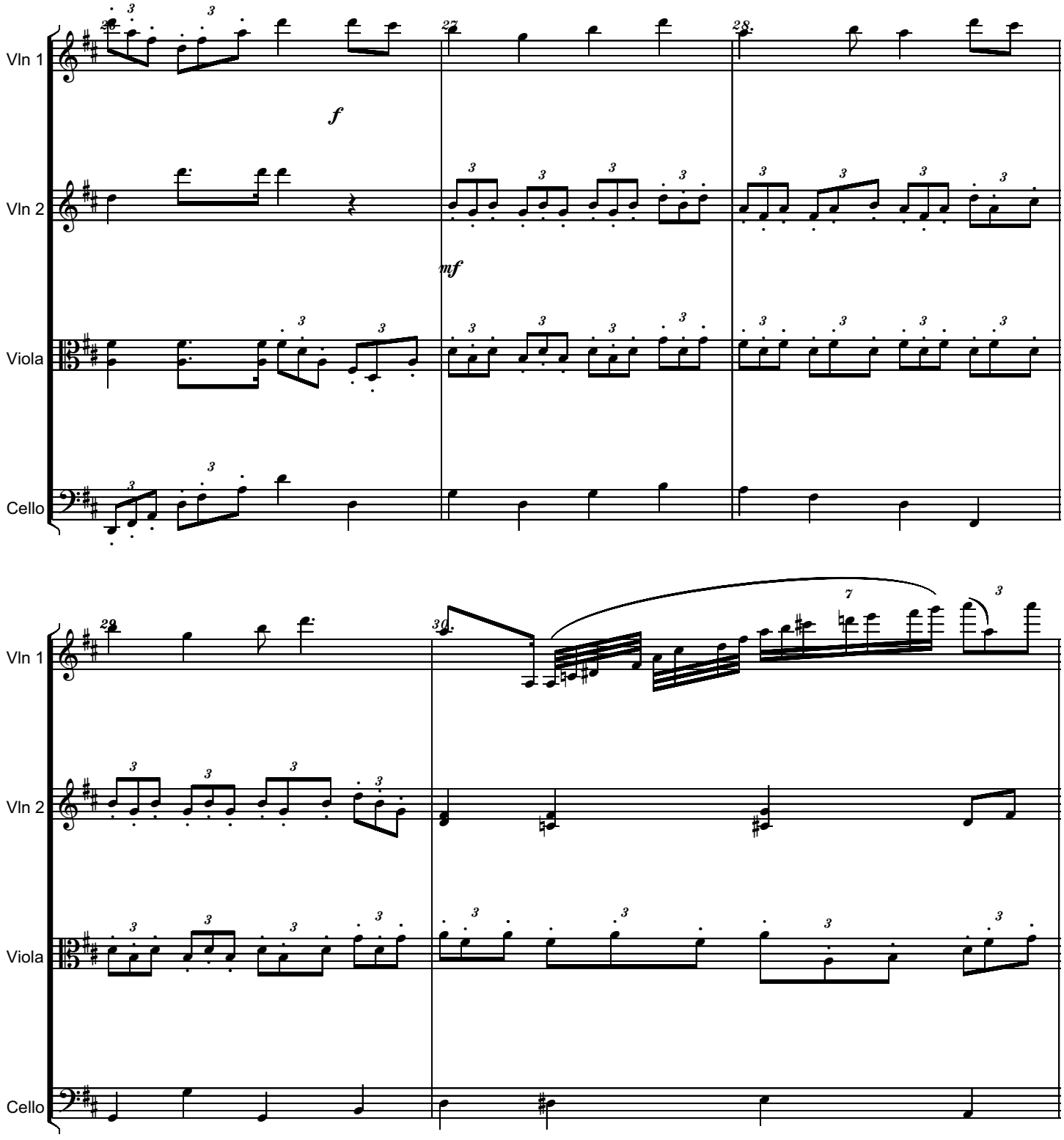
Arrangement for String Quartet by Serban Nichifor, dedicated to Sue and Rich McCLELLAN



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14
15
16
Vln 1
Vln 2
Viola
Cello
17
18
19
Vln 1
Vln 2
Viola
Cello


Vln 1
Vln 2
Viola
Cello
20
21
22
mf
f
23
24
25


Vln 1
Vln 2
Viola
Cello
26
27
28
f
mf
29
30
7


Vln 1
Vln 2
Viola
Cello
34
35
ff
f


37
38
39
Vln 1
Vln 2
Viola
Cello
40
41
42
Vln 1
Vln 2
Viola
Cello


42
44
46
48
Vln 1
Vln 2
Viola
Cello
3


Vln 1
Vln 2
Viola
Cello
48
50
51
52
53
54
f
ff


55
56
57
Vln 1
Vln 2
Viola
Cello
ff
f


58
59
60
Vln 1
Vln 2
Viola
Cello
ff


61
62
63
Vln 1
Vln 2
f
Viola
Cello
64
65
66
Vln 1
Vln 2
Viola
Cello


67
68
69
Vln 1
Vln 2
Viola
Cello
fff
ff
f
mf


73
74
75
76
77
78
79
Vln 1
Vln 2
mf
Viola
Cello


80
81
82
83
84
Vln 1
ff
Vln 2
ff
Viola
f
Cello
f


85
86
87
Vln 1
Vln 2
Viola
Cello


88
90
Vln 1
Vln 2
Viola
Cello
Pizz.
fff
fz

VALSE D'AUGUSTINE
(LE CHATEAU DE MA MERE)
for Cello and Piano

Vladimir Cosma
arr. by Serban Nichifor



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46
57
68
78
♩= 120
♩= 60
♩= 170
f
mf
ossia
ossia
rall.
A Tempo
mf


88
♩= 160
♩= 150
♩= 140
mp
p
rall.
Meno Mosso
p
99
♩= 120
♩= 100
♩= 60
♩= 170
mf
X 2 - octave up ad lib.
mp
rall.
A Tempo
mp
108
118
1
2
mp
p
p


129
142
155
♩= 100
♩= 170
mf
f
mp
f
rall.
A Tempo
mp
f
167
mp
p
p


179
♩= 100
♩= 170
ff
ossia octave down
rall.
191
rall.
203
♩= 100
♩= 170
ff
f
A Tempo
f
215
♩= 160
♩= 140
♩= 120
♩= 100
♩= 60
♩= 50
rall.
mp
p
Largo
p

File: CelloPart

VALSE D'AUGUSTINE
(LE CHATEAU DE MA MERE)
for Cello and Piano

Vladimir Cosma
arr. by Serban Nichifor



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118
1
2
mp
129
142
155
♩= 100
♩= 170
mf
f
167
mp
179
♩= 100
♩= 170
ff
ossia octave down
191
203
♩= 100
♩= 170
ff
215
♩= 160
♩= 140
♩= 120
♩= 100
♩= 60
mp
♩= 50

VALSE D'AUGUSTINE
(LE CHATEAU DE MA MERE)
for Flute and Piano

Vladimir Cosma
arr. by Serban Nichifor



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36
46
57


68
78
♩= 120
♩= 60
♩= 170
f
mf
rall.
A Tempo
mf
88
♩= 160
♩= 150
♩= 140
mp
p
rall.
Meno Mosso
p


99
♩= 120
♩= 100
♩= 60
♩= 170
mf
mp
rall.
A Tempo
mp
108
118
1
2
mp
p
p


129
142
155
♩= 100
♩= 170
mf
f
mp
f
mp
f
rall.
A Tempo


166
mp
p
p
178
♩= 100
♩= 170
ff
ossia octave down
rall.
191
rall.


203
♩= 100
♩= 170
ff
f
A Tempo
f

215
♩= 160
♩= 140
♩= 120
♩= 100
♩= 60
♩= 50
mp
p
rall.
Largo
p

VALSE D'AUGUSTINE
(LE CHATEAU DE MA MERE)
for Flute and Piano

Vladimir Cosma
arr. by Serban Nichifor



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118
1.
2.
mp
129
142
155
mf
f
♩= 100
♩= 170
166
mp
178
ff
♩= 100
♩= 170
ossia octave down
191
203
ff
♩= 100
♩= 170
215
♩= 160
♩= 140
♩= 120
♩= 100
♩= 60
mp
♩= 50

TWO ROMANIAN DANCES
for Brass Ensemble
- I -

VLADIMIR COSMA

Maestoso



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26
T1_Bb
T2_Bb
Hn F
Tn
Tb
mf
mp
mp
mp
36
T1_Bb
T2_Bb
Hn F
Tn
Tb
mf
p
p
p
mp
mp
mp
mp
45
T1_Bb
T2_Bb
Hn F
Tn
Tb
f
mf
mf
mf
f
f
f
f
mf
mp
mp
mp


53
T1_Bb
T2_Bb
Hn F
Tn
Tb
f
62
ff
71
12 oct 2013 a.SN

TWO ROMANIAN DANCES
for Brass Ensemble
- II -

VLADIMIR COSMA

Vivo



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27
T1_Bb
T2_Bb
Hn_F
Tn
Tb
35
T1_Bb
T2_Bb
Hn_F
Tn
Tb
43
T1_Bb
T2_Bb
Hn_F
Tn
Tb


53
1.
T1_Bb
T2_Bb
Hn_F
Tn
Tb
62
70


77
T1_Bb
T2_Bb
Hn_F
Tn
Tb
f
f
86
T1_Bb
T2_Bb
Hn_F
Tn
Tb
ff
ff
ff
ff
12 oct 2013 a.SN

TWO ROMANIAN DANCES
for Brass Ensemble
- I -
Trumpet 1 in Bb

VLADIMIR COSMA

Maestoso



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TWO ROMANIAN DANCES
for Brass Ensemble
- II -
Trumpet 1 in Bb

VLADIMIR COSMA

Vivo



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TWO ROMANIAN DANCES
for Brass Ensemble
- I -
Trumpet 2 in Bb

VLADIMIR COSMA

Maestoso



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TWO ROMANIAN DANCES
for Brass Ensemble
- II -
Trumpet 2 in Bb

VLADIMIR COSMA

Vivo



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TWO ROMANIAN DANCES
for Brass Ensemble
- I -
French Horn in F

VLADIMIR COSMA

Maestoso



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TWO ROMANIAN DANCES
for Brass Ensemble
- II -
French Horn in F

VLADIMIR COSMA

Vivo



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TWO ROMANIAN DANCES
for Brass Ensemble
- I -
Trombone

VLADIMIR COSMA

Maestoso



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TWO ROMANIAN DANCES
for Brass Ensemble
- II -
Trombone

VLADIMIR COSMA

Vivo



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TWO ROMANIAN DANCES
for Brass Ensemble
- I -
Tuba

VLADIMIR COSMA

Maestoso



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TWO ROMANIAN DANCES
for Brass Ensemble
- II -
Tuba

VLADIMIR COSMA

Vivo



12 oct 2013 a.SN

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